

The Writer on the Hill

Ruskin Bond has been writing for over sixty years, and has now over 120 titles in print—novels, collections of stories, poetry, essays, anthologies and books for children. His most recent work is the novel, *Tales of Fosterganj*. His first novel, *The Room on the Roof*, received the prestigious John Llewellyn Rhys award in 1957. He has also received two awards from the Sahitya Akademi—one for his short stories and another for his writings for children. In 2012, the Delhi government gave him its Lifetime Achievement Award. Ruskin Bond was awarded the Padma Shri in 1999 and the Padma Bhushan in 2014.

Born in 1934, Ruskin Bond grew up in Jamnagar, Shimla, New Delhi and Dehradun. Apart from three years in the UK, he has spent all his life in India, and now lives in Mussoorie with his adopted family.

THE VERY BEST OF
RUSKIN BOND

~The Writer on the Hill~

SELECTED FICTION AND NON-FICTION



Published by
Rupa Publications India Pvt. Ltd 2014
7/16, Ansari Road, Daryaganj
New Delhi 110002

Sales centres:
Allahabad Bengaluru Chennai
Hyderabad Jaipur Kathmandu
Kolkata Mumbai

Copyright © Ruskin Bond 2014
Edition copyright © Rupa Publications India 2014

Page 397 is an extension of the copyright page.

While every effort has been made to trace copyright holders and obtain permission, this has not been possible in all cases; any omissions brought to our attention will be remedied in future editions.

eISBN: 9788129134196

All rights reserved.

No part of this publication may be reproduced, transmitted, or stored in a retrieval system, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

10 9 8 7 6 5 4 3 2 1

Printed by Replika Press Pvt. Ltd., India

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated, without the publisher's prior consent, in any form of binding or cover other than that in which it is published.

*I hear the scent of her garland. But my nose being choked with darkness,
I do not see the sound of her ornaments.*
Sudraka, king and poet, 200 BC

*Some things a man should tell his wife, some things to friends and some
to sons; all these are trusted. He should not tell everything to everyone.*
The Panchatantra

Contents

Selected Fiction

1950s: Dehra

The Thief's Story
The Room on the Roof (An Excerpt)
The Crooked Tree
The Eyes Have It
The Woman on Platform No. 8
The Fight
The Photograph

1960s and 1970s: Maplewood Lodge, Mussoorie

A Case for Inspector Lal
Masterji
A Face in the Dark
The Tunnel
The Kitemaker
Most Beautiful
The Cherry Tree
He Said It with Arsenic
The Last Time I Saw Delhi
The Blue Umbrella

1980s and Onwards: Ivy Cottage, Mussoorie

A Long Walk for Bina
From Small Beginnings
The Funeral
The Monkeys
Wilson's Bridge
The Playing Fields of Simla
The Superior Man
The Hare in the Moon
Torja and the Daughter of the Sun

Selected Non-Fiction

1960s and 1970s: Maplewood Lodge

Colonel Gardner and the Princess of Cambay
The Lady of Sardhana
A Hill Station's Vintage Murders
Grandfather's Earthquake
A Village in Garhwal
Once upon a Mountain Time
Voting at Barlowganj
Sounds I Like to Hear
Bhabiji's House
Break of the Monsoon
To See a Tiger
In Grandfather's Garden
Man and Leopard

1980s and Onwards: Ivy Cottage

Landour Bazaar
Ganga Descends

Great Trees of Garhwal
Birdsong in the Hills
Children of India
Friends of My Youth
Some Hill Station Ghosts
Party Time in Mussoorie
The Walkers' Club
Love Thy Critic
Those Simple Things
A Good Philosophy
Life at My Own Pace
Upon an Old Wall Dreaming
Nina
The Road to Badrinath
The Good Earth
A Night Walk Home
The Beetle Who Blundered In
Some Plants Become Friends
Rainy Day in June
The Old Gramophone
Who Kissed Me in the Dark?
Joyfully I Write

Author's Note

SELECTED FICTION

1950s: DEHRA

The Thief's Story

I WAS STILL a thief when I met Romi. And though I was only fifteen years old, I was an experienced and fairly successful hand. Romi was watching a wrestling match when I approached him. He was about twenty-five and he looked easy-going, kind, and simple enough for my purpose. I was sure I would be able to win the young man's confidence.

'You look a bit of a wrestler yourself,' I said. There's nothing like flattery to break the ice!

'So do you,' he replied, which put me off for a moment because at that time I was rather thin and bony.

Well,' I said modestly, 'I do wrestle a bit.'

What's your name?'

'Hari Singh,' I lied. I took a new name every month, which kept me ahead of the police and former employers.

After these formalities Romi confined himself to commenting on the wrestlers, who were grunting, gasping, and heaving each other about. When he walked away, I followed him casually.

'Hello again,' he said.

I gave him my most appealing smile. 'I want to work for you,' I said.

'But I can't pay you anything—not for some time, anyway.'

I thought that over for a minute. Perhaps I had misjudged my man. 'Can you feed me?' I asked.

'Can you cook?'

'I can cook,' I lied again.

'If you can cook, then maybe I can feed you.'

He took me to his room over the Delhi Sweet Shop and told me I could sleep on the balcony. But the meal I cooked that night must have been terrible

because Romi gave it to a stray dog and told me to be off.

But I just hung around, smiling in my most appealing way, and he couldn't help laughing.

Later, he said never mind, he'd teach me to cook. He also taught me to write my name and said he would soon teach me to write whole sentences and to add figures. I was grateful. I knew that once I could write like an educated person, there would be no limit to what I could achieve.

It was quite pleasant working for Romi. I made tea in the morning and then took my time buying the day's supplies, usually making a profit of two or three rupees. I think he knew I made a little money this way, but he didn't seem to mind.

Romi made money by fits and starts. He would borrow one week, lend the next. He kept worrying about his next cheque, but as soon as it arrived he would go out and celebrate. He wrote for the *Delhi* and *Bombay* magazines: a strange way to make a living.

One evening he came home with a small bundle of notes, saying he had just sold a book to a publisher. That night I saw him put the money in an envelope and tuck it under the mattress.

I had been working for Romi for almost a month and, apart from cheating on the shopping, had not done anything big in my real line of work. I had every opportunity for doing so. I could come and go as I pleased, and Romi was the most trusting person I had ever met.

That was why it was so difficult to rob him. It was easy for me to rob a greedy man. But robbing a nice man could be a problem. And if he doesn't notice he's being robbed, then all the spice goes out of the undertaking!

Well, it's time I got down to some real work, I told myself. If I don't take the money, he'll only waste it on his so-called friends. After all, he doesn't even give me a salary.

Romi was sleeping peacefully. A beam of moonlight reached over the balcony and fell on his bed. I sat on the floor, considering the situation. If I took the money, I could catch the 10.30 express to Lucknow. Slipping out of my blanket, I crept over to the bed.

My hand slid under the mattress, searching for the notes. When I found the packet, I drew it out without a sound. Romi sighed in his sleep and turned on his side. Startled, I moved quickly out of the room.

Once on the road, I began to run. I had the money stuffed into a vest pocket under my shirt. When I'd gotten some distance from Romi's place, I slowed to a walk and, taking the envelope from my pocket, counted the money. Seven hundred rupees in fifties. I could live like a prince for a week or two!

When I reached the station, I did not stop at the ticket office (I had never bought a ticket in my life) but dashed straight on to the platform. The Lucknow Express was just moving out. The train had still to pick up speed and I should have been able to jump into one of the compartments, but I hesitated—for some reason I can't explain—and I lost the chance to get away.

When the train had gone, I found myself standing alone on the deserted platform. I had no idea where to spend the night. I had no friends, believing that friends were more trouble than help. And I did not want to arouse curiosity by staying at one of the small hotels nearby. The only person I knew really well was the man I had robbed. Leaving the station, I walked slowly through the bazaar.

In my short career, I had made a study of people's faces after they had discovered the loss of their valuables. The greedy showed panic; the rich showed anger; the poor, resignation. But I knew that Romi's face when he discovered the theft would show only a touch of sadness—not for the loss of money, but for the loss of trust.

The night was chilly—November nights can be cold in northern India—and a shower of rain added to my discomfort. I sat down in the shelter of the clock tower. A few beggars and vagrants lay beside me, rolled up tight in their blankets. The clock showed midnight. I felt for the notes; they were soaked through.

Romi's money. In the morning, he would probably have given me five rupees to go to the movies, but now I had it all: no more cooking meals, running to the bazaar, or learning to write sentences.

Sentences! I had forgotten about them in the excitement of the theft. Writing complete sentences, I knew, could one day bring me more than a few hundred rupees. It was a simple matter to steal. But to be a really big man, a clever and respected man, was something else. I should go back to Romi, I told myself, if only to learn to read and write.

I hurried back to the room feeling very nervous, for it is much easier to

steal something than to return it undetected.

I opened the door quietly, then stood in the doorway in clouded moonlight. Romi was still asleep. I crept to the head of the bed, and my hand came up with the packet of notes. I felt his breath on my hand. I remained still for a few moments. Then my fingers found the edge of the mattress, and I slipped the money beneath it.

I awoke late the next morning to find that Romi had already made the tea. He stretched out a hand to me. There was a fifty-rupee note between his fingers. My heart sank.

‘I made some money yesterday,’ he said. ‘Now I’ll be able to pay you regularly.’

My spirits rose. But when I took the note, I noticed that it was still wet from the night’s rain.

So he knew what I’d done. But neither his lips nor his eyes revealed anything.

‘Today we’ll start writing sentences,’ he said.

I smiled at Romi in my most appealing way. And the smile came by itself, without any effort.

The Room on the Roof (An Excerpt)

THE AFTERNOON WAS warm and lazy, unusually so for spring; very quiet, as though resting in the interval between the spring and the coming summer. There was no sign of the missionary's wife or the sweeper boy when Rusty returned, but Mr Harrison's car stood in the driveway of the house.

At sight of the car, Rusty felt a little weak and frightened; he had not expected his guardian to return so soon and had, in fact, almost forgotten his existence. But now he forgot all about the chaat shop and Somi and Ranbir, and ran up the veranda steps in a panic.

Mr Harrison was at the top of the veranda steps, standing behind the potted palms.

The boy said, 'Oh, hullo, sir, you're back!' He knew of nothing else to say, but tried to make his little piece sound enthusiastic.

'Where have you been all day?' asked Mr Harrison, without looking once at the startled boy. 'Our neighbours haven't seen much of you lately.'

'I've been for a walk, sir.'

'You have been to the bazaar.'

The boy hesitated before making a denial; the man's eyes were on him now, and to lie Rusty would have had to lower his eyes—and this he could not do...

'Yes, sir, I went to the bazaar.'

'May I ask why?'

'Because I had nothing to do.'

'If you had nothing to do, you could have visited our neighbours. The bazaar is not the place for you. You know that.'

‘But nothing happened to me...’

‘That is not the point,’ said Mr Harrison, and now his normally dry voice took on a faint shrill note of excitement, and he spoke rapidly. ‘The point is, I have told you never to visit the bazaar. You belong here, to this house, this road, these people. Don’t go where you don’t belong.’

Rusty wanted to argue, longed to rebel, but fear of Mr Harrison held him back. He wanted to resist the man’s authority, but he was conscious of the supple malacca cane in the glass cupboard.

‘I’m sorry, sir...’

But his cowardice did him no good. The guardian went over to the glass cupboard, brought out the cane, flexed it in his hands. He said, ‘It is not enough to say you are sorry, you must be made to feel sorry. Bend over the sofa.’

The boy bent over the sofa, clenched his teeth and dug his fingers into the cushions. The cane swished through the air, landing on his bottom with a slap, knocking the dust from his pants. Rusty felt no pain. But his guardian waited, allowing the cut to sink in, then he administered the second stroke, and this time it hurt, it stung into the boy’s buttocks, burning up the flesh, conditioning it for the remaining cuts.

At the sixth stroke of the supple malacca cane, which was usually the last, Rusty let out a wild whoop, leapt over the sofa and charged from the room.

He lay groaning on his bed until the pain had eased.

But the flesh was so sore that he could not touch the place where the cane had fallen. Wriggling out of his pants, he examined his backside in the mirror. Mr Harrison had been most accurate: a thick purple welt stretched across both cheeks, and a little blood trickled down the boy’s thigh. The blood had a cool, almost soothing effect, but the sight of it made Rusty feel faint.

He lay down and moaned for pleasure. He pitied himself enough to want to cry, but he knew the futility of tears. But the pain and the sense of injustice he felt were both real.

A shadow fell across the bed. Someone was at the window, and Rusty looked up.

The sweeper boy showed his teeth.

‘What do you want?’ asked Rusty gruffly.

‘You hurt, chotta sahib?’

The sweeper boy’s sympathies provoked only suspicion in Rusty.

‘You told Mr Harrison where I went!’ said Rusty.

But the sweeper boy cocked his head to one side, and asked innocently, ‘Where you went, chotta sahib?’

‘Oh, never mind. Go away.’

‘But you hurt?’

‘Get out!’ shouted Rusty.

The smile vanished, leaving only a sad frightened look in the sweeper boy’s eyes.

Rusty hated hurting people’s feelings, but he was not accustomed to familiarity with servants; and yet, only a few minutes ago, he had been beaten for visiting the bazaar where there were so many like the sweeper boy.

The sweeper boy turned from the window, leaving wet fingermarks on the sill; then lifted his buckets from the ground and, with his knees bent to take the weight, walked away. His feet splashed a little in the water he had spilt, and the soft red mud flew up and flecked his legs.

Angry with his guardian and with the servant and most of all with himself, Rusty buried his head in his pillow and tried to shut out reality; he forced a dream, in which he was thrashing Mr Harrison until the guardian begged for mercy.



In the early morning, when it was still dark, Ranbir stopped in the jungle behind Mr Harrison’s house, and slapped his drum. His thick mass of hair was covered with red dust and his body, naked but for a cloth round his waist, was smeared green; he looked like a painted god, a green god. After a minute he slapped the drum again, then sat down on his heels and waited.

Rusty woke to the sound of the second drum-beat, and lay in bed and listened; it was repeated, travelling over the still air and in through the bedroom window. *Dhum!* ... A double-beat now, one deep, one high, insistent, questioning... Rusty remembered his promise, that he would play Holi with Ranbir, meet him in the jungle when he beat the drum. But he had made the promise on the condition that his guardian did not return; he could not possibly keep it now, not after the thrashing he had received.

Dhum-dhum, spoke the drum in the forest; dhum-dhum, impatient and getting annoyed...

‘Why can’t he shut up,’ muttered Rusty, ‘does he want to wake Mr Harrison...’

Holi, the Festival of Colours, the arrival of spring, the rebirth of the new year, the awakening of love, what were these things to him, they did not concern his life, he could not start a new life, not for one day...and besides, it all sounded very primitive, this throwing of colour and beating of drums...

Dhum-dhum!

The boy sat up in bed.

The sky had grown lighter.

From the distant bazaar came a new music, many drums and voices, faint but steady, growing in rhythm and excitement. The sound conveyed something to Rusty, something wild and emotional, something that belonged to his dream-world, and on a sudden impulse he sprang out of bed.

He went to the door and listened; the house was quiet, he bolted the door. The colours of Holi, he knew, would stain his clothes, so he did not remove his pyjamas. In an old pair of flattened rubber-soled tennis shoes, he climbed out of the window and ran over the dew-wet grass, down the path behind the house, over the hill and into the jungle.

When Ranbir saw the boy approach, he rose from the ground. The long hand-drum, the dholak, hung at his waist. As he rose, the sun rose. But the sun did not look as fiery as Ranbir who, in Rusty’s eyes, appeared as a painted demon, rather than as a god.

‘You are late, mister,’ said Ranbir, ‘I thought you were not coming.’

He had both his fists closed, but when he walked towards Rusty he opened them, smiling widely, a white smile in a green face. In his right hand was the red dust and in his left hand the green dust. And with his right hand he rubbed the red dust on Rusty’s left cheek, and then with the other hand he put the green dust on the boy’s right cheek; then he stood back and looked at Rusty and laughed. Then, according to the custom, he embraced the bewildered boy. It was a wrestler’s hug, and Rusty winced breathlessly.

‘Come,’ said Ranbir, ‘let us go and make the town a rainbow.’

And truly, that day there was an outbreak of spring.

The sun came up, and the bazaar woke up. The walls of the houses were suddenly patched with splashes of colour, and just as suddenly the trees seemed to have burst into flower; for in the forest there were armies of rhododendrons, and by the river the poinsettias danced; the cherry and the plum were in blossom; the snow in the mountains had melted, and the streams were rushing torrents; the new leaves on the trees were full of sweetness, the young grass held both dew and sun, and made an emerald of every dewdrop.

The infection of spring spread simultaneously through the world of man and the world of nature, and made them one.

Ranbir and Rusty moved round the hill, keeping in the fringe of the jungle until they had skirted not only the European community but also the smart shopping centre. They came down dirty little side-streets where the walls of houses, stained with the wear and tear of many years of meagre habitation, were now stained again with the vivid colours of Holi. They came to the Clock Tower.

At the Clock Tower, spring had really been declared open. Clouds of coloured dust rose in the air and spread, and jets of water—green and orange and purple, all rich emotional colours—burst out everywhere.

Children formed groups. They were armed mainly with bicycle pumps, or pumps fashioned from bamboo stems, from which was squirted liquid colour. The children paraded the main road, chanting shrilly and clapping their hands. The men and women preferred the dust to the water. They too sang, but their chanting held a significance, their hands and fingers drummed the rhythms of spring, the same rhythms, the same songs that belonged to this day every year of their lives.

Ranbir was met by some friends and greeted with great hilarity. A bicycle pump was directed at Rusty and a jet of sooty black water squirted into his face.

Blinded for a moment, Rusty blundered about in great confusion. A horde of children bore down on him, and he was subjected to a pumping from all sides. His shirt and pyjamas, drenched through, stuck to his skin; then someone gripped the end of his shirt and tugged at it until it tore and came away. Dust was thrown on the boy, on his face and body, roughly and with full force, and his tender, under-exposed skin smarted beneath the onslaught.

Then his eyes cleared. He blinked and looked wildly round at the group of boys and girls who cheered and danced in front of him. His body was running mostly with sooty black, streaked with red, and his mouth seemed full of it too, and he began to spit.

Then, one by one, Ranbir's friends approached Rusty.

Gently, they rubbed dust on the boy's cheeks, and embraced him; they were like so many flaming demons that Rusty could not distinguish one from the other. But this gentle greeting, coming so soon after the stormy bicycle-pump attack, bewildered Rusty even more.

Ranbir said, 'Now you are one of us, come,' and Rusty went with him and the others.

'Suri is hiding,' cried someone. 'He has locked himself in his house and won't play Holi!'

'Well, he will have to play,' said Ranbir, 'even if we break the house down.'

Suri, who dreaded Holi, had decided to spend the day in a state of siege; and had set up camp in his mother's kitchen, where there were provisions enough for the whole day. He listened to his playmates calling to him from the courtyard, and ignored their invitations, jeers, and threats; the door was strong and well barricaded. He settled himself beneath a table, and turned the pages of the English nudists' journal, which he bought every month chiefly for its photographic value.

But the youths outside, intoxicated by the drumming and shouting and high spirits, were not going to be done out of the pleasure of discomfiting Suri. So they acquired a ladder and made their entry into the kitchen by the skylight.

Suri squealed with fright. The door was opened and he was bundled out, and his spectacles were trampled.

'My glasses!' he screamed. 'You've broken them!'

'You can afford a dozen pairs!' jeered one of his antagonists.

'But I can't see, you fools, I can't see!'

'He can't see!' cried someone in scorn. 'For once in his life, Suri can't see what's going on! Now, whenever he spies, we'll smash his glasses!'

Not knowing Suri very well, Rusty could not help pitying the frantic boy.

'Why don't you let him go?' he asked Ranbir. 'Don't force him if he

doesn't want to play.'

'But this is the only chance we have of repaying him for all his dirty tricks. It is the only day on which no one is afraid of him!'

Rusty could not imagine how anyone could possibly be afraid of the pale, struggling, spindly-legged boy who was almost being torn apart, and was glad when the others had finished their sport with him.

All day Rusty roamed the town and countryside with Ranbir and his friends, and Suri was soon forgotten. For one day, Ranbir and his friends forgot their homes and their work and the problem of the next meal, and danced down the roads, out of the town and into the forest. And, for one day, Rusty forgot his guardian and the missionary's wife and the supple malacca cane, and ran with the others through the town and into the forest.

The crisp, sunny morning ripened into afternoon.

In the forest, in the cool dark silence of the jungle, they stopped singing and shouting, suddenly exhausted. They lay down in the shade of many trees, and the grass was soft and comfortable, and very soon everyone except Rusty was fast asleep.

Rusty was tired. He was hungry. He had lost his shirt and shoes, his feet were bruised, his body sore. It was only now, resting, that he noticed these things, for he had been caught up in the excitement of the colour game, overcome by an exhilaration he had never known. His fair hair was tousled and streaked with colour, and his eyes were wide with wonder.

He was exhausted now, but he was happy.

He wanted this to go on for ever, this day of feverish emotion, this life in another world. He did not want to leave the forest; it was safe, its earth soothed him, gathered him in so that the pain of his body became a pleasure...

He did not want to go home.



Mr Harrison stood at the top of the veranda steps. The house was in darkness, but his cigarette glowed more brightly for it. A road lamp trapped the returning boy as he opened the gate, and Rusty knew he had been seen, but he didn't care much; if he had known that Mr Harrison had not recognized him, he would have turned back instead of walking resignedly up the garden path.

Mr Harrison did not move, nor did he appear to notice the boy's

approach. It was only when Rusty climbed the veranda steps that his guardian moved and said, 'Who's that?'

Still he had not recognized the boy; and in that instant Rusty became aware of his own condition, for his body was a patchwork of paint. Wearing only torn pyjamas he could, in the half-light, have easily been mistaken for the sweeper boy or someone else's servant. It must have been a newly acquired bazaar instinct that made the boy think of escape. He turned about.

But Mr Harrison shouted, 'Come here, you!' and the tone of his voice—the tone reserved for the sweeper boy—made Rusty stop.

'Come up here!' repeated Mr Harrison.

Rusty returned to the veranda, and his guardian switched on a light; but even now there was no recognition.

'Good evening, sir,' said Rusty.

Mr Harrison received a shock. He felt a wave of anger, and then a wave of pain: was this the boy he had trained and educated—this wild, ragged, ungrateful wretch, who did not know the difference between what was proper and what was improper, what was civilized and what was barbaric, what was decent and what was shameful—and had the years of training come to nothing? Mr Harrison came out of the shadows and cursed. He brought his hand down on the back of Rusty's neck, propelled him into the drawing-room, and pushed him across the room so violently that the boy lost his balance, collided with a table and rolled over on to the ground.

Rusty looked up from the floor to find his guardian standing over him, and in the man's right hand was the supple malacca cane and the cane was twitching.

Mr Harrison's face was twitching too, it was full of fire. His lips were stitched together, sealed up with the ginger moustache, and he looked at the boy with narrowed, unblinking eyes.

'Filth!' he said, almost spitting the words in the boy's face. 'My God, what filth!'

Rusty stared fascinated at the deep yellow nicotine stains on the fingers of his guardian's raised hand. Then the wrist moved suddenly and the cane cut across the boy's face like a knife, stabbing and burning into his cheek.

Rusty cried out and cowered back against the wall; he could feel the blood trickling across his mouth. He looked round desperately for a means of

escape, but the man was in front of him, over him, and the wall was behind.

Mr Harrison broke into a torrent of words. 'How can you call yourself an Englishman, how can you come back to this house in such a condition? In what gutter, in what brothel have you been! Have you seen yourself? Do you know what you look like?'

'No,' said Rusty, and for the first time he did not address his guardian as 'sir'. 'I don't care what I look like.'

'You don't...well, I'll tell you what you look like! You look like the mongrel that you are!'

'That's a lie!' exclaimed Rusty.

'It's the truth. I've tried to bring you up as an Englishman, as your father would have wished. But, as you won't have it our way, I'm telling you that he was about the only thing English about you. You're no better than the sweeper boy!'

Rusty flared into a temper, showing some spirit for the first time in his life. 'I'm no better than the sweeper boy, but I am as good as him! I'm as good as you! I'm as good as anyone!' And, instead of cringing to take the cut from the cane, he flung himself at his guardian's legs. The cane swished through the air, grazing the boy's back. Rusty wrapped his arms round his guardian's legs and pulled on them with all his strength.

Mr Harrison went over, falling flat on his back.

The suddenness of the fall must have knocked the breath from his body, because for a moment he did not move.

Rusty sprang to his feet. The cut across his face had stung him to madness, to an unreasoning hate, and he did what previously he would only have dreamt of doing. Lifting a vase of the missionary's wife's best sweet peas off the glass cupboard, he flung it at his guardian's face. It hit him on the chest, but the water and flowers flopped out over his face. He tried to get up; but he was speechless.

The look of alarm on Mr Harrison's face gave Rusty greater courage. Before the man could recover his feet and his balance, Rusty gripped him by the collar and pushed him backwards, until they both fell over on to the floor. With one hand still twisting the collar; the boy slapped his guardian's face. Mad with the pain in his own face, Rusty hit the man again and again, wildly and awkwardly, but with the giddy thrill of knowing he could do it: he was a

child no longer, he was nearly seventeen, he was a man. He could inflict pain, that was a wonderful discovery; there was a power in his body—a devil or a god—and he gained confidence in his power; and he was a man!

‘Stop that, stop it!’ The shout of a hysterical woman brought Rusty to his senses. He still held his guardian by the throat, but he stopped hitting him. Mr Harrison’s face was very red. The missionary’s wife stood in the doorway, her face white with fear. She was under the impression that Mr Harrison was being attacked by a servant or some bazaar hooligan. Rusty did not wait until she found her tongue but, with a new-found speed and agility, darted out of the drawing-room.

He made his escape from the bedroom window. From the gate he could see the missionary’s wife silhouetted against the drawing-room light. He laughed out loud. The woman swivelled round and came forward a few steps. And Rusty laughed again and began running down the road to the bazaar.



It was late. The smart shops and restaurants were closed. In the bazaar, oil lamps hung outside each doorway; people were asleep on the steps and platforms of shopfronts, some huddled in blankets, others rolled tight into themselves. The road, which during the day was a busy, noisy crush of people and animals, was quiet and deserted. Only a lean dog still sniffed in the gutter. A woman sang in a room high above the street—a plaintive, tremulous song—and in the far distance a jackal cried to the moon. But the empty, lifeless street was very deceptive; if the roofs could have been removed from but a handful of buildings, it would be seen that life had not really stopped but, beautiful and ugly, persisted through the night.

It was past midnight, though the Clock Tower had no way of saying it. Rusty was in the empty street, and the chaat shop was closed, a sheet of tarpaulin draped across the front. He looked up and down the road, hoping to meet someone he knew; the chaat-walla, he felt sure, would give him a blanket for the night and a place to sleep; and the next day when Somi came to meet him, he would tell his friend of his predicament, that he had run away from his guardian’s house and did not intend returning. But he would have to wait till morning: the chaat shop was shuttered, barred and bolted.

He sat down on the steps; but the stone was cold and his thin cotton pyjamas offered no protection. He folded his arms and huddled up in a

corner, but still he shivered. His feet were becoming numb, lifeless.

Rusty had not fully realized the hazards of the situation. He was still mad with anger and rebellion and, though the blood on his cheek had dried, his face was still smarting. He could not think clearly: the present was confusing and unreal and he could not see beyond it; what worried him was the cold and the discomfort and the pain.

The singing stopped in the high window. Rusty looked up and saw a beckoning hand. As no one else in the street showed any signs of life, Rusty got up and walked across the road until he was under the window. The woman pointed to a stairway, and he mounted it, glad of the hospitality he was being offered.

The stairway seemed to go to the stars, but it turned suddenly to lead into the woman's room. The door was slightly ajar; he knocked and a voice said, 'Come...'

The room was filled with perfume and burning incense. A musical instrument lay in one corner. The woman reclined on a bed, her hair scattered about the pillow; she had a round, pretty face, but she was losing her youth, and the fat showed in rolls at her exposed waist. She smiled at the boy, and beckoned again.

'Thank you,' said Rusty, closing the door. 'Can I sleep here?'

'Where else?' said the woman.

'Just for tonight.'

She smiled, and waited. Rusty stood in front of her, his hands behind his back.

Sit down,' she said, and patted the bedclothes beside her.

Reverently, and as respectfully as he could, Rusty sat down.

The woman ran little fair fingers over his body, and drew his head to hers; their lips were very close, almost touching, and their breathing sounded terribly loud to Rusty, but he only said, 'I am hungry.'

A poet, thought the woman, and kissed him full on the lips; but the boy drew away in embarrassment, unsure of himself, liking the woman on the bed and yet afraid of her...

'What is wrong?' she asked. 'I'm tired,' he said. The woman's friendly smile turned to a look of scorn; but she saw that he was only a boy whose eyes were full of unhappiness, and she could not help pitying him.

‘You can sleep here,’ she said, ‘until you have lost your tiredness.’

But he shook his head. ‘I will come some other time,’ he said, not wishing to hurt the woman’s feelings. They were both pitying each other, liking each other, but not enough to make them understand each other.

Rusty left the room. Mechanically, he descended the staircase, and walked up the bazaar road, past the silent sleeping forms, until he reached the Clock Tower. To the right of the Clock Tower was a broad stretch of grassland where, during the day, cattle grazed and children played and young men like Ranbir wrestled and kicked footballs. But now, at night, it was a vast empty space.

But the grass was soft, like the grass in the forest, and Rusty walked the length of the maidan. He found a bench and sat down, warmer for the walk. A light breeze was blowing across the maidan, pleasant and refreshing, playing with his hair. Around him everything was dark and silent and lonely. He had got away from the bazaar, which held the misery of beggars and homeless children and starving dogs, and could now concentrate on his own misery; for there was nothing like loneliness for making Rusty conscious of his unhappy state. Madness and freedom and violence were new to him: loneliness was familiar, something he understood.

Rusty was alone. Until tomorrow, he was alone for the rest of his life.

If tomorrow there was no Somi at the chaat shop, no Ranbir, then what would he do? This question badgered him persistently, making him an unwilling slave to reality. He did not know where his friends lived, he had no money, he could not ask the chaat-walla for credit on the strength of two visits. Perhaps he should return to the amorous lady in the bazaar; perhaps... but no, one thing was certain, he would never return to his guardian...

The moon had been hidden by clouds, and presently there was a drizzle. Rusty did not mind the rain, it refreshed him and made the colour run from his body; but, when it began to fall harder, he started shivering again. He felt sick. He got up, rolled his ragged pyjamas up to the thighs and crawled under the bench.

There was a hollow under the bench, and at first Rusty found it quite comfortable. But there was no grass and gradually the earth began to soften: soon he was on his hands and knees in a pool of muddy water, with the slush oozing up through his fingers and toes. Crouching there, wet and cold and muddy, he was overcome by a feeling of helplessness and self-pity: everyone

and everything seemed to have turned against him; not only his people but also the bazaar and the chaat shop and even the elements. He admitted to himself that he had been too impulsive in rebelling and running away from home; perhaps there was still time to return and beg Mr Harrison's forgiveness. But could his behaviour be forgiven? Might he not be clapped into irons for attempted murder? Most certainly he would be given another beating: not six strokes this time, but nine.

His only hope was Somi. If not Somi, then Ranbir. If not Ranbir ...well, it was no use thinking further, there was no one else to think of.

The rain had ceased. Rusty crawled out from under the bench, and stretched his cramped limbs. The moon came out from a cloud and played with his wet, glistening body, and showed him the vast, naked loneliness of the maidan and his own insignificance. He longed now for the presence of people, be they beggars or women, and he broke into a trot, and the trot became a run, a frightened run, and he did not stop until he reached the Clock Tower.

The Crooked Tree

You must pass your exams and go to college, but do not feel that if you fail, you will be able to do nothing.

MY ROOM IN Shahganj was very small. I had paced about in it so often that I knew its exact measurements: twelve feet by ten. The string of my cot needed tightening. The dip in the middle was so pronounced that I invariably woke up in the morning with a backache; but I was hopeless at tightening charpoy strings.

Under the cot was my tin trunk. Its contents ranged from old, rejected manuscripts to clothes and letters and photographs. I had resolved that one day, when I had made some money with a book, I would throw the trunk and everything else out of the window, and leave Shahganj forever. But until then I was a prisoner. The rent was nominal, the window had a view of the bus stop and rickshaw stand, and I had nowhere else to go.

I did not live entirely alone. Sometimes a beggar spent the night on the balcony; and, during cold or wet weather, the boys from the tea shop, who normally slept on the pavement, crowded into the room.

Usually I woke early in the mornings, as sleep was fitful, uneasy, crowded with dreams. I knew it was five o'clock when I heard the first upcountry bus leaving its shed. I would then get up and take a walk in the fields beyond the railroad tracks.

One morning, while I was walking in the fields, I noticed someone lying across the pathway, his head and shoulders hidden by the stalks of young sugar cane. When I came near, I saw he was a boy of about sixteen. His body was twitching convulsively, his face was very white, except where a little blood had trickled down his chin. His legs kept moving and his hands fluttered restlessly, helplessly.

‘What’s the matter with you?’ I asked, kneeling down beside him.

But he was still unconscious and could not answer me.

I ran down the footpath to a well and, dipping the end of my shirt in a shallow trough of water, ran back and sponged the boy’s face. The twitching ceased and, though he still breathed heavily, his hands became still and his face calm. He opened his eyes and stared at me without any immediate comprehension.

‘You have bitten your tongue,’ I said, wiping the blood from his mouth. ‘Don’t worry. I’ll stay with you until you feel better.’

He sat up now and said, ‘I’m all right, thank you.’

‘What happened?’ I asked, sitting down beside him.

‘Oh, nothing much. It often happens, I don’t know why. But I cannot control it.’

‘Have you seen a doctor?’

‘I went to the hospital in the beginning. They gave me some pills, which I had to take every day. But the pills made me so tired and sleepy that I couldn’t work properly. So I stopped taking them. Now this happens once or twice a month. But what does it matter? I’m all right when it’s over, and I don’t feel anything while it is happening.’

He got to his feet, dusting his clothes and smiling at me. He was slim, long-limbed and bony. There was a little fluff on his cheeks and the promise of a moustache.

‘Where do you live?’ I asked. ‘I’ll walk back with you.’

‘I don’t live anywhere,’ he said. ‘Sometimes I sleep in the temple, sometimes in the gurdwara. In summer months I sleep in the municipal gardens.’

‘Well, then let me come with you as far as the gardens.’

He told me that his name was Kamal, that he studied at the Shahganj High School, and that he hoped to pass his examinations in a few months’ time. He was studying hard and, if he passed with a good division, he hoped to attend a college. If he failed, there was only the prospect of continuing to live in the municipal gardens...

He carried with him a small tray of merchandise, supported by straps that went round his shoulders. In it were combs and buttons and cheap toys and little vials of perfume. All day he walked about Shahganj, selling odds and

ends to people in the bazaar or at their houses. He made, on an average, two rupees a day, which was enough for his food and his school fees.

He told me all this while we walked back to the bus stand. I returned to my room, to try and write something, while Kamal went on to the bazaar to try and sell his wares.

There was nothing very unusual about Kamal's being an orphan and a refugee. During the communal holocaust of 1947, thousands of homes had been broken up, and women and children had been killed. What was unusual in Kamal was his sensitivity, a quality I thought rare in a Punjabi youth who had grown up in the Frontier Provinces during a period of hate and violence. And it was not so much his positive attitude to life that appealed to me (most people in Shahganj were completely resigned to their lot) as his gentleness, his quiet voice and the smile that flickered across his face regardless of whether he was sad or happy. In the morning, when I opened my door, I found Kamal asleep at the top of the steps. His tray lay a few feet away. I shook him gently, and he woke at once.

'Have you been sleeping here all night?' I asked. 'Why didn't you come inside?'

'It was very late,' he said. 'I didn't want to disturb you.'

'Someone could have stolen your things while you slept.'

'Oh, I sleep quite lightly. Besides, I have nothing of special value. But I came to ask you something.'

'Do you need any money?'

'No. I want you to take your meal with me tonight.'

'But where? You don't have a place of your own. It will be too expensive in a restaurant.'

'In your room,' said Kamal. 'I will bring the food and cook it here. You have a stove?'

'I think so,' I said. 'I will have to look for it.'

'I will come at seven,' said Kamal, strapping on his tray. 'Don't worry. I know how to cook!'

He ran down the steps and made for the bazaar. I began to look for the oil stove, found it at the bottom of my tin trunk, and then discovered I hadn't any pots or pans or dishes. Finally, I borrowed these from Deep Chand, the barber.

Kamal brought a chicken for our dinner. This was a costly luxury in Shahganj, to be taken only two or three times a year. He had bought the bird for three rupees, which was cheap, considering it was not too skinny. While Kamal set about roasting it, I went down to the bazaar and procured a bottle of beer on credit, and this served as an appetizer.

‘We are having an expensive meal,’ I observed. ‘Three rupees for the chicken and three rupees for the beer. But I wish we could do it more often.’

‘We should do it at least once a month,’ said Kamal. ‘It should be possible if we work hard.’

‘You know how to work. You work from morning to night.’

‘But you are a writer, Rusty. That is different. You have to wait for a mood.’

‘Oh, I’m not a genius that I can afford the luxury of moods. No, I’m just lazy, that’s all.’

‘Perhaps you are writing the wrong things.’

‘I know I am. But I don’t know how I can write anything else.’

‘Have you tried?’

‘Yes, but there is no money in it. I wish I could make a living in some other way. Even if I repaired cycles, I would make more money.’

‘Then why not repair cycles?’

‘No, I will not repair cycles. I would rather be a bad writer than a good repairer of cycles. But let us not think of work. There is time enough for work. I want to know more about you.’

Kamal did not know if his parents were alive or dead. He had lost them, literally, when he was six. It happened at the Amritsar railroad station, where trains coming across the border disgorged thousands of refugees, or pulled into the station half empty, drenched with blood and littered with corpses.

Kamal and his parents were lucky to escape the massacre. Had they travelled on an earlier train (they had tried desperately to get into one), they might well have been killed; but circumstances favoured them then, only to trick them later.

Kamal was clinging to his mother’s sari, while she remained close to her husband, who was elbowing his way through the frightened, bewildered throng of refugees. Glancing over his shoulder at a woman who lay on the ground, wailing and beating her breasts, Kamal collided with a burly Sikh

and lost his grip on his mother's sari.

The Sikh had a long curved sword at his waist; and Kamal stared up at him in awe and fascination—at his long hair, which had fallen loose, and his wild black beard, and the bloodstains on his white shirt. The Sikh pushed him out of the way and when Kamal looked around for his mother, she was not to be seen. She was hidden from him by a mass of restless bodies, pushed in different directions. He could hear her calling, 'Kamal, where are you, Kamal?' He tried to force his way through the crowd, in the direction of the voice, but he was carried the other way...

At night, when the platform was empty, he was still searching for his mother. Eventually, some soldiers took him away. They looked for his parents, but without success, and finally, they sent Kamal to a refugee camp. From there he went to an orphanage. But when he was eight, and felt himself a man, he ran away.

He worked for some time as a helper in a tea shop; but, when he started getting epileptic fits, the shopkeeper asked him to leave, and he found himself on the streets, begging for a living. He begged for a year, moving from one town to another, and ended up finally at Shahganj. By then he was twelve and too old to beg; but he had saved some money, and with it he bought a small stock of combs, buttons, cheap perfumes and bangles; and, converting himself into a mobile shop, went from door to door, selling his wares.

Shahganj was a small town, and there was no house which Kamal hadn't visited. Everyone recognized him, and there were some who offered him food and drink; the children knew him well, because he played a small flute whenever he made his rounds, and they followed him to listen to the flute.

I began to look forward to Kamal's presence. He dispelled some of my own loneliness. I found I could work better, knowing that I did not have to work alone. And Kamal came to me, perhaps because I was the first person to have taken a personal interest in his life, and because I saw nothing frightening in his sickness. Most people in Shahganj thought epilepsy was infectious; some considered it a form of divine punishment for sins committed in a former life. Except for children, those who knew of his condition generally gave him a wide berth.

At sixteen, a boy grows like young wheat, springing up so fast that he is unaware of what is taking place within him. His mind quickens, his gestures

become more confident. Hair sprouts like young grass on his face and chest, and his muscles begin to mature. Never again will he experience so much change and growth in so short a time. He is full of currents and countercurrents.

Kamal combined the bloom of youth with the beauty of the short-lived. It made me sad even to look at his pale, slim body. It hurt me to look into his eyes. Life and death were always struggling in their depths.

‘Should I go to Delhi and take up a job?’ I asked.

‘Why not? You are always talking about it.’

‘Why don’t you come, too? Perhaps they can stop your fits.’

‘We will need money for that. When I have passed my examinations, I will come.’

‘Then I will wait,’ I said. I was twenty-two, and there was world enough and time for everything.

We decided to save a little money from his small earnings and my occasional payments. We would need money to go to Delhi, money to live there until we could earn a living. We put away twenty rupees one week, but lost it the next when we lent it to a friend who owned a cycle rickshaw. But this gave us the occasional use of his cycle rickshaw, and early one morning, with Kamal sitting on the crossbar, I rode out of Shahganj.

After cycling for about two miles, we got down and pushed the cycle off the road, taking a path through a paddy field and then through a field of young maize, until in the distance we saw a tree, a crooked tree, growing beside an old well.

I do not know the name of that tree. I had never seen one like it before. It had a crooked trunk and crooked branches, and was clothed in thick, broad, crooked leaves, like the leaves on which food is served in the bazaar.

In the trunk of the tree there was a hole, and when we set the bicycle down with a crash, a pair of green parrots flew out, and went dipping and swerving across the fields. There was grass around the well, cropped short by grazing cattle.

We sat in the shade of the crooked tree, and Kamal untied the red cloth in which he had brought our food. When we had eaten, we stretched ourselves out on the grass. I closed my eyes and became aware of a score of different sensations. I heard a cricket singing in the tree, the cooing of pigeons from

the walls of the old well, the quiet breathing of Kamal, the parrots returning to the tree, the distant hum of an airplane. I smelled the grass and the old bricks round the well and the promise of rain. I felt Kamal's fingers against my arm, and the sun creeping over my cheek. And when I opened my eyes, there were clouds on the horizon, and Kamal was asleep, his arm thrown across his face to keep out the glare.

I went to the well, and putting my shoulders to the ancient handle, turned the wheel, moving it around while cool, clean water gushed out over the stones and along the channel to the fields. The discovery that I could water a field, that I had the power to make things grow, gave me a thrill of satisfaction; it was like writing a story that had the ring of truth. I drank from one of the trays; the water was sweet with age.

Kamal was sitting up, looking at the sky.

'It's going to rain,' he said.

We began cycling homeward; but we were still some way out of Shahganj when it began to rain. A lashing wind swept the rain across our faces, but we exulted in it, and sang at the top of our voices until we reached the Shahganj bus stop.

Across the railroad tracks and the dry riverbed, fields of maize stretched away, until there came a dry region of thorn bushes and lantana scrub, where the earth was cut into jagged cracks, like a jigsaw puzzle. Dotting the landscape were old, abandoned brick kilns. When it rained heavily, the hollows filled up with water.

Kamal and I came to one of these hollows to bathe and swim. There was an island in the middle of it, and on this small mound lay the ruins of a hut where a nightwatchman had once lived, looking after the brick kilns. We would swim out to the island, which was only a few yards from the banks of the hollow. There was a grassy patch in front of the hut, and early in the mornings, before it got too hot, we would wrestle on the grass.

Though I was heavier than Kamal, my chest as sound as a new drum, he had strong, wiry arms and legs, and would often pinion me around the waist with his bony knees. Now, while we wrestled on the new monsoon grass, I felt his body go tense. He stiffened, his legs jerked against my body, and a shudder passed through him. I knew that he had a fit coming on, but I was unable to extricate myself from his arms.

He gripped me more tightly as the fit took possession of him. Instead of

struggling, I lay still, tried to absorb some of his anguish, tried to draw some of his agitation to myself. I had a strange fancy that by identifying myself with his convulsions, I might alleviate them.

I pressed against Kamal, and whispered soothingly into his ear; and then, when I noticed his mouth working, I thrust my fingers between his teeth to prevent him from biting his tongue. But so violent was the convulsion that his teeth bit into the flesh of my palm and ground against my knuckles. I shouted with the pain and tried to jerk my hand away, but it was impossible to loosen the grip of his jaws. So I closed my eyes and counted—counted till seven—until consciousness returned to him and his muscles relaxed.

My hand was shaking and covered with blood. I bound it in my handkerchief and kept it hidden from Kamal.

We walked back to the room without talking much. Kamal looked depressed and weak. I kept my hand beneath my shirt, and Kamal was too dejected to notice anything. It was only at night, when he returned from his classes, that he noticed the cuts, and I told him I had slipped in the road, cutting my hand on some broken glass.

Rain upon Shahganj. And, until the rain stops, Shahganj is fresh and clean and alive. The children run out of their houses, glorying in their nakedness. The gutters choke, and the narrow street becomes a torrent of water, coursing merrily down to the bus stop. It swirls over the trees and the roofs of the town, and the parched earth soaks it up, exuding a fragrance that comes only once in a year, the fragrance of quenched earth, that most exhilarating of smells.

The rain swept in through the door and soaked the cot. When I had succeeded in closing the door, I found the roof leaking, the water trickling down the walls and forming new pictures on the cracking plaster. The door flew open again, and there was Kamal standing on the threshold, shaking himself like a wet dog. Coming in, he stripped and dried himself, and then sat shivering on the bed while I made frantic efforts to close the door again.

‘You need some tea,’ I said.

He nodded, forgetting to smile for once, and I knew his mind was elsewhere, in one of a hundred possible places from his dreams.

‘One day I will write a book,’ I said, as we drank strong tea in the fast-fading twilight. ‘A real book, about real people. Perhaps it will be about you and me and Shahganj. And then we will run away from Shahganj, fly on the

wings of Garuda, and all our troubles will be over and fresh troubles will begin. Why should we mind difficulties, as long as they are new difficulties?’

‘First I must pass my exams,’ said Kamal. ‘Otherwise, I can do nothing, go nowhere.’

‘Don’t take exams too seriously. I know that in India they are the passport to any kind of job, and that you cannot become a clerk unless you have a degree. But do not forget that you are studying for the sake of acquiring knowledge, and not for the sake of becoming a clerk. You don’t want to become a clerk or a bus conductor, do you? You must pass your exams and go to college, but do not feel that if you fail, you will be able to do nothing. Why, you can start making your own buttons instead of selling other people’s!’

‘You are right,’ said Kamal. ‘But why not be an educated button manufacturer?’

‘Why not, indeed? That’s just what I mean. And, while you are studying for your exams, I will be writing my book. I will start tonight! It is an auspicious night, the beginning of the monsoon.’

The light did not come on. A tree must have fallen across the wires. I lit a candle and placed it on the windowsill and, while the candle spluttered in the steamy air, Kamal opened his books and, with one hand on a book and the other hand playing with his toes—this attitude helped him to concentrate—he devoted his attention to algebra.

I took an ink bottle down from a shelf and, finding it empty, added a little rainwater to the crusted contents. Then I sat down beside Kamal and began to write; but the pen was useless and made blotches all over the paper, and I had no idea what I should write about, though I was full of writing just then. So I began to look at Kamal instead; at his eyes, hidden in shadow, and his hands, quiet in the candlelight; and I followed his breathing and the slight movement of his lips as he read softly to himself.

And, instead of starting my book, I sat and watched Kamal.

Sometimes Kamal played the flute at night, while I was lying awake; and, even when I was asleep, the flute would play in my dreams. Sometimes he brought it to the crooked tree, and played it for the benefit of the birds; but the parrots only made harsh noises and flew away.

Once, when Kamal was playing his flute to a group of children, he had a fit. The flute fell from his hands, and he began to roll about in the dust on the

roadside. The children were frightened and ran away. But the next time they heard Kamal play his flute, they came to listen as usual.

That Kamal was gaining in strength I knew from the way he was able to pin me down whenever we wrestled on the grass near the old brick kilns. It was no longer necessary for me to yield deliberately to him. And, though his fits still recurred from time to time—as we knew they would continue to do—he was not so depressed afterwards. The anxiety and the death had gone from his eyes.

His examinations were nearing, and he was working hard. (I had yet to begin the first chapter of my book.) Because of the necessity of selling two or three rupees' worth of articles every day, he did not get much time for studying; but he stuck to his books until past midnight, and it was seldom that I heard his flute.

He put aside his tray of odds and ends during the examinations, and walked to the examination centre instead. And after two weeks, when it was all over, he took up his tray and began his rounds again. In a burst of creativity, I wrote three pages of my novel.

On the morning the results of the examination were due, I rose early, before Kamal, and went down to the news agency. It was five o'clock and the newspapers had just arrived. I went through the columns relating to Shahganj, but I couldn't find Kamal's roll number on the list of successful candidates. I had the number written down on a slip of paper, and I looked at it again to make sure that I had compared it correctly with the others; then I went through the newspaper once more.

When I returned to the room, Kamal was sitting on the doorstep. I didn't have to tell him he had failed. He knew by the look on my face. I sat down beside him, and we said nothing for some time.

'Never mind,' said Kamal, eventually. 'I will pass next year.'

I realized that I was more depressed than he was, and that he was trying to console me.

'If only you'd had more time,' I said.

'I have plenty of time now. Another year. And you will have time in which to finish your book; then we can both go away. Another year of Shahganj won't be so bad. As long as I have your friendship, almost everything else can be tolerated, even my sickness.'

And then, turning to me with an expression of intense happiness, he said, 'Yesterday I was sad, and tomorrow I may be sad again, but today I know that I am happy. I want to live on and on. I feel that life isn't long enough to satisfy me.'

He stood up, the tray hanging from his shoulders.

'What would you like to buy?' he said. 'I have everything you need.'

At the bottom of the steps he turned and smiled at me, and I knew then that I had written my story.

The Eyes Have It

I HAD THE train compartment to myself up to Rohana, then a girl got in. The couple who saw her off was probably her parents. They seemed very anxious about her comfort and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows and how to avoid speaking to strangers.

They called their goodbyes and the train pulled out of the station. As I was totally blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like. But I knew she wore slippers from the way they slapped against her heels.

It would take me some time to discover something about her looks and perhaps I never would. But I liked the sound of her voice and even the sound of her slippers.

‘Are you going all the way to Dehra?’ I asked.

I must have been sitting in a dark corner because my voice startled her. She gave a little exclamation and said, ‘I didn’t know anyone else was here.’

Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers tellingly on their remaining senses.

‘I didn’t see you either,’ I said. ‘But I heard you come in.’

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat, I thought, it shouldn’t be too difficult.

The girl said, ‘I’m getting off at Saharanpur. My aunt is meeting me there.’

‘Then I had better not get too familiar,’ I replied. ‘Aunts are usually formidable creatures.’

‘Where are you going?’ she asked.

‘To Dehra and then to Mussoorie.’

‘Oh, how lucky you are. I wish I was going to Mussoorie. I love the hills. Especially in October.’

‘Yes, this is the best time,’ I said, calling on my memories. ‘The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a log fire and drink a little brandy. Most of the tourists have gone and the roads are quiet and almost deserted. Yes, October is the best time.’

She was silent. I wondered if my words had touched her or whether she thought me a romantic fool. Then I made a mistake.

‘What is it like outside?’ I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

‘Why don’t you look out of the window?’ she asked.

I moved easily along the berth and felt for the window ledge. The window was open and I faced it, making a pretence of studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind’s eye I could see telegraph posts flashing by.

‘Have you noticed,’ I ventured, ‘that the trees seem to be moving while we seem to be standing still?’

‘That always happens,’ she said. ‘Do you see any animals?’

‘No,’ I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

I turned from the window and faced the girl, and for a while we sat in silence.

‘You have an interesting face,’ I remarked. I was becoming quite daring but it was a safe remark. Few girls can resist flattery. She laughed pleasantly—a clear, ringing laugh.

‘It’s nice to be told I have an interesting face. I’m tired of people telling me I have a pretty face.’

Oh, so you do have a pretty face, thought I. And aloud I said, ‘Well, an interesting face can also be pretty.’

‘You are a very gallant young man,’ she said. ‘But why are you so serious?’

I thought, then, that I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

‘We’ll soon be at your station,’ I said.

‘Thank goodness it’s a short journey. I can’t bear to sit in a train for more than two or three hours.’

Yet, I was prepared to sit there for almost any length of time, just to listen to her talk. Her voice had the sparkle of a mountain stream. As soon as she left the train she would forget our brief encounter. But it would stay with me for the rest of the journey and for some time after.

The engine’s whistle shrieked, the carriage wheels changed their sound and rhythm, the girl got up and began to collect her things. I wondered if she wore her hair in a bun or if it was plaited. Perhaps it was hanging loose over her shoulders. Or was it cut very short?

The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door. That voice must have belonged to the girl’s aunt.

‘Goodbye,’ the girl said.

She was standing very close to me. So close that the perfume from her hair was tantalizing. I wanted to raise my hand and touch her hair but she moved away. Only the scent of perfume still lingered where she had stood.

There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again I had a game to play and a new fellow traveller.

The train gathered speed, the wheels took up their song, the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.

So many things were happening outside the window. It could be a fascinating game guessing what went on out there.

The man who had entered the compartment broke into my reverie.

‘You must be disappointed,’ he said. ‘I’m not nearly as attractive a travelling companion as the one who just left.’

‘She was an interesting girl,’ I said. ‘Can you tell me—did she keep her hair long or short?’

‘I don’t remember,’ he said sounding puzzled. ‘It was her eyes I noticed,

not her hair. She had beautiful eyes but they were of no use to her. She was completely blind. Didn't you notice?'

The Woman on Platform No. 8

IT WAS MY second year at boarding school, and I was sitting on platform no. 8 at Ambala station, waiting for the northern-bound train. I think I was about twelve at the time. My parents considered me old enough to travel alone, and I had arrived by bus at Ambala early in the evening; now there was a wait till midnight before my train arrived. Most of the time I had been pacing up and down the platform, browsing through the bookstall, or feeding broken biscuits to stray dogs; trains came and went, the platform would be quiet for a while and then, when a train arrived, it would be an inferno of heaving, shouting, agitated human bodies. As the carriage doors opened, a tide of people would sweep down upon the nervous little ticket collector at the gate; and every time this happened I would be caught in the rush and swept outside the station. Now tired of this game and of ambling about the platform, I sat down on my suitcase and gazed dismally across the railway tracks.

Trolleys rolled past me, and I was conscious of the cries of the various vendors—the men who sold curds and lemon, the sweetmeat seller, the newspaper boy—but I had lost interest in all that was going on along the busy platform, and continued to stare across the railway tracks, feeling bored and a little lonely.

‘Are you all alone, my son?’ asked a soft voice close behind me.

I looked up and saw a woman standing near me. She was leaning over, and I saw a pale face and dark, kind eyes. She wore no jewels, and was dressed very simply in a white sari.

‘Yes, I am going to school,’ I said, and stood up respectfully. She seemed poor, but there was a dignity about her that commanded respect.

‘I have been watching you for some time,’ she said. ‘Didn’t your parents come to see you off?’

‘I don’t live here,’ I said. ‘I had to change trains. Anyway, I can travel

alone.'

'I am sure you can,' she said, and I liked her for saying that, and I also liked her for the simplicity of her dress, and for her deep, soft voice and the serenity of her face.

'Tell me, what is your name?' she asked.

'Arun,' I said.

'And how long do you have to wait for your train?'

'About an hour, I think. It comes at twelve o'clock.'

'Then come with me and have something to eat.'

I was going to refuse, out of shyness and suspicion, but she took me by the hand, and then I felt it would be silly to pull my hand away. She told a coolie to look after my suitcase, and then she led me away down the platform. Her hand was gentle, and she held mine neither too firmly nor too lightly. I looked up at her again. She was not young. And she was not old. She must have been over thirty, but had she been fifty, I think she would have looked much the same.

She took me into the station dining room, ordered tea and samosas and jalebis, and at once I began to thaw and take a new interest in this kind woman. The strange encounter had little effect on my appetite. I was a hungry schoolboy, and I ate as much as I could in as polite a manner as possible. She took obvious pleasure in watching me eat, and I think it was the food that strengthened the bond between us and cemented our friendship, for under the influence of the tea and sweets I began to talk quite freely, and told her about my school, my friends, my likes and dislikes. She questioned me quietly from time to time, but preferred listening; she drew me out very well, and I had soon forgotten that we were strangers. But she did not ask me about my family or where I lived, and I did not ask her where she lived. I accepted her for what she had been to me—a quiet, kind and gentle woman who gave sweets to a lonely boy on a railway platform...

After about half an hour we left the dining room and began walking back along the platform. An engine was shunting up and down beside platform no. 8, and as it approached, a boy leapt off the platform and ran across the rails, taking a short cut to the next platform. He was at a safe distance from the engine, but as he leapt across the rails, the woman clutched my arm. Her fingers dug into my flesh, and I winced with pain. I caught her fingers and looked up at her, and I saw a spasm of pain and fear and sadness pass across

her face. She watched the boy as he climbed the platform, and it was not until he had disappeared in the crowd that she relaxed her hold on my arm. She smiled at me reassuringly and took my hand again, but her fingers trembled against mine.

‘He was all right,’ I said, feeling that it was she who needed reassurance.

She smiled gratefully at me and pressed my hand. We walked together in silence until we reached the place where I had left my suitcase. One of my schoolfellows, Satish, a boy of about my age, had turned up with his mother.

‘Hello, Arun!’ he called. ‘The train’s coming in late, as usual. Did you know we have a new headmaster this year?’

We shook hands, and then he turned to his mother and said: ‘This is Arun, Mother. He is one of my friends, and the best bowler in the class.’

‘I am glad to know that,’ said his mother, a large imposing woman who wore spectacles. She looked at the woman who held my hand and said: ‘And I suppose you’re Arun’s mother?’

I opened my mouth to make some explanation, but before I could say anything the woman replied: ‘Yes, I am Arun’s mother.’

I was unable to speak a word. I looked quickly up at the woman, but she did not appear to be at all embarrassed, and was smiling at Satish’s mother.

Satish’s mother said: ‘It’s such a nuisance having to wait for the train right in the middle of the night. But one can’t let the child wait here alone. Anything can happen to a boy at a big station like this—there are so many suspicious characters hanging about. These days one has to be very careful of strangers.’

‘Arun can travel alone, though,’ said the woman beside me, and somehow I felt grateful to her for saying that. I had already forgiven her for lying; and besides, I had taken an instinctive dislike to Satish’s mother.

‘Well, be very careful, Arun,’ said Satish’s mother looking sternly at me through her spectacles. ‘Be very careful when your mother is not with you. And never talk to strangers!’

I looked from Satish’s mother to the woman who had given me tea and sweets, and back at Satish’s mother.

‘I like strangers,’ I said.

Satish’s mother definitely staggered a little, as obviously she was not used to being contradicted by small boys. ‘There you are, you see! If you don’t

watch over them all the time, they'll walk straight into trouble. Always listen to what your mother tells you,' she said, wagging a fat little finger at me. 'And never, never talk to strangers.'

I glared resentfully at her, and moved closer to the woman who had befriended me. Satish was standing behind his mother, grinning at me, and delighting in my clash with his mother. Apparently he was on my side.

The station bell clanged, and the people who had till now been squatting resignedly on the platform began bustling about.

'Here it comes!' shouted Satish, as the engine whistle shrieked and the front lights played over the rails.

The train moved slowly into the station, the engine hissing and sending out waves of steam. As it came to a stop, Satish jumped on the footboard of a lighted compartment and shouted, 'Come on, Arun, this one's empty!' and I picked up my suitcase and made a dash for the open door.

We placed ourselves at the open windows, and the two women stood outside on the platform, talking up to us. Satish's mother did most of the talking.

'Now don't jump on and off moving trains, as you did just now,' she said. 'And don't stick your heads out of the windows, and don't eat any rubbish on the way.' She allowed me to share the benefit of her advice, as she probably didn't think my 'mother' a very capable person. She handed Satish a bag of fruit, a cricket bat and a big box of chocolates, and told him to share the food with me. Then she stood back from the window to watch how my 'mother' behaved.

I was smarting under the patronizing tone of Satish's mother, who obviously thought mine a very poor family; and I did not intend giving the other woman away. I let her take my hand in hers, but I could think of nothing to say. I was conscious of Satish's mother staring at us with hard, beady eyes, and I found myself hating her with a firm, unreasoning hate. The guard walked up the platform, blowing his whistle for the train to leave. I looked straight into the eyes of the woman who held my hand, and she smiled in a gentle, understanding way. I leaned out of the window then, and put my lips to her cheek and kissed her.

The carriage jolted forward, and she drew her hand away.

'Goodbye, Mother!' said Satish, as the train began to move slowly out of the station. Satish and his mother waved to each other.

‘Goodbye,’ I said to the other woman, ‘goodbye—Mother...’ I didn’t wave or shout, but sat still in front of the window, gazing at the woman on the platform. Satish’s mother was talking to her, but she didn’t appear to be listening; she was looking at me, as the train took me away. She stood there on the busy platform, a pale sweet woman in white, and I watched her until she was lost in the milling crowd.

The Fight

RANJI HAD BEEN less than a month in Rajpur when he discovered the pool in the forest. It was the height of summer, and his school had not yet opened, and, having as yet made no friends in this semi-hill station, he wandered about a good deal by himself into the hills and forests that stretched away interminably on all sides of the town. It was hot, very hot, at that time of year, and Ranji walked about in his vest and shorts, his brown feet white with the chalky dust that flew up from the ground. The earth was parched, the grass brown, the trees listless, hardly stirring, waiting for a cool wind or a refreshing shower of rain.

It was on such a day—a hot, tired day—that Ranji found the pool in the forest. The water had a gentle translucency, and you could see the smooth round pebbles at the bottom of the pool. A small stream emerged from a cluster of rocks to feed the pool. During the monsoon, this stream would be a gushing torrent, cascading down from the hills, but during the summer it was barely a trickle. The rocks, however, held the water in the pool, and it did not dry up like the pools in the plains.

When Ranji saw the pool, he did not hesitate to get into it. He had often gone swimming, alone or with friends, when he had lived with his parents in a thirsty town in the middle of the Rajputana desert. There, he had known only sticky, muddy pools, where buffaloes wallowed and women washed clothes. He had never seen a pool like this—so clean and cold and inviting. He threw off all his clothes, as he had done when he went swimming in the plains, and leapt into the water. His limbs were supple, free of any fat, and his dark body glistened in patches of sunlit water.

The next day he came again to quench his body in the cool waters of the forest pool. He was there for almost an hour, sliding in and out of the limpid green water, or lying stretched out on the smooth yellow rocks in the shade of

broad-leaved sal trees. It was while he lay thus, naked on a rock, that he noticed another boy standing a little distance away, staring at him in a rather hostile manner. The other boy was a little older than Ranji, taller, thickset, with a broad nose and thick, red lips. He had only just noticed Ranji, and he stood at the edge of the pool, wearing a pair of bathing shorts, waiting for Ranji to explain himself.

When Ranji did not say anything, the other called out, 'What are you doing here, Mister?'

Ranji, who was prepared to be friendly, was taken aback at the hostility of the other's tone.

'I am swimming,' he replied. 'Why don't you join me?'

'I always swim alone,' said the other. 'This is my pool, I did not invite you here. And why are you not wearing any clothes?'

'It is not your business if I do not wear clothes. I have nothing to be ashamed of.'

'You skinny fellow, put on your clothes.'

'Fat fool, take yours off.'

This was too much for the stranger to tolerate. He strode up to Ranji, who still sat on the rock and, planting his broad feet firmly on the sand, said (as though this would settle the matter once and for all), 'Don't you know I am a Punjabi? I do not take replies from villagers like you!'

'So you like to fight with villagers?' said Ranji. 'Well, I am not a villager. I am a Rajput!'

'I am a Punjabi!'

'I am a Rajput!'

They had reached an impasse. One had said he was a Punjabi, the other had proclaimed himself a Rajput. There was little else that could be said.

'You understand that I am a Punjabi?' said the stranger, feeling that perhaps this information had not penetrated Ranji's head.

'I have heard you say it three times,' replied Ranji.

'Then why are you not running away?'

'I am waiting for *you* to run away!'

'I will have to beat you,' said the stranger, assuming a violent attitude, showing Ranji the palm of his hand.

‘I am waiting to see you do it,’ said Ranji.

‘You will see me do it,’ said the other boy.

Ranji waited. The other boy made a strange, hissing sound. They stared each other in the eye for almost a minute. Then the Punjabi boy slapped Ranji across the face with all the force he could muster. Ranji staggered, feeling quite dizzy. There were thick red finger marks on his cheek.

‘There you are!’ exclaimed his assailant. ‘Will you be off now?’

For answer, Ranji swung his arm up and pushed a hard, bony fist into the other’s face.

And then they were at each other’s throats, swaying on the rock, tumbling on to the sand, rolling over and over, their legs and arms locked in a desperate, violent struggle. Gasping and cursing, clawing and slapping, they rolled right into the shallows of the pool.

Even in the water the fight continued as, spluttering and covered with mud, they groped for each other’s head and throat. But after five minutes of frenzied, unscientific struggle, neither boy had emerged victorious. Their bodies heaving with exhaustion, they stood back from each other, making tremendous efforts to speak.

‘Now—now do you realize—I am a Punjabi?’ gasped the stranger.

‘Do you know I am a Rajput?’ said Ranji with difficulty.

They gave a moment’s consideration to each other’s answers, and in that moment of silence there was only their heavy breathing and the rapid beating of their hearts.

‘Then you will not leave the pool?’ said the Punjabi boy.

‘I will not leave it,’ said Ranji.

‘Then we shall have to continue the fight,’ said the other.

‘All right,’ said Ranji.

But neither boy moved, neither took the initiative.

The Punjabi boy had an inspiration.

‘We will continue the fight tomorrow,’ he said. ‘If you dare to come here again tomorrow, we will continue this fight, and I will not show you mercy as I have done today.’

‘I will come tomorrow,’ said Ranji. ‘I will be ready for you.’

They turned from each other then and, going to their respective rocks, put

on their clothes, and left the forest by different routes.

When Ranji got home, he found it difficult to explain the cuts and bruises that showed on his face, legs and arms. It was difficult to conceal the fact that he had been in an unusually violent fight, and his mother insisted on his staying at home for the rest of the day. That evening, though, he slipped out of the house and went to the bazaar, where he found comfort and solace in a bottle of vividly coloured lemonade and a banana leaf full of hot, sweet jalebis. He had just finished the lemonade when he saw his adversary coming down the road. His first impulse was to turn away and look elsewhere, his second to throw the lemonade bottle at his enemy. But he did neither of these things. Instead, he stood his ground and scowled at his passing adversary. And the Punjabi boy said nothing either, but scowled back with equal ferocity.

The next day was as hot as the previous one. Ranji felt weak and lazy and not at all eager for a fight. His body was stiff and sore after the previous day's encounter. But he could not refuse the challenge. Not to turn up at the pool would be an acknowledgement of defeat. From the way he felt just then, he knew he would be beaten in another fight. But he could not acquiesce in his own defeat. He must defy his enemy to the last, or outwit him, for only then could he gain his respect. If he surrendered now, he would be beaten for all time; but to fight and be beaten today left him free to fight and be beaten again. As long as he fought, he had a right to the pool in the forest.

He was half hoping that the Punjabi boy would have forgotten the challenge, but these hopes were dashed when he saw his opponent sitting, stripped to the waist, on a rock on the other side of the pool. The Punjabi boy was rubbing oil on his body, massaging it into his broad thighs. He saw Ranji beneath the sal trees, and called a challenge across the waters of the pool.

‘Come over on this side and fight!’ he shouted.

But Ranji was not going to submit to any conditions laid down by his opponent.

‘Come *this* side and fight!’ he shouted back with equal vigour.

‘Swim across and fight me here!’ called the other. ‘Or perhaps you cannot swim the length of this pool?’

But Ranji could have swum the length of the pool a dozen times without tiring, and here he would show the Punjabi boy his superiority. So, slipping out of his vest and shorts, he dived straight into the water, cutting through it

like a knife, and surfaced with hardly a splash. The Punjabi boy's mouth hung open in amazement.

'You can dive!' he exclaimed.

'It is easy,' said Ranji, treading water, waiting for a further challenge. 'Can't you dive?'

'No,' said the other. 'I jump straight in. But if you will tell me how, I will make a dive.'

'It is easy,' said Ranji. 'Stand on the rock, stretch your arms out and allow your head to displace your feet.'

The Punjabi boy stood up, stiff and straight, stretched out his arms, and threw himself into the water. He landed flat on his belly, with a crash that sent the birds screaming out of the trees.

Ranji dissolved into laughter.

'Are you trying to empty the pool?' he asked, as the Punjabi boy came to the surface, spouting water like a small whale.

'Wasn't it good?' asked the boy, evidently proud of his feat.

'Not very good,' said Ranji. 'You should have more practice. See, I will do it again.'

And pulling himself up on a rock, he executed another perfect dive. The other boy waited for him to come up, but, swimming under water, Ranji circled him and came upon him from behind.

'How did you do that?' asked the astonished youth.

'Can't you swim under water?' asked Ranji.

'No, but I will try it.'

The Punjabi boy made a tremendous effort to plunge to the bottom of the pool and indeed he thought he had gone right down, though his bottom, like a duck's, remained above the surface.

Ranji, however, did not discourage him.

'It was not bad,' he said. 'But you need a lot of practice.'

'Will you teach me?' asked his enemy.

'If you like, I will teach you.'

'You must teach me. If you do not teach me, I will beat you. Will you come here every day and teach me?'

'If you like,' said Ranji. They had pulled themselves out of the water, and

were sitting side by side on a smooth grey rock.

‘My name is Suraj,’ said the Punjabi boy. ‘What is yours?’

‘It is Ranji.’

‘I am strong, am I not?’ asked Suraj, bending his arm so that a ball of muscle stood up stretching the white of his flesh.

‘You are strong,’ said Ranji. ‘You are a real pehelwan.’

‘One day I will be the world’s champion wrestler,’ said Suraj, slapping his thighs, which shook with the impact of his hand. He looked critically at Ranji’s hard, thin body. ‘You are quite strong yourself,’ he conceded. ‘But you are too bony. I know, you people do not eat enough. You must come and have your food with me. I drink one seer of milk every day. We have got our own cow! Be my friend, and I will make you a pehelwan like me! I know—if you teach me to dive and swim under water, I will make you a pehelwan! That is fair, isn’t it?’

‘That is fair!’ said Ranji, though he doubted if he was getting the better of the exchange.

Suraj put his arm around the younger boy and said, ‘We are friends now, yes?’

They looked at each other with honest, unflinching eyes, and in that moment love and understanding were born.

‘We are friends,’ said Ranji.

The birds had settled again in their branches, and the pool was quiet and limpid in the shade of the sal trees.

‘It is our pool,’ said Suraj. ‘Nobody else can come here without our permission. Who would dare?’

‘Who would dare?’ said Ranji, smiling with the knowledge that he had won the day.

The Photograph

I WAS TEN years old. My grandmother sat on the string bed under the mango tree. It was late summer and there were sunflowers in the garden and a warm wind in the trees. My grandmother was knitting a woollen scarf for the winter months. She was very old, dressed in a plain white sari. Her eyes were not very strong now but her fingers moved quickly with the needles and the needles kept clicking all afternoon. Grandmother had white hair but there were very few wrinkles on her skin.

I had come home after playing cricket on the maidan. I had taken my meal and now I was rummaging through a box of old books and family heirlooms that had just that day been brought out of the attic by my mother. Nothing in the box interested me very much except for a book with colourful pictures of birds and butterflies. I was going through the book, looking at the pictures, when I found a small photograph between the pages. It was a faded picture, a little yellow and foggy. It was the picture of a girl standing against a wall and behind the wall there was nothing but sky. But from the other side a pair of hands reached up, as though someone was going to climb the wall. There were flowers growing near the girl but I couldn't tell what they were. There was a creeper too but it was just a creeper.

I ran out into the garden. 'Granny!' I shouted. 'Look at this picture! I found it in the box of old things. Whose picture is it?'

I jumped on the bed beside my grandmother and she walloped me on the bottom and said, 'Now I've lost count of my stitches and the next time you do that I'll make you finish the scarf yourself.'

Granny was always threatening to teach me how to knit which I thought was a disgraceful thing for a boy to do. It was a good deterrent for keeping me out of mischief. Once I had torn the drawing-room curtains and Granny had put a needle and thread in my hand and made me stitch the curtain

together, even though I made long, two-inch stitches, which had to be taken out by my mother and done again.

She took the photograph from my hand and we both stared at it for quite a long time. The girl had long, loose hair and she wore a long dress that nearly covered her ankles, and sleeves that reached her wrists, and there were a lot of bangles on her hands. But despite all this drapery, the girl appeared to be full of freedom and movement. She stood with her legs apart and her hands on her hips and had a wide, almost devilish smile on her face.

‘Whose picture is it?’ I asked.

‘A little girl’s, of course,’ said Grandmother. ‘Can’t you tell?’

‘Yes, but did you know the girl?’

‘Yes, I knew her,’ said Granny, ‘but she was a very wicked girl and I shouldn’t tell you about her. But I’ll tell you about the photograph. It was taken in your grandfather’s house about sixty years ago. And that’s the garden wall and over the wall there was a road going to town.’

‘Whose hands are they,’ I asked, ‘coming up from the other side?’

Grandmother squinted and looked closely at the picture, and shook her head. ‘It’s the first time I’ve noticed,’ she said. ‘They must have been the sweeper boy’s. Or maybe they were your grandfather’s.’

‘They don’t look like Grandfather’s hands,’ I said. ‘His hands are all bony.’

‘Yes, but this was sixty years ago.’

‘Didn’t he climb up the wall after the photo?’

‘No, nobody climbed up. At least, I don’t remember.’

‘And you remember well, Granny.’

‘Yes, I remember...I remember what is not in the photograph. It was a spring day and there was a cool breeze blowing, nothing like this. Those flowers at the girl’s feet, they were marigolds, and the bougainvillea creeper, it was a mass of purple. You cannot see these colours in the photo and even if you could, as nowadays, you wouldn’t be able to smell the flowers or feel the breeze.’

‘And what about the girl?’ I said. ‘Tell me about the girl.’

‘Well, she was a wicked girl,’ said Granny. ‘You don’t know the trouble they had getting her into those fine clothes she’s wearing.’

‘I think they are terrible clothes,’ I said.

‘So did she. Most of the time, she hardly wore a thing. She used to go swimming in a muddy pool with a lot of ruffianly boys, and ride on the backs of buffaloes. No boy ever teased her, though, because she could kick and scratch and pull his hair out!’

‘She looks like it too,’ I said. ‘You can tell by the way she’s smiling. At any moment something’s going to happen.’

‘Something did happen,’ said Granny. ‘Her mother wouldn’t let her take off the clothes afterwards, so she went swimming in them and lay for half an hour in the mud.’

I laughed heartily and Grandmother laughed too.

‘Who was the girl?’ I said. ‘You must tell me who she was.’

‘No, that wouldn’t do,’ said Grandmother, but I pretended I didn’t know. I knew, because Grandmother still smiled in the same way, even though she didn’t have as many teeth.

‘Come on, Granny,’ I said, ‘tell me, tell me.’

But Grandmother shook her head and carried on with the knitting. And I held the photograph in my hand looking from it to my grandmother and back again, trying to find points in common between the old lady and the little pigtailed girl. A lemon-coloured butterfly settled on the end of Grandmother’s knitting needle and stayed there while the needles clicked away. I made a grab at the butterfly and it flew off in a dipping flight and settled on a sunflower.

‘I wonder whose hands they were,’ whispered Grandmother to herself, with her head bowed, and her needles clicking away in the soft, warm silence of that summer afternoon.

1960s AND 1970s:
MAPLEWOOD LODGE, MUSSOORIE

A Case for Inspector Lal

I MET INSPECTOR Keemat Lal about two years ago, while I was living in the hot, dusty town of Shahpur in the plains of northern India.

Keemat Lal had charge of the local police station. He was a heavily built man, slow and rather ponderous, and inclined to be lazy; but, like most lazy people, he was intelligent. He was also a failure. He had remained an inspector for a number of years, and had given up all hope of further promotion. His luck was against him, he said. He should never have been a policeman. He had been born under the sign of Capricorn and should really have gone into the restaurant business, but now it was too late to do anything about it.

The inspector and I had little in common. He was nearing forty, and I was twenty-five. But both of us spoke English, and in Shahpur there were very few people who did. In addition, we were both fond of beer. There were no places of entertainment in Shahpur. The searing heat, the dust that came whirling up from the east, the mosquitoes (almost as numerous as the flies), and the general monotony gave one a thirst for something more substantial than stale lemonade.

My house was on the outskirts of the town, where we were not often disturbed. On two or three evenings in the week, just as the sun was going down and making it possible for one to emerge from the khas-cooled confines of a dark, high-ceilinged bedroom, Inspector Keemat Lal would appear on the veranda steps, mopping the sweat from his face with a small towel, which he used instead of a handkerchief. My only servant, excited at the prospect of serving an inspector of police, would hurry out with glasses, a bucket of ice and several bottles of the best Indian beer.

One evening, after we had overtaken our fourth bottle, I said, 'You must have had some interesting cases in your career, Inspector.'

‘Most of them were rather dull,’ he said. ‘At least the successful ones were. The sensational cases usually went unsolved—otherwise I might have been a superintendent by now. I suppose you are talking of murder cases. Do you remember the shooting of the minister of the interior? I was on that one, but it was a political murder and we never solved it.’

‘Tell me about a case you solved,’ I said. ‘An interesting one.’ When I saw him looking uncomfortable, I added, ‘You don’t have to worry, Inspector. I’m a very discreet person, in spite of all the beer I consume.’

‘But how can you be discreet? You are a writer.’

I protested: ‘Writers are usually very discreet. They always change the names of people and places.’

He gave me one of his rare smiles. ‘And how would you describe me, if you were to put me into a story?’

‘Oh, I’d leave you as you are. No one would believe in you, anyway.’

He laughed indulgently and poured out more beer. ‘I suppose I can change names, too... I will tell you of a very interesting case. The victim was an unusual person, and so was the killer. But you must promise not to write this story.’

‘I promise,’ I lied.

‘Do you know Panauli?’

‘In the hills? Yes, I have been there once or twice.’

‘Good, then you will follow me without my having to be too descriptive. This happened about three years ago, shortly after I had been stationed at Panauli. Nothing much ever happened there. There were a few cases of theft and cheating, and an occasional fight during the summer. A murder took place about once every ten years. It was therefore quite an event when the Rani of —— was found dead in her sitting room, her head split open with an axe. I knew that I would have to solve the case if I wanted to stay in Panauli.

‘The trouble was, anyone could have killed the Rani, and there were some who made no secret of their satisfaction that she was dead. She had been an unpopular woman. Her husband was dead, her children were scattered, and her money—for she had never been a very wealthy rani—had been dwindling away. She lived alone in an old house on the outskirts of the town, ruling the locality with the stern authority of a matriarch. She had a servant, and he was the man who found the body and came to the police, dithering and tongue-

tied. I arrested him at once, of course. I knew he was probably innocent, but a basic rule is to grab the first man on the scene of crime, especially if he happens to be a servant. But we let him go after a beating. There was nothing much he could tell us, and he had a sound alibi.

‘The axe with which the Rani had been killed must have been a small woodcutter’s axe—so we deduced from the wound. We couldn’t find the weapon. It might have been used by a man or a woman, and there were several of both sexes who had a grudge against the Rani. There were bazaar rumours that she had been supplementing her income by trafficking in young women: she had the necessary connections. There were also rumours that she possessed vast wealth, and that it was stored away in her godowns. We did not find any treasure. There were so many rumours darting about like battered shuttlecocks that I decided to stop wasting my time in trying to follow them up. Instead, I restricted my inquiries to those people who had been close to the Rani—either in their personal relationships or in actual physical proximity.

‘To begin with, there was Mr Kapur, a wealthy businessman from Bombay who had a house in Panauli. He was supposed to be an old admirer of the Rani’s. I discovered that he had occasionally lent her money, and that, in spite of his professed friendship for her, had charged a high rate of interest.

‘Then there were her immediate neighbours—an American missionary and his wife, who had been trying to convert the Rani to Christianity; an English spinster of seventy, who made no secret of the fact that she and the Rani had hated each other with great enthusiasm; a local councillor and his family, who did not get on well with their aristocratic neighbour; and a tailor, who kept his shop close by. None of these people had any powerful motive for killing the rani—or none that I could discover. But the tailor’s daughter interested me.

‘Her name was Kusum. She was twelve or thirteen years old—a thin, dark girl, with lovely black eyes and a swift, disarming smile. While I was making my routine inquiries in the vicinity of the rani’s house, I noticed that the girl always tried to avoid me. When I questioned her about the Rani, and about her own movements on the day of the crime, she pretended to be very vague and stupid.

‘But I could see she was not stupid, and I became convinced that she knew something unusual about the Rani. She might even know something

about the murder. She could have been protecting someone, and was afraid to tell me what she knew. Often, when I spoke to her of the violence of the rani's death, I saw fear in her eyes. I began to think the girl's life might be in danger, and I had a close watch kept on her. I liked her. I liked her youth and freshness, and the innocence and wonder in her eyes. I spoke to her whenever I could, kindly and paternally, and though I knew she rather liked me and found me amusing—the ups and downs of Panauli always left me panting for breath—and though I could see that she *wanted* to tell me something, she always held back at the last moment.

‘Then, one afternoon, while I was in the rani's house going through her effects, I saw something glistening in a narrow crack near the doorstep. I would not have noticed it if the sun had not been pouring through the window, glinting off the little object. I stooped and picked up a piece of glass. It was part of a broken bangle.

‘I turned the fragment over in my hand. There was something familiar about its colour and design. Didn't Kusum wear similar glass bangles? I went to look for the girl but she was not in her father's shop. I was told that she had gone down the hill, to gather firewood.

‘I decided to take the narrow path down the hill. It went round some rocks and cacti, and then disappeared into a forest of oak trees. I found Kusum sitting at the edge of the forest, a bundle of twigs beside her.

“‘You are always wandering about alone,” I said. “Don't you feel afraid?””

“‘It is safer when I am alone,” she replied. “Nobody comes here.””

‘I glanced quickly at the bangles on her wrist, and noticed that their colour matched that of the broken piece. I held out the bit of broken glass and said, “I found it in the rani's house. It must have fallen...”

‘She did not wait for me to finish what I was saying. With a look of terror, she sprang up from the grass and fled into the forest.

‘I was completely taken aback. I had not expected such a reaction. Of what significance was the broken bangle? I hurried after the girl, slipping on the smooth pine needles that covered the slopes. I was searching amongst the trees when I heard someone sobbing behind me. When I turned round, I saw the girl standing on a boulder, facing me with an axe in her hands.

‘When Kusum saw me staring at her, she raised the axe and rushed down the slope towards me.

‘I was too bewildered to be able to do anything but stare with open mouth as she rushed at me with the axe. The impetus of her run would have brought her right up against me, and the axe, coming down, would probably have crushed my skull, thick though it is. But while she was still six feet from me, the axe flew out of her hands. It sprang into the air as though it had a life of its own and came curving towards me.

‘In spite of my weight, I moved swiftly aside. The axe grazed my shoulder and sank into the soft bark of the tree behind me. And Kusum dropped at my feet weeping hysterically.’

Inspector Keemat Lal paused in order to replenish his glass. He took a long pull at the beer, and the froth glistened on his moustache.

‘And then what happened?’ I prompted him.

‘Perhaps it could only have happened in India—and to a person like me,’ he said. ‘This sudden compassion for the person you are supposed to destroy. Instead of being furious and outraged, instead of seizing the girl and marching her off to the police station, I stroked her head and said silly comforting things.’

‘And she told you that she had killed the Rani?’

‘She told me how the Rani had called her to her house and given her tea and sweets. Mr Kapur had been there. After some time he began stroking Kusum’s arms and squeezing her knees. She had drawn away, but Kapur kept pawing her. The Rani was telling Kusum not to be afraid, that no harm would come to her. Kusum slipped away from the man and made a rush for the door. The Rani caught her by the shoulders and pushed her back into the room. The Rani was getting angry. Kusum saw the axe lying in a corner of the room. She seized it, raised it above her head and threatened Kapur. The man realized that he had gone too far, and valuing his neck, backed away. But the Rani, in a great rage, sprang at the girl. And Kusum, in desperation and panic, brought the axe down upon the Rani’s head.

‘The Rani fell to the ground. Without waiting to see what Kapur might do, Kusum fled from the house. Her bangle must have broken when she stumbled against the door. She ran into the forest, and after concealing the axe amongst some tall ferns, lay weeping on the grass until it grew dark. But such was her nature, and such the resilience of youth, that she recovered sufficiently to be able to return home looking her normal self. And during the following days, she managed to remain silent about the whole business.’

‘What did you do about it?’ I asked.

Keemat Lal looked me straight in my beery eye.

‘Nothing,’ he said. ‘I did absolutely nothing. I couldn’t have the girl put away in a remand home. It would have crushed her spirit.’

‘And what about Kapur?’

‘Oh, he had his own reasons for remaining quiet, as you may guess. No, the case was closed—or perhaps I should say the file was put in my pending tray. My promotion, too, went into the pending tray.’

‘It didn’t turn out very well for you,’ I said.

‘No. Here I am in Shahpur, and still an inspector. But, tell me, what would you have done if you had been in my place?’

I considered his question carefully for a moment or two, then said, ‘I suppose it would have depended on how much sympathy the girl evoked in me. She had killed in innocence...’

‘Then, you would have put your personal feeling above your duty to uphold the law?’

‘Yes. But I would not have made a very good policeman.’

‘Exactly.’

‘Still, it’s a pity that Kapur got off so easily.’

‘There was no alternative if I was to let the girl go. But he didn’t get off altogether. He found himself in trouble later on for swindling some manufacturing concern, and went to jail for a couple of years.’

‘And the girl—did you see her again?’

‘Well, before I was transferred from Panauli, I saw her occasionally on the road. She was usually on her way to school. She would greet me with folded hands, and call me uncle.’

The beer bottles were all empty, and Inspector Keemat Lal got up to leave. His final words to me were, ‘I should never have been a policeman.’

Masterji

I WAS STROLLING along the platform, waiting for the arrival of the Amritsar Express, when I saw Mr Khushal, handcuffed to a policeman.

I hadn't recognized him at first—a paunchy gentleman with a lot of grey in his beard and a certain arrogant amusement in his manner. It was only when I came closer, and we were almost face to face, that I recognized my old Hindi teacher.

Startled, I stopped and stared. And he stared back at me, a glimmer of recognition in his eyes. It was over twenty years since I'd last seen him, standing jauntily before the classroom blackboard, and now here he was tethered to a policeman and looking as jaunty as ever...

'Good—good evening, sir,' I stammered, in my best public school manner. (You must always respect your teacher, no matter what the circumstances.)

Mr Khushal's face lit up with pleasure. 'So you remember me! It's nice to see you again, my boy.'

Forgetting that his right hand was shackled to the policeman's left, I made as if to shake hands. Mr Khushal thoughtfully took my right hand in his left and gave it a rough squeeze. A faint odour of cloves and cinnamon reached me, and I remembered how he had always been redolent of spices when standing beside my desk, watching me agonize over my Hindi-English translation.

He had joined the school in 1948, not long after the Partition. Until then there had been no Hindi teacher; we'd been taught Urdu and French. Then came a ruling that Hindi was to be a compulsory subject, and at the age of sixteen I found myself struggling with a new script. When Mr Khushal joined the staff (on the recommendation of a local official), there was no one else in the school who knew Hindi, or who could assess Mr Khushal's abilities as a

teacher...

And now once again he stood before me, only this time he was in the custody of the law.

I was still recovering from the shock when the train drew in, and everyone on the platform began making a rush for the compartment doors. As the policeman elbowed his way through the crowd, I kept close behind him and his charge, and as a result I managed to get into the same third-class compartment. I found a seat right opposite Mr Khushal. He did not seem to be the least bit embarrassed by the handcuffs, or by the stares of his fellow passengers. Rather, it was the policeman who looked unhappy and ill at ease.

As the train got under way, I offered Mr Khushal one of the parathas made for me by my Ferozepur landlady. He accepted it with alacrity. I offered one to the constable as well, but although he looked at it with undisguised longing, he felt duty-bound to decline.

‘Why have they arrested you, sir?’ I asked. ‘Is it very serious?’

‘A trivial matter,’ said Mr Khushal. ‘Nothing to worry about. I shall be at liberty soon.’

‘But what did you *do*?’

Mr Khushal leant forward. ‘Nothing to be ashamed of,’ he said in a confiding tone. ‘Even a great teacher like Socrates fell foul of the law.’

‘You mean—one of your pupils—made a complaint?’

‘And why should one of my pupils make a complaint?’ Mr Khushal looked offended. ‘They were the beneficiaries—it was for *them*.’ He noticed that I looked mystified, and decided to come straight to the point: ‘It was simply a question of false certificates.’

‘Oh,’ I said, feeling deflated. Public school boys are always prone to jump to the wrong conclusions...

‘*Your* certificates, sir?’

‘Of course not. Nothing wrong with my certificates—I had them printed in Lahore, in 1946.’

‘With age comes respectability,’ I remarked. ‘In that case, whose...?’

‘Why, the matriculation certificates I’ve been providing all these years to the poor idiots who would never have got through on their own!’

‘You mean you gave them your own certificates?’

‘That’s right. And if it hadn’t been for so many printing mistakes, no one would have been any wiser. You can’t find a good press these days, that’s the trouble... It was a public service, my boy, I hope you appreciate that... It isn’t fair to hold a boy back in life simply because he can’t get through some puny exam... Mind you, I don’t give my certificates to *anyone*. They come to me only after they have failed two or three times.’

‘And I suppose you charge something?’

‘Only if they can pay. There’s no fixed sum. Whatever they like to give me. I’ve never been greedy in these matters, and you know I am not unkind...’

Which is true enough, I thought, looking out of the carriage window at the green fields of Moga and remembering the half-yearly Hindi exam when I had stared blankly at the question paper, knowing that I was totally incapable of answering any of it. Mr Khushal had come walking down the line of desks and stopped at mine, breathing cloves all over me. ‘Come on, boy, why haven’t you started?’

‘Can’t do it, sir,’ I’d said. ‘It’s too difficult.’

‘Never mind,’ he’d urged in a whisper. ‘Do *something*. Copy it out, copy it out!’

And so, to pass the time, I’d copied out the entire paper, word for word. And a fortnight later, when the results were out, I found I had passed!

‘But, sir,’ I had stammered, approaching Mr Khushal when I found him alone. ‘I never answered the paper. I couldn’t translate the passage. All I did was copy it out!’

‘That’s why I gave you pass marks,’ he’d answered imperturbably. ‘You have such neat handwriting. If ever you do learn Hindi, my boy, you’ll write a beautiful script!’

And remembering that moment, I was now filled with compassion for my old teacher; and leaning across, I placed my hand on his knee and said: ‘Sir, if they convict you, I hope it won’t be for long. And when you come out, if you happen to be in Delhi or Ferozepur, please look me up. You see, I’m still rather hopeless at Hindi, and perhaps you could give me tuition. I’d be glad to pay...’

Mr Khushal threw back his head and laughed, and the entire compartment shook with his laughter.

‘Teach you Hindi!’ he cried. ‘My dear boy, what gave you the idea that I ever knew any Hindi?’

‘But, sir—if not Hindi what were you teaching us all the time at school?’

‘Punjabi!’ he shouted, and everyone jumped in their seats. ‘Pure Punjabi! But how were *you* to know the difference?’

A Face in the Dark

MR OLIVER, AN Anglo-Indian teacher, was returning to his school late one night, on the outskirts of the hill station of Simla. From before Kipling's time, the school had been run on English public school lines and the boys, most of them from wealthy Indian families, wore blazers, caps and ties. *Life* magazine, in a feature on India, had once called it the 'Eton of the East'. Mr Oliver had been teaching in the school for several years.

The Simla bazaar, with its cinemas and restaurants, was about three miles from the school and Mr Oliver, a bachelor, usually strolled into the town in the evening, returning after dark, when he would take a short cut through the pine forest.

When there was a strong wind the pine trees made sad, eerie sounds that kept most people to the main road. But Mr Oliver was not a nervous or imaginative man. He carried a torch and its gleam—the batteries were running down—moved fitfully down the narrow forest path. When its flickering light fell on the figure of a boy, who was sitting alone on a rock, Mr Oliver stopped. Boys were not supposed to be out after dark.

'What are you doing out here, boy?' asked Mr Oliver sharply, moving closer so that he could recognize the miscreant. But even as he approached the boy, Mr Oliver sensed that something was wrong. The boy appeared to be crying. His head hung down, he held his face in his hands and his body shook convulsively. It was a strange, soundless weeping and Mr Oliver felt distinctly uneasy.

'Well, what's the matter?' he asked, his anger giving way to concern. 'What are you crying for?' The boy would not answer or look up. His body continued to be racked with silent sobbing. 'Come on, boy, you shouldn't be out here at this hour. Tell me the trouble. Look up!' The boy looked up. He took his hands from his face and looked up at his teacher. The light from Mr

Oliver's torch fell on the boy's face—if you could call it a face.

It had no eyes, ears, nose or mouth. It was just a round smooth head—with a school cap on top of it! And that's where the story should end. But for Mr Oliver it did not end here.

The torch fell from his trembling hand. He turned and scrambled down the path, running blindly through the trees and calling for help. He was still running towards the school buildings when he saw a lantern swinging in the middle of the path. Mr Oliver stumbled up to the watchman, gasping for breath. 'What is it, sahib?' asked the watchman. 'Has there been an accident? Why are you running?'

'I saw something—something horrible—a boy weeping in the forest—and he had no face!'

'No face, sahib?'

'No eyes, nose, mouth—nothing!'

'Do you mean it was like this, sahib?' asked the watchman and raised the lamp to his own face. The watchman had no eyes, no ears, no features at all—not even an eyebrow! And that's when the wind blew the lamp out.

The Tunnel

IT WAS ALMOST noon, and the jungle was very still, very silent. Heat waves shimmered along the railway embankment where it cut a path through the tall evergreen trees. The railway lines were two straight black serpents disappearing into the tunnel in the hillside.

Suraj stood near the cutting, waiting for the midday train. It wasn't a station, and he wasn't catching a train. He was waiting so that he could watch the steam engine come roaring out of the tunnel.

He had cycled out of Dehra and taken the jungle path until he had come to a small village. He had left the cycle there, and walked over a low scrub-covered hill and down to the tunnel exit.

Now he looked up. He had heard, in the distance, the shrill whistle of the engine. He couldn't see anything, because the train was approaching from the other side of the hill; but presently a sound like distant thunder issued from the tunnel, and he knew the train was coming through.

A second or two later, the steam engine shot out of the tunnel, snorting and puffing like some green, black and gold dragon, some beautiful monster out of Suraj's dreams. Showering sparks left and right, it roared a challenge to the jungle.

Instinctively, Suraj stepped back a few paces. Waves of hot steam struck him in the face. Even the trees seemed to flinch from the noise and heat. And then the train had gone, leaving only a plume of smoke to drift lazily over the tall shisham trees.

The jungle was still again. No one moved.

Suraj turned from his contemplation of the drifting smoke and began walking along the embankment towards the tunnel.

The tunnel grew darker as he walked further into it. When he had gone about twenty yards it became pitch dark. Suraj had to turn and look back at

the opening to reassure himself that there was still daylight outside. Ahead of him, the tunnel's other opening was just a small round circle of light.

The tunnel was still full of smoke from the train, but it would be several hours before another train came through. Till then, the cutting belonged to the jungle again.

Suraj didn't stop, because there was nothing to do in the tunnel and nothing to see. He had simply wanted to walk through, so that he would know what the inside of a tunnel was really like. The walls were damp and sticky. A bat flew past. A lizard scuttled between the lines.

Coming straight from the darkness into the light, Suraj was dazzled by the sudden glare and put a hand up to shade his eyes. He looked up at the tree-covered hillside and thought he saw something moving between the trees.

It was just a flash of orange and gold, and a long swishing tail. It was there between the trees for a second or two, and then it was gone.

About fifteen metres from the entrance to the tunnel stood the watchman's hut. Marigolds grew in front of the hut, and at the back there was a small vegetable patch. It was the watchman's duty to inspect the tunnel and keep it clear of obstacles. Every day, before the train came through, he would walk the length of the tunnel. If all was well, he would return to his hut and take a nap. If something was wrong, he would walk back up the line and wave a red flag and the engine driver would slow down. At night, the watchman lit an oil lamp and made a similar inspection of the tunnel. Of course, he would not stop the train if there was a porcupine on the line. But if there was any danger to the train, he'd go back up the line and wave his lamp to the approaching engine. If all was well, he'd hang his lamp at the door of his hut and go to sleep.

He was just settling down on his cot for an afternoon nap when he saw the boy emerge from the tunnel. He waited until Suraj was only a metre or so away and then said: 'Welcome, welcome. I don't often have visitors. Sit down for a while, and tell me why you were inspecting my tunnel.'

'Is it your tunnel?' asked Suraj.

'It is,' said the watchman. 'It is truly my tunnel, since no one else will have anything to do with it. I have only lent it to the Government.'

Suraj sat down on the edge of the cot.

'I wanted to see the train come through,' he said. 'And then, when it had

gone, I thought I'd walk through the tunnel.'

'And what did you find in it?'

'Nothing. It was very dark. But when I came out, I thought I saw an animal—up on the hill—but I'm not sure, it moved off very quickly.'

'It was a leopard you saw,' said the watchman. 'My leopard.'

'Do you own a leopard too?'

'I do.'

'And do you lend it to the Government?'

'I do not.'

'Is it dangerous?'

'No, it's a leopard that minds its own business. It comes to this range for a few days every month.'

'Have you been here a long time?' asked Suraj.

'Many years. My name is Sunder Singh.'

'My name's Suraj.'

'There is one train during the day. And there is one train during the night. Have you seen the night mail come through the tunnel?'

'No. At what time does it come?'

'About nine o'clock, if it isn't late. You could come and sit here with me, if you like. And after it has gone, instead of going to sleep I will take you home.'

'I'll ask my parents,' said Suraj. 'Will it be safe?'

'Of course. It is safer in the jungle than in the town. Nothing happens to me out here. But last month, when I went into town, I was almost run over by a bus.'

Sunder Singh yawned and stretched himself out on the cot. 'And now I am going to take a nap, my friend. It is too hot to be up and about in the afternoon.'

'Everyone goes to sleep in the afternoon,' complained Suraj. 'My father lies down as soon as he's had his lunch.'

'Well, the animals also rest in the heat of the day. It is only the tribe of boys who cannot, or will not, rest.'

Sunder Singh placed a large banana leaf over his face to keep away the

flies, and was soon snoring gently. Suraj stood up, looking up and down the railway tracks. Then he began walking back to the village.

The following evening, towards dusk, as the flying foxes swooped silently out of the trees, Suraj made his way to the watchman's hut.

It had been a long hot day, but now the earth was cooling, and a light breeze was moving through the trees. It carried with it the scent of mango blossoms, the promise of rain.

Sunder Singh was waiting for Suraj. He had watered his small garden, and the flowers looked cool and fresh. A kettle was boiling on a small oil stove.

'I am making tea,' he said. 'There is nothing like a glass of hot tea while waiting for a train.'

They drank their tea, listening to the sharp notes of the tailorbird and the noisy chatter of the seven sisters.

As the brief twilight faded, most of the birds fell silent. Sunder Singh lit his oil lamp and said it was time for him to inspect the tunnel. He moved off towards the tunnel, while Suraj sat on the cot, sipping his tea. In the dark, the trees seemed to move closer to him. And the nightlife of the forest was conveyed on the breeze—the sharp call of a barking deer, the cry of a fox, the quaint *tonk-tonk* of a nightjar. There were some sounds that Suraj didn't recognize—sounds that came from the trees, creakings and whisperings, as though the trees were coming to life, stretching their limbs in the dark, shifting a little, flexing their fingers.

Sunder Singh stood inside the tunnel, trimming his lamp. The night sounds were familiar to him and he did not give them much thought; but something else—a padded footfall, a rustle of dry leaves—made him stand still for a few seconds, peering into the darkness. Then, humming softly to himself, he returned to where Suraj was waiting. Ten minutes remained for the night mail to arrive.

As Sunder Singh sat down on the cot beside Suraj, a new sound reached both of them quite distinctly—a rhythmic sawing sound, as of someone cutting through the branch of a tree.

'What's that?' whispered Suraj.

'It's the leopard,' said Sunder Singh. 'I think it's in the tunnel.'

'The train will soon be here,' said Suraj.

‘Yes, my friend. And if we don’t drive the leopard out of the tunnel, it will be run over and killed. I can’t let that happen.’

‘But won’t it attack us if we try to drive it out?’ asked Suraj, beginning to share the watchman’s concern.

‘Not this leopard. It knows me well. We have seen each other many times. It has a weakness for goats and stray dogs, but it will not harm us. Even so, I’ll take my axe with me. You stay here, Suraj.’

‘No, I’m coming with you. It will be better than sitting here alone in the dark!’

‘All right, but stay close behind me. And remember, there is nothing to fear.’

Raising his lamp, Sunder Singh advanced into the tunnel, shouting at the top of his voice to try and scare away the animal. Suraj followed close behind; but he found he was unable to do any shouting. His throat was quite dry.

They had gone about twenty paces into the tunnel when the light from the lamp fell upon the leopard. It was crouching between the tracks, only five metres away from them. It was not a very big leopard, but it looked lithe and sinewy. Baring its teeth and snarling, it went down on its belly, tail twitching.

Suraj and Sunder Singh both shouted together. Their voices rang through the tunnel. And the leopard, uncertain as to how many terrifying humans were there in the tunnel with him, turned swiftly and disappeared into the darkness.

To make sure that it had gone, Sunder Singh and Suraj walked the length of the tunnel. When they returned to the entrance, the rails were beginning to hum. They knew the train was coming.

Suraj put his hand to one of the rails and felt its tremor. He heard the distant rumble of the train. And then the engine came round the bend, hissing at them, scattering sparks into the darkness, defying the jungle as it roared through the steep sides of the cutting. It charged straight at the tunnel, and into it, thundering past Suraj like the beautiful dragon of his dreams.

And when it had gone, the silence returned and the forest seemed to breathe, to live again. Only the rails still trembled with the passing of the train.

They trembled again to the passing of the same train, almost a week later,

when Suraj and his father were both travelling in it.

Suraj's father was scribbling in a notebook, doing his accounts. Suraj sat at an open window staring out at the darkness. His father was going to Delhi on a business trip and had decided to take the boy along. ('I don't know where he gets to, most of the time,' he'd complained. 'I think it's time he learnt something about my business.')

The night mail rushed through the forest with its hundreds of passengers. The carriage wheels beat out a steady rhythm on the rails. Tiny flickering lights came and went, as they passed small villages on the fringe of the jungle.

Suraj heard the rumble as the train passed over a small bridge. It was too dark to see the hut near the cutting, but he knew they must be approaching the tunnel. He strained his eyes looking out into the night; and then, just as the engine let out a shrill whistle, Suraj saw the lamp.

He couldn't see Sunder Singh, but he saw the lamp, and he knew that his friend was out there.

The train went into the tunnel and out again; it left the jungle behind and thundered across the endless plains.

Suraj stared out at the darkness, thinking of the lonely cutting in the forest and the watchman with the lamp who would always remain a firefly for those travelling thousands as he lit up the darkness for steam engines and leopards.

The Kitemaker

THERE WAS BUT one tree in the street known as Gali Ram Nath—an ancient banyan that had grown through the cracks of an abandoned mosque—and little Ali's kite was caught in its branches. The boy, barefoot and clad only in a torn shirt, ran along the cobbled stones of the narrow street to where his grandfather sat nodding dreamily in the sunshine in their back courtyard.

‘Grandfather,’ shouted the boy. ‘My kite has gone!’

The old man woke from his daydream with a start and, raising his head, displayed a beard that would have been white had it not been dyed red with mehendi leaves.

‘Did the twine break?’ he asked. ‘I know that kite twine is not what it used to be.’

‘No, Grandfather, the kite is stuck in the banyan tree.’

The old man chuckled. ‘You have yet to learn how to fly a kite properly, my child. And I am too old to teach you, that’s the pity of it. But you shall have another.’

He had just finished making a new kite from bamboo, paper and thin silk, and it lay in the sun, firming up. It was a pale pink kite, with a small green tail. The old man handed it to Ali, and the boy raised himself on his toes and kissed his grandfather’s hollowed-out cheek.

‘I will not lose this one,’ he said. ‘This kite will fly like a bird.’ And he turned on his heels and skipped out of the courtyard.

The old man remained dreaming in the sun. His kite shop was gone, the premises long since sold to a junk dealer; but he still made kites, for his own amusement and for the benefit of his grandson, Ali. Not many people bought kites these days. Adults disdained them, and children preferred to spend their money at the cinema. Moreover, there were not many open spaces left for the flying of kites. The city had swallowed up the open grassland that had

stretched from the old fort's walls to the river bank.

But the old man remembered a time when grown men flew kites, and great battles were fought, the kites swerving and swooping in the sky, tangling with each other until the string of one was severed. Then the defeated but liberated kite would float away into the blue unknown. There was a good deal of betting, and money frequently changed hands.

Kite flying was then the sport of kings, and the old man remembered how the Nawab himself would come down to the riverside with his retinue to participate in this noble pastime. There was time, then, to spend an idle hour with a gay, dancing strip of paper. Now everyone hurried, in a heat of hope, and delicate things like kites and daydreams were trampled underfoot.

He, Mehmood the kitemaker, had in the prime of his life been well known throughout the city. Some of his more elaborate kites once sold for as much as three or four rupees each.

At the request of the Nawab he had once made a very special kind of kite, unlike any that had been seen in the district. It consisted of a series of small, very light paper disks trailing on a thin bamboo frame. To the end of each disk he fixed a sprig of grass, forming a balance on both sides. The surface of the foremost disk was slightly convex, and a fantastic face was painted on it, having two eyes made of small mirrors. The disks, decreasing in size from head to tail, assumed an undulatory form and gave the kite the appearance of a crawling serpent. It required great skill to raise this cumbersome device from the ground, and only Mehmood could manage it.

Everyone had heard of the 'Dragon Kite' that Mehmood had built, and word went round that it possessed supernatural powers. A large crowd assembled in the open to watch its first public launching in the presence of the Nawab.

At the first attempt it refused to leave the ground. The disks made a plaintive, protesting sound, and the sun was trapped in the little mirrors, making the kite a living, complaining creature. Then the wind came from the right direction, and the Dragon Kite soared into the sky, wriggling its way higher and higher, the sun still glinting in its devil eyes. And when it went very high, it pulled fiercely at the twine, and Mehmood's young sons had to help him with the reel. Still the kite pulled, determined to be free, to break loose, to live a life of its own. And eventually it did so.

The twine snapped, the kite leaped away towards the sun, sailing on

heavenward until it was lost to view. It was never found again, and Mehmood wondered afterwards if he had made too vivid, too living a thing of the great kite. He did not make another like it. Instead he presented to the Nawab a musical kite, one that made a sound like a violin when it rose into the air.

Those were more leisurely, more spacious days. But the Nawab had died years ago, and his descendants were almost as poor as Mehmood himself. Kitemakers, like poets, once had their patrons; but now no one knew Mehmood, simply because there were too many people in the Gali, and they could not be bothered with their neighbours.

When Mehmood was younger and had fallen sick, everyone in the neighbourhood had come to ask after his health; but now, when his days were drawing to a close, no one visited him. Most of his old friends were dead and his sons had grown up: one was working in a local garage and the other, who was in Pakistan at the time of the Partition, had not been able to rejoin his relatives.

The children who had bought kites from him ten years ago were now grown men, struggling for a living; they did not have time for the old man and his memories. They had grown up in a swiftly changing and competitive world, and they looked at the old kitemaker and the banyan tree with the same indifference.

Both were taken for granted—permanent fixtures that were of no concern to the raucous, sweating mass of humanity that surrounded them. No longer did people gather under the banyan tree to discuss their problems and their plans; only in the summer months did a few seek shelter from the fierce sun.

But there was the boy, his grandson. It was good that Mehmood's son worked close by, for it gladdened the old man's heart to watch the small boy at play in the winter sunshine, growing under his eyes like a young and well-nourished sapling putting forth new leaves each day. There is a great affinity between trees and men. We grow at much the same pace, if we are not hurt or starved or cut down. In our youth we are resplendent creatures, and in our declining years we stoop a little, we remember, we stretch our brittle limbs in the sun, and then, with a sigh, we shed our last leaves.

Mehmood was like the banyan, his hands gnarled and twisted like the roots of the ancient tree. Ali was like the young mimosa planted at the end of the courtyard. In two years, both he and the tree would acquire the strength and confidence of their early youth.

The voices in the street grew fainter, and Mehmood wondered if he was going to fall asleep and dream, as he so often did, of a kite so beautiful and powerful that it would resemble the great white bird of the Hindus—Garuda, God Vishnu's famous steed. He would like to make a wonderful new kite for little Ali. He had nothing else to leave the boy.

He heard Ali's voice in the distance, but did not realize that the boy was calling him. The voice seemed to come from very far away.

Ali was at the courtyard door, asking if his mother had as yet returned from the bazaar. When Mehmood did not answer, the boy came forward repeating his question. The sunlight was slanting across the old man's head, and a small white butterfly rested on his flowing beard. Mehmood was silent; and when Ali put his small brown hand on the old man's shoulder, he met with no response. The boy heard a faint sound, like the rubbing of marbles in his pocket.

Suddenly afraid, Ali turned and moved to the door, and then ran down the street shouting for his mother. The butterfly left the old man's beard and flew to the mimosa tree, and a sudden gust of wind caught the torn kite and lifted it in the air, carrying it far above the struggling city into the blind blue sky.

Most Beautiful

I DON'T QUITE know why I found that particular town so heartless. Perhaps because of its crowded, claustrophobic atmosphere, its congested and insanitary lanes, its weary people... One day I found the children of the bazaar tormenting a deformed, retarded boy.

About a dozen boys, between the ages of eight and fourteen, were jeering at the retard, who was making things worse for himself by confronting the gang and shouting abuses at them. The boy was twelve or thirteen, judging by his face, but had the height of an eight- or nine-year-old. His legs were thick, short and bowed. He had a small chest but his arms were long, making him rather ape-like in his attitude. His forehead and cheeks were pitted with the scars of smallpox. He was ugly by normal standards, and the gibberish he spoke did nothing to discourage his tormentors. They threw mud and stones at him, while keeping well out of his reach. Few can be more cruel than a gang of schoolboys in high spirits.

I was an uneasy observer of the scene. I felt that I ought to do something to put a stop to it, but lacked the courage to interfere. It was only when a stone struck the boy on the face, cutting open his cheek, that I lost my normal discretion and ran in amongst the boys, shouting at them and clouting those I could reach. They scattered like defeated soldiery.

I was surprised at my own daring, and rather relieved when the boys did not return. I took the frightened, angry boy by the hand, and asked him where he lived. He drew away from me, but I held on to his fat little fingers and told him I would take him home. He mumbled something incoherent and pointed down a narrow lane. I led him away from the bazaar.

I said very little to the boy because it was obvious that he had some defect of speech. When he stopped outside a door set in a high wall, I presumed that we had come to his house.

The door was opened by a young woman. The boy immediately threw his arms around her and burst into tears. I had not been prepared for the boy's mother. Not only did she look perfectly normal physically, but she was also strikingly handsome. She must have been about thirty-five.

She thanked me for bringing her son home, and asked me into the house. The boy withdrew into a corner of the sitting room, and sat on his haunches in gloomy silence, his bow legs looking even more grotesque in this posture. His mother offered me tea, but I asked for a glass of water. She asked the boy to fetch it, and he did so, thrusting the glass into my hands without looking me in the face.

'Suresh is my only son,' she said. 'My husband is disappointed in him, but I love my son. Do you think he is very ugly?'

'Ugly is just a word,' I said. 'Like beauty. They mean different things to different people. What did the poet say?—"Beauty is truth, truth is beauty." But if beauty and truth are the same thing, why have different words? There are no absolutes except birth and death.'

The boy squatted down at her feet, cradling his head in her lap. With the end of her sari, she began wiping his face.

'Have you tried teaching him to talk properly?' I asked.

'He has been like this since childhood. The doctors can do nothing.'

While we were talking the father came in, and the boy slunk away to the kitchen. The man thanked me curtly for bringing the boy home, and seemed at once to dismiss the whole matter from his mind. He seemed preoccupied with business matters. I got the impression that he had long since resigned himself to having a deformed son, and his early disappointment had changed to indifference. When I got up to leave, his wife accompanied me to the front door.

'Please do not mind if my husband is a little rude,' she said. 'His business is not going too well. If you would like to come again, please do. Suresh does not meet many people who treat him like a normal person.'

I knew that I wanted to visit them again—more out of sympathy for the mother than out of pity for the boy. But I realized that she was not interested in me personally, except as a possible mentor for her son.

After about a week I went to the house again.

Suresh's father was away on a business trip, and I stayed for lunch. The

boy's mother made some delicious parathas stuffed with ground radish, and served it with pickle and curds. If Suresh ate like an animal, gobbling his food, I was not far behind him. His mother encouraged him to overeat. He was morose and uncommunicative when he ate, but when I suggested that he come with me for a walk, he looked up eagerly. At the same time a look of fear passed across his mother's face.

'Will it be all right?' she asked. 'You have seen how other children treat him. That day he slipped out of the house without telling anyone.'

'We won't go towards the bazaar,' I said. 'I was thinking of a walk in the fields.'

Suresh made encouraging noises and thumped the table with his fists to show that he wanted to go. Finally his mother consented, and the boy and I set off down the road.

He could not walk very fast because of his awkward legs, but this gave me a chance to point out to him anything that I thought might arouse his interest—parrots squabbling in a banyan tree, buffaloes wallowing in a muddy pond, a group of hermaphrodite musicians strolling down the road. Suresh took a keen interest in the hermaphrodites, perhaps because they were grotesque in their own way: tall, masculine-looking people dressed in women's garments, ankle bells jingling on their heavy feet, and their long, gaunt faces made up with rouge and mascara. For the first time, I heard Suresh laugh. Apparently he had discovered that there were human beings even odder than he. And like any human being, he lost no time in deriding them.

'Don't laugh,' I said. 'They were born that way, just as you were born the way you are.'

But he did not take me seriously and grinned, his wide mouth revealing surprisingly strong teeth.

We reached the dry riverbed on the outskirts of the town and crossing it entered a field of yellow mustard flowers. The mustard stretched away towards the edge of a subtropical forest. Seeing trees in the distance, Suresh began to run towards them, shouting and clapping his hands. He had never been out of town before. The courtyard of his house and, occasionally, the road to the bazaar, were all that he had seen of the world. Now the trees beckoned him.

We found a small stream running through the forest and I took off my

clothes and leapt into the cool water, inviting Suresh to join me. He hesitated about taking off his clothes, but after watching me for a while, his eagerness to join me overcame his self-consciousness, and he exposed his misshapen little body to the soft spring sunshine.

He waded clumsily towards me. The water which came only to my knees reached up to his chest.

‘Come, I’ll teach you to swim,’ I said. And lifting him up from the waist, I held him afloat. He spluttered and thrashed around, but stopped struggling when he found that he could stay afloat.

Later, sitting on the banks of the stream, he discovered a small turtle sitting over a hole in the ground in which it had laid its eggs. He had never watched a turtle before, and watched it in fascination, while it drew its head into its shell and then thrust it out again with extreme circumspection. He must have felt that the turtle resembled him in some respects, with its squat legs, rounded back, and tendency to hide its head from the world.

After that I went to the boy’s house about twice a week, and we nearly always visited the stream. Before long Suresh was able to swim a short distance. Knowing how to swim—this was something the bazaar boys never learnt—gave him a certain confidence, made his life something more than a one-dimensional existence.

The more I saw Suresh, the less conscious was I of his deformities. For me, he was fast becoming the norm; while the children of the bazaar seemed abnormal in their very similarity to each other. That he was still conscious of his ugliness—and how could he ever cease to be—was made clear to me about two months after our first meeting.

We were coming home through the mustard fields, which had turned from yellow to green, when I noticed that we were being followed by a small goat. It appeared to have been separated from its mother, and now attached itself to us. Though I tried driving the kid away, it continued tripping along at our heels, and when Suresh found that it persisted in accompanying us, he picked it up and took it home.

The kid became his main obsession during the next few days. He fed it with his own hands and allowed it to sleep at the foot of his bed. It was a pretty little kid, with fairy horns and an engaging habit of doing a hop, skip and jump when moving about the house. Everyone admired the pet, and the boy’s mother and I both remarked on how pretty it was.

His resentment against the animal began to show when others started admiring it. He suspected that they found it better-looking than its owner. I remember finding him squatting in front of a low mirror, holding the kid in his arms, and studying their reflections in the glass. After a few minutes of this, Suresh thrust the goat away. When he noticed that I was watching him, he got up and left the room without looking at me.

Two days later, when I called at the house, I found his mother looking very upset. I could see that she had been crying. But she seemed relieved to see me, and took me into the sitting room. When Suresh saw me, he got up from the floor and ran to the veranda.

‘What’s wrong?’ I asked.

‘It was the little goat,’ she said. ‘Suresh killed it.’

She told me how Suresh, in a sudden and uncontrollable rage, had thrown a brick at the kid, breaking its skull. What had upset her more than the animal’s death was the fact that Suresh had shown no regret for what he had done.

‘I’ll talk to him,’ I said, and went out to the veranda, but the boy had disappeared.

‘He must have gone to the bazaar,’ said his mother anxiously. ‘He does that when he’s upset. Sometimes I think he likes to be teased and beaten.’

He was not in the bazaar. I found him near the stream, lying flat on his belly in the soft mud, chasing tadpoles with a stick.

‘Why did you kill the goat?’ I asked.

He shrugged his shoulders.

‘Did you enjoy killing it?’

He looked at me and smiled and nodded his head vigorously.

‘How very cruel,’ I said. But I did not mean it. I knew that his cruelty was no different from mine or anyone else’s; only his was an untrammelled cruelty, primitive, as yet undisguised by civilizing restraints.

He took a penknife from his shirt pocket, opened it, and held it out to me by the blade. He pointed to his bare stomach and motioned me to thrust the blade into his belly. He had such a mournful look on his face (the result of having offended me and not in remorse for the goat sacrifice) that I had to burst out laughing.

‘You are a funny fellow,’ I said, taking the knife from him and throwing

it into the stream. ‘Come, let’s have a swim.’

We swam all afternoon, and Suresh went home smiling. His mother and I conspired to keep the whole affair a secret from his father—who had not in any case been aware of the goat’s presence.

Suresh seemed quite contented during the following weeks. And then I received a letter offering me a job in Delhi and I knew that I would have to take it, as I was earning very little by my writing at the time.

The boy’s mother was disappointed, even depressed, when I told her I would be going away. I think she had grown quite fond of me. But the boy, always unpredictable, displayed no feeling at all. I felt a little hurt by his apparent indifference. Did our weeks of companionship mean nothing to him? I told myself that he probably did not realize that he might never see me again.

On the evening my train was to leave, I went to the house to say goodbye. The boy’s mother made me promise to write to them, but Suresh seemed cold and distant, and refused to sit near me or take my hand. He made me feel that I was an outsider again—one of the mob throwing stones at odd and frightening people.

At eight o’clock that evening I entered a third-class compartment and, after a brief scuffle with several other travellers, succeeded in securing a seat near a window. It enabled me to look down the length of the platform.

The guard had blown his whistle and the train was about to leave when I saw Suresh standing near the station turnstile, looking up and down the platform.

‘Suresh!’ I shouted and he heard me and came hobbling along the platform. He had run the gauntlet of the bazaar during the busiest hour of the evening.

‘I’ll be back next year,’ I called.

The train had begun moving out of the station, and as I waved to Suresh, he broke into a stumbling run, waving his arms in frantic, restraining gestures.

I saw him stumble against someone’s bedding roll and fall sprawling on the ground. The engine picked up speed and the platform receded.

And that was the last I saw of Suresh, lying alone on the crowded platform, alone in the great grey darkness of the world, crooked and bent and

twisted—the most beautiful boy in the world.

The Cherry Tree

ONE DAY, WHEN Rakesh was six, he walked home from the Mussoorie bazaar eating cherries. They were a little sweet, a little sour; small, bright red cherries which had come all the way from the Kashmir Valley.

Here in the Himalayan foothills where Rakesh lived, there were not many fruit trees. The soil was stony, and the dry cold winds stunted the growth of most plants. But on the more sheltered slopes there were forests of oak and deodar.

Rakesh lived with his grandfather on the outskirts of Mussoorie, just where the forest began. His father and mother lived in a small village fifty miles away, where they grew maize and rice and barley in narrow terraced fields on the lower slopes of the mountain. But there were no schools in the village, and Rakesh's parents were keen that he should go to school. As soon as he was of school-going age, they sent him to stay with his grandfather in Mussoorie.

Grandfather was a retired forest ranger. He had a little cottage outside the town.

Rakesh was on his way home from school when he bought the cherries. He paid fifty paise for the bunch. It took him about half an hour to walk home, and by the time he reached the cottage there were only three cherries left.

'Have a cherry, Grandfather,' he said, as soon as he saw his grandfather in the garden.

Grandfather took one cherry and Rakesh promptly ate the other two. He kept the last seed in his mouth for some time, rolling it round and round on his tongue until all the tang had gone. Then he placed the seed on the palm of his hand and studied it.

'Are cherry seeds lucky?' asked Rakesh.

‘Of course.’

‘Then I’ll keep it.’

‘Nothing is lucky if you put it away. If you want luck, you must put it to some use.’

‘What can I do with a seed?’

‘Plant it.’

So Rakesh found a small spade and began to dig up a flower bed.

‘Hey, not there,’ said Grandfather. ‘I’ve sown mustard in that bed. Plant it in that shady corner where it won’t be disturbed.’

Rakesh went to a corner of the garden where the earth was soft and yielding. He did not have to dig. He pressed the seed into the soil with his thumb and it went right in.

Then he had his lunch and ran off to play cricket with his friends and forgot all about the cherry seed.

When it was winter in the hills, a cold wind blew down from the snows and went *whoo-whoo-whoo* through the deodar trees, and the garden was dry and bare. In the evenings Grandfather told Rakesh stories—stories about people who turned into animals, and ghosts who lived in trees, and beans that jumped and stones that wept—and in turn Rakesh would read to him from the newspaper, Grandfather’s eyesight being rather weak. Rakesh found the newspaper very dull—especially after the stories—but Grandfather wanted all the news...

They knew it was spring when the wild duck flew north again, to Siberia. Early in the morning, when he got up to chop wood and light a fire, Rakesh saw the V-shaped formation streaming northwards, the calls of the birds carrying clearly through the thin mountain air.

One morning in the garden, he bent to pick up what he thought was a small twig and found to his surprise that it was well rooted. He stared at it for a moment, then ran to fetch Grandfather, calling, ‘Dada, come and look, the cherry tree has come up!’

‘What cherry tree?’ asked Grandfather, who had forgotten about it.

‘The seed we planted last year—look, it’s come up!’

Rakesh went down on his haunches, while Grandfather bent almost double and peered down at the tiny tree. It was about four inches high.

‘Yes, it’s a cherry tree,’ said Grandfather. ‘You should water it now and then.’

Rakesh ran indoors and came back with a bucket of water.

‘Don’t drown it!’ said Grandfather.

Rakesh gave it a sprinkling and circled it with pebbles.

‘What are the pebbles for?’ asked Grandfather.

‘For privacy,’ said Rakesh.

He looked at the tree every morning but it did not seem to be growing very fast. So he stopped looking at it—except quickly, out of the corner of his eye. And, after a week or two, when he allowed himself to look at it properly, he found that it had grown—at least an inch!

That year the monsoon rains came early and Rakesh plodded to and from school in raincoat and gumboots. Ferns sprang from the trunks of trees, strange-looking lilies came up in the long grass, and even when it wasn’t raining the trees dripped, and mist came curling up the valley. The cherry tree grew quickly in this season.

It was about two feet high when a goat entered the garden and ate all the leaves. Only the main stem and two thin branches remained.

‘Never mind,’ said Grandfather, seeing that Rakesh was upset. ‘It will grow again, cherry trees are tough.’

Towards the end of the rainy season new leaves appeared on the tree. Then a woman cutting grass scrambled down the hillside, her scythe swishing through the heavy monsoon foliage. She did not try to avoid the tree: one sweep, and the cherry tree was cut in two.

When Grandfather saw what had happened, he went after the woman and scolded her; but the damage could not be repaired.

‘Maybe it will die now,’ said Rakesh.

‘Maybe,’ said Grandfather.

But the cherry tree had no intention of dying.

By the time summer came round again, it had sent out several new shoots with tender green leaves. Rakesh had grown taller too. He was eight now, a sturdy boy with curly black hair and deep black eyes. Blackberry eyes, Grandfather called them.

That monsoon Rakesh went home to his village, to help his father and

mother with the planting and ploughing and sowing. He was thinner but stronger when he came back to Grandfather's house at the end of the rains, to find that the cherry tree had grown another foot. It was now up to his chest.

Even when there was rain, Rakesh would sometimes water the tree. He wanted it to know that he was there.

One day he found a bright green praying mantis perched on a branch, peering at him with bulging eyes. Rakesh let it remain there. It was the cherry tree's first visitor.

The next visitor was a hairy caterpillar, who started making a meal of the leaves. Rakesh removed it quickly and dropped it on a heap of dry leaves.

'They're pretty leaves,' said Rakesh. 'And they are always ready to dance. If there's a breeze.'

After Grandfather had come indoors, Rakesh went into the garden and lay down on the grass beneath the tree. He gazed up through the leaves at the great blue sky; and turning on his side, he could see the mountain striding away into the clouds. He was still lying beneath the tree when the evening shadows crept across the garden. Grandfather came back and sat down beside Rakesh, and they waited in silence until the stars came out and the nightjar began to call. In the forest below, the crickets and cicadas began tuning up; and suddenly the tree was full of the sounds of insects.

'There are so many trees in the forest,' said Rakesh. 'What's so special about this tree? Why do we like it so much?'

'We planted it ourselves,' said Grandfather. 'That's why it's special.'

'Just one small seed,' said Rakesh, and he touched the smooth bark of the tree that had grown. He ran his hand along the trunk of the tree and put his finger to the tip of a leaf. 'I wonder,' he whispered, 'is this what it feels to be God?'

He Said It with Arsenic

IS THERE SUCH a person as a born murderer—in the sense that there are born writers and musicians, born winners and losers? One can't be sure. The urge to do away with troublesome people is common to most of us but only a few succumb to it.

If ever there was a born murderer, he must surely have been William Jones. The thing came so naturally to him. No extreme violence, no messy shootings or hacking or throttling. Just the right amount of poison, administered with skill and discretion.

A gentle, civilized sort of person was Mr Jones. He collected butterflies and arranged them systematically in glass cases. His ether bottle was quick and painless. He never stuck pins into the beautiful creatures.

Have you ever heard of the Agra Double Murder? It happened, of course, a great many years ago, when Agra was a far-flung outpost of the British Empire. In those days, William Jones was a male nurse in one of the city's hospitals. The patients—especially terminal cases—spoke highly of the care and consideration he showed them. While most nurses, both male and female, preferred to attend to the more hopeful cases, Nurse William was always prepared to stand duty over a dying patient.

He felt a certain empathy for the dying. He liked to see them on their way. It was just his good nature, of course.

On a visit to nearby Meerut, he met and fell in love with Mrs Browning, the wife of the local stationmaster. Impassioned love letters were soon putting a strain on the Agra–Meerut postal service. The envelopes grew heavier—not so much because the letters were growing longer but because they contained little packets of a powdery white substance, accompanied by detailed instructions as to its correct administration.

Mr Browning, an unassuming and trustful man—one of the world's born

losers, in fact—was not the sort to read his wife's correspondence. Even when he was seized by frequent attacks of colic, he put them down to an impure water supply. He recovered from one bout of vomiting and diarrhoea only to be racked by another.

He was hospitalized on a diagnosis of gastroenteritis. And, thus freed from his wife's ministrations, soon got better. But on returning home and drinking a glass of nimbu-pani brought to him by the solicitous Mrs Browning, he had a relapse from which he did not recover.

Those were the days when deaths from cholera and related diseases were only too common in India and death certificates were easier to obtain than dog licences.

After a short interval of mourning (it was the hot weather and you couldn't wear black for long) Mrs Browning moved to Agra where she rented a house next door to William Jones.

I forgot to mention that Mr Jones was also married. His wife was an insignificant creature, no match for a genius like William. Before the hot weather was over, the dreaded cholera had taken her too. The way was clear for the lovers to unite in holy matrimony.

But Dame Gossip lived in Agra, too, and it was not long before tongues were wagging and anonymous letters were being received by the superintendent of police. Inquiries were instituted. Like most infatuated lovers, Mrs Browning had hung on to her beloved's letters and *billet doux*, and these soon came to light. The silly woman had kept them in a box beneath her bed.

Exhumations were ordered in both Agra and Meerut. Arsenic keeps well, even in the hottest of weather, and there was no dearth of it in the remains of both victims.

Mr Jones and Mrs Browning were arrested and charged with murder.

'Is Uncle Bill really a murderer?' I asked from the drawing-room sofa in my grandmother's house in Dehra. (It's time I told you that William Jones was my uncle, my mother's half-brother.)

I was eight or nine at the time. Uncle Bill had spent the previous summer with us in Dehra and had stuffed me with bazaar sweets and pastries, all of which I had consumed without suffering any ill effects.

'Who told you that about Uncle Bill?' asked Grandmother.

‘I heard it in school. All the boys are asking me the same question—“Is your uncle a murderer?” They say he poisoned both his wives.’

‘He had only one wife,’ snapped Aunt Mabel.

‘Did he poison her?’

‘No, of course not. How can you say such a thing!’

‘Then why is Uncle Bill in gaol?’

‘Who says he’s in gaol?’

‘The boys at school. They heard it from their parents. Uncle Bill is to go on trial in the Agra fort.’

There was a pregnant silence in the drawing room, then Aunt Mabel burst out: ‘It was all that awful woman’s fault.’

‘Do you mean Mrs Browning?’ asked Grandmother.

‘Yes, of course. She must have put him up to it. Bill couldn’t have thought of anything so—so diabolical!’

‘But he sent her the powders, dear. And don’t forget—Mrs Browning has since...’

Grandmother stopped in mid-sentence and both she and Aunt Mabel glanced surreptitiously at me.

‘Committed suicide,’ I filled in. ‘There were still some powders with her.’

Aunt Mabel’s eyes rolled heavenwards. ‘This boy is impossible. I don’t know what he will be like when he grows up.’

‘At least I won’t be like Uncle Bill,’ I said. ‘Fancy poisoning people! If I kill anyone, it will be in a fair fight. I suppose they’ll hang Uncle?’

‘Oh, I hope not!’

Grandmother was silent. Uncle Bill was her stepson but she did have a soft spot for him. Aunt Mabel, his sister, thought he was wonderful. I had always considered him to be a bit soft but had to admit that he was generous. I tried to imagine him dangling at the end of a hangman’s rope but somehow he didn’t fit the picture.

As things turned out, he didn’t hang. White people in India seldom got the death sentence, although the hangman was pretty busy disposing of dacoits and political terrorists. Uncle Bill was given a life sentence and settled down to a sedentary job in the prison library at Naini, near Allahabad. His gifts as a male nurse went unappreciated. They did not trust him in the hospital.

He was released after seven or eight years, shortly after the country became an independent republic. He came out of gaol to find that the British were leaving, either for England or the remaining colonies. Grandmother was dead. Aunt Mabel and her husband had settled in South Africa. Uncle Bill realized that there was little future for him in India and followed his sister out to Johannesburg. I was in my last year at boarding school. After my father's death my mother had married an Indian and now my future lay in India.

I did not see Uncle Bill after his release from prison and no one dreamt that he would ever turn up again in India.

In fact fifteen years were to pass before he came back, and by then I was in my early thirties, the author of a book that had become something of a best-seller. The previous fifteen years had been a struggle—the sort of struggle that every young freelance writer experiences—but at last the hard work was paying off and the royalties were beginning to come in.

I was living in a small cottage on the outskirts of the hill station of Fosterganj, working on another book, when I received an unexpected visitor.

He was a thin, stooped, grey-haired man in his late fifties with a straggling moustache and discoloured teeth. He looked feeble and harmless but for his eyes which were a pale cold blue. There was something slightly familiar about him.

‘Don’t you remember me?’ he asked. ‘Not that I really expect you to, after all these years...’

‘Wait a minute. Did you teach me at school?’

‘No—but you’re getting warm.’ He put his suitcase down and I glimpsed his name on the airlines label. I looked up in astonishment. ‘You’re not—you couldn’t be...’

‘Your Uncle Bill,’ he said with a grin and extended his hand. ‘None other!’ And he sauntered into the house.

I must admit that I had mixed feelings about his arrival. While I had never felt any dislike for him, I hadn’t exactly approved of what he had done. Poisoning, I felt, was a particularly reprehensible way of getting rid of inconvenient people. Not that I could think of any commendable ways of getting rid of them! Still, it had happened a long time ago, he’d been punished, and presumably he was a reformed character.

‘And what have you been doing all these years?’ he asked me, easing

himself into the only comfortable chair in the room.

‘Oh, just writing,’ I said.

‘Yes, I heard about your last book. It’s quite a success, isn’t it?’

‘It’s doing quite well. Have you read it?’

‘I don’t do much reading.’

‘And what have you been doing all these years, Uncle Bill?’

‘Oh, knocking about here and there. Worked for a soft drink company for some time. And then with a drug firm. My knowledge of chemicals was useful.’

‘Weren’t you with Aunt Mabel in South Africa?’

‘I saw quite a lot of her until she died a couple of years ago. Didn’t you know?’

‘No. I’ve been out of touch with relatives.’ I hoped he’d take that as a hint. ‘And what about her husband?’

‘Died too, not long after. Not many of us left, my boy. That’s why, when I saw something about you in the papers, I thought—why not go and see my only nephew again?’

‘You’re welcome to stay a few days,’ I said quickly. ‘Then I have to go to Bombay.’ (This was a lie but I did not relish the prospect of looking after Uncle Bill for the rest of his days.)

‘Oh, I won’t be staying long,’ he said. ‘I’ve got a bit of money put by in Johannesburg. It’s just that—so far as I know—you’re my only living relative and I thought it would be nice to see you again.’

Feeling relieved, I set about trying to make Uncle Bill as comfortable as possible. I gave him my bedroom and turned the window seat into a bed for myself. I was a hopeless cook but, using all my ingenuity, I scrambled some eggs for supper. He waved aside my apologies. He’d always been a frugal eater, he said. Eight years in gaol had given him a cast-iron stomach.

He did not get in my way but left me to my writing and my lonely walks. He seemed content to sit in the spring sunshine and smoke his pipe.

It was during our third evening together that he said, ‘Oh, I almost forgot. There’s a bottle of sherry in my suitcase. I brought it especially for you.’

‘That was very thoughtful of you, Uncle Bill. How did you know I was fond of sherry?’

‘Just my intuition. You do like it, don’t you?’

‘There’s nothing like a good sherry.’

He went to his bedroom and came back with an unopened bottle of South African sherry.

‘Now you just relax near the fire,’ he said agreeably. ‘I’ll open the bottle and fetch glasses.’

He went to the kitchen while I remained near the electric fire, flipping through some journals. It seemed to me that Uncle Bill was taking rather a long time. Intuition must be a family trait because it came to me quite suddenly—the thought that Uncle Bill might be intending to poison me.

After all, I thought, here he is after nearly fifteen years, apparently for purely sentimental reasons. But I had just published a best-seller. And I was his nearest relative. If I was to die Uncle Bill could lay claim to my estate and probably live comfortably on my royalties for the next five or six years!

What had really happened to Aunt Mabel and her husband, I wondered. And where did Uncle Bill get the money for an air ticket to India?

Before I could ask myself any more questions, he reappeared with the glasses on a tray. He set the tray on a small table that stood between us. The glasses had been filled. The sherry sparkled.

I stared at the glass nearest me, trying to make out if the liquid in it was cloudier than that in the other glass. But there appeared to be no difference.

I decided I would not take any chances. It was a round tray, made of smooth Kashmiri walnut wood. I turned it round with my index finger, so that the glasses changed places.

‘Why did you do that?’ asked Uncle Bill.

‘It’s a custom in these parts. You turn the tray with the sun, a complete revolution. It brings good luck.’

Uncle Bill looked thoughtful for a few moments, then said, ‘Well, let’s have some more luck,’ and turned the tray around again.

‘Now you’ve spoilt it,’ I said. ‘You’re not supposed to keep revolving it! That’s bad luck. I’ll have to turn it about again to cancel out the bad luck.’

The tray swung round once more and Uncle Bill had the glass that was meant for me.

‘Cheers!’ I said and drank from my glass.

It was good sherry.

Uncle Bill hesitated. Then he shrugged, said 'Cheers' and drained his glass quickly.

But he did not offer to fill the glasses again.

Early next morning he was taken violently ill. I heard him retching in his room and I got up and went to see if there was anything I could do. He was groaning, his head hanging over the side of the bed. I brought him a basin and a jug of water.

'Would you like me to fetch a doctor?' I asked.

He shook his head. 'No, I'll be all right. It must be something I ate.'

'It's probably the water. It's not too good at this time of the year. Many people come down with gastric trouble during their first few days in Fosterganj.'

'Ah, that must be it,' he said and doubled up as a fresh spasm of pain and nausea swept over him.

He was better by evening—whatever had gone into the glass must have been by way of the preliminary dose and a day later he was well enough to pack his suitcase and announce his departure. The climate of Fosterganj did not agree with him, he told me.

Just before he left, I said: 'Tell me, Uncle, why did you drink it?'

'Drink what? The water?'

'No, the glass of sherry into which you'd slipped one of your famous powders.'

He gaped at me, then gave a nervous whinnying laugh. 'You will have your little joke, won't you?'

'No, I mean it,' I said. 'Why did you drink the stuff? It was meant for me, of course.'

He looked down at his shoes, then gave a little shrug and turned away.

'In the circumstances,' he said, 'it seemed the only decent thing to do.'

I'll say this for Uncle Bill: he was always the perfect gentleman.

The Last Time I Saw Delhi

I'D HAD THIS old and faded negative with me for a number of years and had never bothered to make a print from it. It was a picture of my maternal grandparents. I remembered my grandmother quite well, because a large part of my childhood had been spent in her house in Dehra after she had been widowed; but although everyone said she was fond of me, I remembered her as a stern, somewhat aloof person, of whom I was a little afraid.

I hadn't kept many family pictures and this negative was yellow and spotted with damp.

Then last week, when I was visiting my mother in hospital in Delhi, while she awaited her operation, we got talking about my grandparents, and I remembered the negative and decided I'd make a print for my mother.

When I got the photograph and saw my grandmother's face for the first time in twenty-five years, I was immediately struck by my resemblance to her. I have, like her, lived a rather spartan life, happy with my one room, just as she was content to live in a room of her own while the rest of the family took over the house! And like her, I have lived tidily. But I did not know the physical resemblance was so close—the fair hair, the heavy build, the wide forehead. She looks more like me than my mother!

In the photograph she is seated on her favourite chair, at the top of the veranda steps, and Grandfather stands behind her in the shadows thrown by a large mango tree which is not in the picture. I can tell it was a mango tree because of the pattern the leaves make on the wall. Grandfather was a slim, trim man, with a drooping moustache that was fashionable in the 1920s. By all accounts he had a mischievous sense of humour, although he looks unwell in the picture. He appears to have been quite swarthy. No wonder he was so successful in dressing up 'native' style and passing himself off as a street vendor. My mother tells me he even took my grandmother in on one

occasion, and sold her a basketful of bad oranges. His character was in strong contrast to my grandmother's rather forbidding personality and Victorian sense of propriety; but they made a good match.

So here's the picture, and I am taking it to show my mother who lies in the Lady Hardinge Hospital, awaiting the removal of her left breast.

It is early August and the day is hot and sultry. It rained during the night, but now the sun is out and the sweat oozes through my shirt as I sit in the back of a stuffy little taxi taking me through the suburbs of Greater New Delhi.

On either side of the road are the houses of well-to-do Punjabis who came to Delhi as refugees in 1947 and now make up more than half the capital's population. Industrious, flashy, go-ahead people. Thirty years ago, fields extended on either side of this road as far as the eye could see. The Ridge, an outcrop of the Aravallis, was scrub jungle, in which the blackbuck roamed. Feroz Shah's fourteenth-century hunting lodge stood here in splendid isolation. It is still here, hidden by petrol pumps and lost in the sounds of buses, cars, trucks and scooter rickshaws. The peacock has fled the forest, the blackbuck is extinct. Only the jackal remains. When, a thousand years from now, the last human has left this contaminated planet for some other star, the jackal and the crow will remain, to survive for years on all the refuse we leave behind.

It is difficult to find the right entrance to the hospital, because for about a mile along the Panchkuian Road the pavement has been obliterated by tea shops, furniture shops, and piles of accumulated junk. A public hydrant stands near the gate, and dirty water runs across the road.

I find my mother in a small ward. It is a cool, dark room, and a ceiling fan whirrs pleasantly overhead. A nurse, a dark, pretty girl from the South, is attending to my mother. She says, 'In a minute,' and proceeds to make an entry on a chart.

My mother gives me a wan smile and beckons me to come nearer. Her cheeks are slightly flushed, due possibly to fever, otherwise she looks her normal self. I find it hard to believe that the operation she will have tomorrow will only give her, at the most, another year's lease on life.

I sit at the foot of her bed. This is my third visit since I flew back from Jersey, using up all my savings in the process; and I will leave after the operation, not to fly away again, but to return to the hills which have always

called me back.

‘How do you feel?’ I ask.

‘All right. They say they will operate in the morning. They’ve stopped my smoking.’

‘Can you drink? Your rum, I mean?’

‘No. Not until a few days after the operation.’

She has a fair amount of grey in her hair, natural enough at fifty-four. Otherwise she hasn’t changed much; the same small chin and mouth, lively brown eyes. Her father’s face, not her mother’s.

The nurse has left us. I produce the photograph and hand it to my mother.

‘The negative was lying with me all these years. I had it printed yesterday.’

‘I can’t see without my glasses.’

The glasses are lying on the locker near her bed. I hand them to her. She puts them on and studies the photograph.

‘Your grandmother was always very fond of you.’

‘It was hard to tell. She wasn’t a soft woman.’

‘It was her money that got you to Jersey, when you finished school. It wasn’t much, just enough for the ticket.’

‘I didn’t know that.’

‘The only person who ever left you anything. I’m afraid I’ve nothing to leave you, either.’

‘You know very well that I’ve never cared a damn about money. My father taught me to write. That was inheritance enough.’

‘And what did I teach you?’

‘I’m not sure... Perhaps you taught me how to enjoy myself now and then.’

She looked pleased at this. ‘Yes, I’ve enjoyed myself between troubles. But your father didn’t know how to enjoy himself. That’s why we quarrelled so much. And finally separated.’

‘He was much older than you.’

‘You’ve always blamed me for leaving him, haven’t you?’

‘I was very small at the time. You left us suddenly. My father had to look

after me, and it wasn't easy for him. He was very sick. Naturally I blamed you.'

'He wouldn't let me take you away.'

'Because you were going to marry someone else.'

I break off; we have been over this before. I am not here as my father's advocate, and the time for recrimination has passed.

And now it is raining outside, and the scent of wet earth comes through the open doors, overpowering the odour of medicines and disinfectants. The dark-eyed nurse comes in again and informs me that the doctor will soon be on his rounds. I can come again in the evening, or early morning before the operation.

'Come in the evening,' says my mother. 'The others will be here then.'

'I haven't come to see the others.'

'They are looking forward to seeing you.' 'They' being my stepfather and half-brothers.

'I'll be seeing them in the morning.'

'As you like...'

And then I am on the road again, standing on the pavement, on the fringe of a chaotic rush of traffic, in which it appears that every vehicle is doing its best to overtake its neighbour. The blare of horns can be heard in the corridors of the hospital, but everyone is conditioned to the noise and pays no attention to it. Rather, the sick and the dying are heartened by the thought that people are still well enough to feel reckless, indifferent to each other's safety! In Delhi there is a feverish desire to be first in line, the first to get anything... This is probably because no one ever gets round to dealing with second-comers.

When I hail a scooter rickshaw and it stops a short distance away, someone elbows his way past me and gets in first. This epitomizes the philosophy and outlook of the Delhiwallah.

So I stand on the pavement waiting for another scooter, which doesn't come. In Delhi, to be second in the race is to be last.

I walk all the way back to my small hotel, with a foreboding of having seen my mother for the last time.

The Blue Umbrella

1

‘NEELU! NEELU!’ CRIED Binya.

She scrambled barefoot over the rocks, ran over the short summer grass, up and over the brow of the hill, all the time calling ‘Neelu, Neelu!’

Neelu—Blue—was the name of the blue-grey cow. The other cow, which was white, was called Gori, meaning Fair One. They were fond of wandering off on their own, down to the stream or into the pine forest, and sometimes they came back by themselves and sometimes they stayed away—almost deliberately, it seemed to Binya.

If the cows didn’t come home at the right time, Binya would be sent to fetch them. Sometimes her brother, Bijju, went with her, but these days he was busy preparing for his exams and didn’t have time to help with the cows.

Binya liked being on her own, and sometimes she allowed the cows to lead her into some distant valley, and then they would all be late coming home. The cows preferred having Binya with them, because she let them wander. Bijju pulled them by their tails if they went too far.

Binya belonged to the mountains, to this part of the Himalayas known as Garhwal. Dark forests and lonely hilltops held no terrors for her. It was only when she was in the market town, jostled by the crowds in the bazaar, that she felt rather nervous and lost. The town, five miles from the village, was also a pleasure resort for tourists from all over India.

Binya was probably ten. She may have been nine or even eleven, she couldn’t be sure because no one in the village kept birthdays; but her mother told her she’d been born during a winter when the snow had come up to the

windows, and that was just over ten years ago, wasn't it? Two years later, her father had died, but his passing had made no difference to their way of life. They had three tiny terraced fields on the side of the mountain, and they grew potatoes, onions, ginger, beans, mustard and maize: not enough to sell in the town, but enough to live on.

Like most mountain girls, Binya was quite sturdy, fair of skin, with pink cheeks and dark eyes and her black hair tied in a pigtail. She wore pretty glass bangles on her wrists, and a necklace of glass beads. From the necklace hung a leopard's claw. It was a lucky charm, and Binya always wore it. Bijju had one, too, only his was attached to a string.

Binya's full name was Binyadevi, and Bijju's real name was Vijay, but everyone called them Binya and Bijju. Binya was two years younger than her brother.

She had stopped calling for Neelu; she had heard the cowbells tinkling, and knew the cows hadn't gone far. Singing to herself, she walked over fallen pine needles into the forest glade on the spur of the hill. She heard voices, laughter, the clatter of plates and cups, and stepping through the trees, she came upon a party of picnickers.

They were holiday-makers from the plains. The women were dressed in bright saris, the men wore light summer shirts, and the children had pretty new clothes. Binya, standing in the shadows between the trees, went unnoticed; for some time she watched the picnickers, admiring their clothes, listening to their unfamiliar accents, and gazing rather hungrily at the sight of all their food. And then her gaze came to rest on a bright blue umbrella, a frilly thing for women, which lay open on the grass beside its owner.

Now Binya had seen umbrellas before, and her mother had a big black umbrella which nobody used any more because the field rats had eaten holes in it, but this was the first time Binya had seen such a small, dainty, colourful umbrella and she fell in love with it. The umbrella was like a flower, a great blue flower that had sprung up on the dry brown hillside.

She moved forward a few paces so that she could see the umbrella better. As she came out of the shadows into the sunlight, the picnickers saw her.

'Hello, look who's here!' exclaimed the older of the two women. 'A little village girl!'

'Isn't she pretty?' remarked the other. 'But how torn and dirty her clothes are!' It did not seem to bother them that Binya could hear and understand

everything they said about her.

‘They’re very poor in the hills,’ said one of the men.

‘Then let’s give her something to eat.’ And the older woman beckoned to Binya to come closer.

Hesitantly, nervously, Binya approached the group. Normally she would have turned and fled, but the attraction was the pretty blue umbrella. It had cast a spell over her, drawing her forward almost against her will.

‘What’s that on her neck?’ asked the younger woman.

‘A necklace of sorts.’

‘It’s a pendant—see, there’s a claw hanging from it!’

‘It’s a tiger’s claw,’ said the man beside her. (He had never seen a tiger’s claw.) ‘A lucky charm. These people wear them to keep away evil spirits.’ He looked to Binya for confirmation, but Binya said nothing.

‘Oh, I want one too!’ said the woman, who was obviously his wife.

‘You can’t get them in shops.’

‘Buy hers, then. Give her two or three rupees, she’s sure to need the money.’

The man, looking slightly embarrassed but anxious to please his young wife, produced a two-rupee note and offered it to Binya, indicating that he wanted the pendant in exchange. Binya put her hand to the necklace, half afraid that the excited woman would snatch it away from her. Solemnly she shook her head. The man then showed her a five-rupee note, but again Binya shook her head.

‘How silly she is!’ exclaimed the young woman.

‘It may not be hers to sell,’ said the man. ‘But I’ll try again. How much do you want—what can we give you?’ And he waved his hand towards the picnic things scattered about on the grass.

Without any hesitation Binya pointed to the umbrella.

‘My umbrella!’ exclaimed the young woman. ‘She wants my umbrella. What cheek!’

‘Well, you want her pendant, don’t you?’

‘That’s different.’

‘Is it?’

The man and his wife were beginning to quarrel with each other.

‘I’ll ask her to go away,’ said the older woman. ‘We’re making such fools of ourselves.’

‘But I want the pendant!’ cried the other, petulantly. And then, on an impulse, she picked up the umbrella and held it out to Binya. ‘Here, take the umbrella!’

Binya removed her necklace and held it out to the young woman, who immediately placed it around her own neck. Then Binya took the umbrella and held it up. It did not look so small in her hands; in fact, it was just the right size.

She had forgotten about the picnickers, who were busy examining the pendant. She turned the blue umbrella this way and that, looked through the bright blue silk at the pulsating sun, and then, still keeping it open, turned and disappeared into the forest glade.

2

Binya seldom closed the blue umbrella. Even when she had it in the house, she left it lying open in a corner of the room. Sometimes Bijju snapped it shut, complaining that it got in the way. She would open it again a little later. It wasn’t beautiful when it was closed.

Whenever Binya went out—whether it was to graze the cows, or fetch water from the spring, or carry milk to the little tea shop on the Tehri road—she took the umbrella with her. That patch of sky-blue silk could always be seen on the hillside.

Old Ram Bharosa (Ram the Trustworthy) kept the tea shop on the Tehri road. It was a dusty, unmetalled road. Once a day, the Tehri bus stopped near his shop and passengers got down to sip hot tea or drink a glass of curd. He kept a few bottles of Coca-Cola too, but as there was no ice, the bottles got hot in the sun and so were seldom opened. He also kept sweets and toffees, and when Binya or Bijju had a few coins to spare, they would spend them at the shop. It was only a mile from the village.

Ram Bharosa was astonished to see Binya’s blue umbrella.

‘What have you there, Binya?’ he asked.

Binya gave the umbrella a twirl and smiled at Ram Bharosa. She was

always ready with her smile, and would willingly have lent it to anyone who was feeling unhappy.

‘That’s a lady’s umbrella,’ said Ram Bharosa. ‘That’s only for memsahibs. Where did you get it?’

‘Someone gave it to me—for my necklace.’

‘You exchanged it for your lucky claw!’

Binya nodded.

‘But what do you need it for? The sun isn’t hot enough, and it isn’t meant for the rain. It’s just a pretty thing for rich ladies to play with!’

Binya nodded and smiled again. Ram Bharosa was quite right; it was just a beautiful plaything. And that was exactly why she had fallen in love with it.

‘I have an idea,’ said the shopkeeper. ‘It’s no use to you, that umbrella. Why not sell it to me? I’ll give you five rupees for it.’

‘It’s worth fifteen,’ said Binya.

‘Well, then, I’ll give you ten.’

Binya laughed and shook her head.

‘Twelve rupees?’ said Ram Bharosa, but without much hope.

Binya placed a five-paise coin on the counter. ‘I came for a toffee,’ she said.

Ram Bharosa pulled at his drooping whiskers, gave Binya a wry look, and placed a toffee in the palm of her hand. He watched Binya as she walked away along the dusty road. The blue umbrella held him fascinated, and he stared after it until it was out of sight.

The villagers used this road to go to the market town. Some used the bus, a few rode on mules and most people walked. Today, everyone on the road turned their heads to stare at the girl with the bright blue umbrella.

Binya sat down in the shade of a pine tree. The umbrella, still open, lay beside her. She cradled her head in her arms, and presently she dozed off. It was that kind of day, sleepily warm and summery.

And while she slept, a wind sprang up.

It came quietly, swishing gently through the trees, humming softly. Then it was joined by other random gusts, bustling over the tops of the mountains. The trees shook their heads and came to life. The wind fanned Binya’s cheeks. The umbrella stirred on the grass.

The wind grew stronger, picking up dead leaves and sending them spinning and swirling through the air. It got into the umbrella and began to drag it over the grass. Suddenly it lifted the umbrella and carried it about six feet from the sleeping girl. The sound woke Binya.

She was on her feet immediately, and then she was leaping down the steep slope. But just as she was within reach of the umbrella, the wind picked it up again and carried it further downhill.

Binya set off in pursuit. The wind was in a wicked, playful mood. It would leave the umbrella alone for a few moments but as soon as Binya came near, it would pick up the umbrella again and send it bouncing, floating, dancing away from her.

The hill grew steeper. Binya knew that after twenty yards it would fall away in a precipice. She ran faster. And the wind ran with her, ahead of her, and the blue umbrella stayed up with the wind.

A fresh gust picked it up and carried it to the very edge of the cliff. There it balanced for a few seconds, before toppling over, out of sight.

Binya ran to the edge of the cliff. Going down on her hands and knees, she peered down the cliff face. About a hundred feet below, a small stream rushed between great boulders. Hardly anything grew on the cliff face—just a few stunted bushes, and, halfway down, a wild cherry tree growing crookedly out of the rocks and hanging across the chasm. The umbrella had stuck in the cherry tree.

Binya didn't hesitate. She may have been timid with strangers, but she was at home on a hillside. She stuck her bare leg over the edge of the cliff and began climbing down. She kept her face to the hillside, feeling her way with her feet, only changing her handhold when she knew her feet were secure. Sometimes she held on to the thorny bilberry bushes, but she did not trust the other plants which came away very easily.

Loose stones rattled down the cliff. Once on their way, the stones did not stop until they reached the bottom of the hill; and they took other stones with them, so that there was soon a cascade of stones, and Binya had to be very careful not to start a landslide.

As agile as a mountain goat, she did not take more than five minutes to reach the crooked cherry tree. But the most difficult task remained—she had to crawl along the trunk of the tree, which stood out at right angles from the cliff. Only by doing this could she reach the trapped umbrella.

Binya felt no fear when climbing trees. She was proud of the fact that she could climb them as well as Bijju. Gripping the rough cherry bark with her toes, and using her knees as leverage, she crawled along the trunk of the projecting tree until she was almost within reach of the umbrella. She noticed with dismay that the blue cloth was torn in a couple of places.

She looked down, and it was only then that she felt afraid. She was right over the chasm, balanced precariously about eighty feet above the boulder-strewn stream. Looking down, she felt quite dizzy. Her hands shook, and the tree shook too. If she slipped now, there was only one direction in which she could fall—down, down, into the depths of that dark and shadowy ravine.

There was only one thing to do; concentrate on the patch of blue just a couple of feet away from her.

She did not look down or up, but straight ahead, and willing herself forward, she managed to reach the umbrella.

She could not crawl back with it in her hands. So, after dislodging it from the forked branch in which it had stuck, she let it fall, still open, into the ravine below. Cushioned by the wind, the umbrella floated serenely downwards, landing in a thicket of nettles.

Binya crawled back along the trunk of the cherry tree.

Twenty minutes later, she emerged from the nettle clump, her precious umbrella held aloft. She had nettle stings all over her legs, but she was hardly aware of the smarting. She was as immune to nettles as Bijju was to bees.

3

About four years previously, Bijju had knocked a hive out of an oak tree, and had been badly stung on the face and legs. It had been a painful experience. But now, if a bee stung him, he felt nothing at all: he had been immunized for life!

He was on his way home from school. It was two o'clock and he hadn't eaten since six in the morning. Fortunately, the Kingora bushes—the bilberries—were in fruit, and already Bijju's lips were stained purple with the juice of the wild, sour fruit.

He didn't have any money to spend at Ram Bharosa's shop, but he

stopped there anyway to look at the sweets in their glass jars.

‘And what will you have today?’ asked Ram Bharosa.

‘No money,’ said Bijju.

‘You can pay me later.’

Bijju shook his head. Some of his friends had taken sweets on credit, and at the end of the month they had found they’d eaten more sweets than they could possibly pay for! As a result, they’d had to hand over to Ram Bharosa some of their most treasured possessions—such as a curved knife for cutting grass, or a small hand-axe, or a jar for pickles, or a pair of earrings—and these had become the shopkeeper’s possessions and were kept by him or sold in his shop.

Ram Bharosa had set his heart on having Binya’s blue umbrella, and so naturally he was anxious to give credit to either of the children, but so far neither had fallen into the trap.

Bijju moved on, his mouth full of Kingora berries. Halfway home, he saw Binya with the cows. It was late evening, and the sun had gone down, but Binya still had the umbrella open. The two small rents had been stitched up by her mother.

Bijju gave his sister a handful of berries. She handed him the umbrella while she ate the berries.

‘You can have the umbrella until we get home,’ she said. It was her way of rewarding Bijju for bringing her the wild fruit.

Calling ‘Neelu! Gori!’ Binya and Bijju set out for home, followed at some distance by the cows.

It was dark before they reached the village, but Bijju still had the umbrella open.



Most of the people in the village were a little envious of Binya’s blue umbrella. No one else had ever possessed one like it. The schoolmaster’s wife thought it was quite wrong for a poor cultivator’s daughter to have such a fine umbrella while she, a second-class B.A., had to make do with an ordinary black one. Her husband offered to have their old umbrella dyed blue; she gave him a scornful look, and loved him a little less than before. The pujari, who looked after the temple, announced that he would buy a

multicoloured umbrella the next time he was in the town. A few days later he returned looking annoyed and grumbling that they weren't available except in Delhi. Most people consoled themselves by saying that Binya's pretty umbrella wouldn't keep out the rain, if it rained heavily; that it would shrivel in the sun, if the sun was fierce; that it would collapse in a wind, if the wind was strong; that it would attract lightning, if lightning fell near it; and that it would prove unlucky, if there was any ill luck going about. Secretly, everyone admired it.

Unlike the adults, the children didn't have to pretend. They were full of praise for the umbrella. It was so light, so pretty, so bright a blue! And it was just the right size for Binya. They knew that if they said nice things about the umbrella, Binya would smile and give it to them to hold for a little while—just a very little while!

Soon it was the time of the monsoon. Big black clouds kept piling up, and thunder rolled over the hills.

Binya sat on the hillside all afternoon, waiting for the rain. As soon as the first big drop of rain came down, she raised the umbrella over her head. More drops, big ones, came pattering down. She could see them through the umbrella silk, as they broke against the cloth.

And then there was a cloudburst, and it was like standing under a waterfall. The umbrella wasn't really a rain umbrella, but it held up bravely. Only Binya's feet got wet. Rods of rain fell around her in a curtain of shivered glass.

Everywhere on the hillside people were scurrying for shelter. Some made for a charcoal burner's hut, others for a mule-shed, or Ram Bharosa's shop. Binya was the only one who didn't run. This was what she'd been waiting for—rain on her umbrella—and she wasn't in a hurry to go home. She didn't mind getting her feet wet. The cows didn't mind getting wet either.

Presently she found Bijju sheltering in a cave. He would have enjoyed getting wet, but he had his school books with him and he couldn't afford to let them get spoilt. When he saw Binya, he came out of the cave and shared the umbrella. He was a head taller than his sister, so he had to hold the umbrella for her, while she held his books.

The cows had been left far behind.

'Neelu, Neelu!' called Binya.

'Gori!' called Bijju.

When their mother saw them sauntering home through the driving rain, she called out: 'Binya! Bijju! Hurry up and bring the cows in! What are you doing out there in the rain?'

'Just testing the umbrella,' said Bijju.

4

The rains set in, and the sun only made brief appearances. The hills turned a lush green. Ferns sprang up on walls and tree trunks. Giant lilies reared up like leopards from the tall grass. A white mist coiled and uncoiled as it floated up from the valley. It was a beautiful season, except for the leeches.

Every day, Binya came home with a couple of leeches fastened to the flesh of her bare legs. They fell off by themselves just as soon as they'd had their thimbleful of blood, but you didn't know they were on you until they fell off, and then, later, the skin became very sore and itchy. Some of the older people still believed that to be bled by leeches was a remedy for various ailments. Whenever Ram Bharosa had a headache, he applied a leech to his throbbing temple.

Three days of incessant rain had flooded out a number of small animals who lived in holes in the ground. Binya's mother suddenly found the roof full of field rats. She had to drive them out; they ate too much of her stored-up wheat flour and rice. Bijju liked lifting up large rocks to disturb the scorpions who were sleeping beneath. And snakes came out to bask in the sun.

Binya had just crossed the small stream at the bottom of the hill when she saw something gliding out of the bushes and coming towards her. It was a long black snake. A clatter of loose stones frightened it. Seeing the girl in its way, it rose up, hissing, prepared to strike. The forked tongue darted out, the venomous head lunged at Binya.

Binya's umbrella was open as usual. She thrust it forward, between herself and the snake, and the snake's hard snout thudded twice against the strong silk of the umbrella. The reptile then turned and slithered away over the wet rocks, disappearing into a clump of ferns.

Binya forgot about the cows and ran all the way home to tell her mother how she had been saved by the umbrella. Bijju had to put away his books and

go out to fetch the cows. He carried a stout stick, in case he met with any snakes.



First the summer sun, and now the endless rain, meant that the umbrella was beginning to fade a little. From a bright blue it had changed to a light blue. But it was still a pretty thing, and tougher than it looked, and Ram Bharosa still desired it. He did not want to sell it; he wanted to own it. He was probably the richest man in the area—so why shouldn't he have a blue umbrella? Not a day passed without his getting a glimpse of Binya and the umbrella; and the more he saw the umbrella, the more he wanted it.

The schools closed during the monsoon, but this didn't mean that Bijju could sit at home doing nothing. Neelu and Gori were providing more milk than was required at home, so Binya's mother was able to sell a kilo of milk every day: half a kilo to the schoolmaster, and half a kilo (at reduced rate) to the temple pujari. Bijju had to deliver the milk every morning.

Ram Bharosa had asked Bijju to work in his shop during the holidays, but Bijju didn't have time—he had to help his mother with the ploughing and the transplanting of the rice seedlings. So Ram Bharosa employed a boy from the next village, a boy called Rajaram. He did all the washing-up, and ran various errands. He went to the same school as Bijju, but the two boys were not friends.

One day, as Binya passed the shop, twirling her blue umbrella, Rajaram noticed that his employer gave a deep sigh and began muttering to himself.

'What's the matter, Babuji?' asked the boy.

'Oh, nothing,' said Ram Bharosa. 'It's just a sickness that has come upon me. And it's all due to that girl Binya and her wretched umbrella.'

'Why, what has she done to you?'

'Refused to sell me her umbrella! There's pride for you. And I offered her ten rupees.'

'Perhaps, if you gave her twelve...'

'But it isn't new any longer. It isn't worth eight rupees now. All the same, I'd like to have it.'

'You wouldn't make a profit on it,' said Rajaram.

'It's not the profit I'm after, wretch! It's the thing itself. It's the beauty of

it!’

‘And what would you do with it, Babuji? You don’t visit anyone—you’re seldom out of your shop. Of what use would it be to you?’

‘Of what use is a poppy in a cornfield? Of what use is a rainbow? Of what use are you, numbskull? Wretch! I, too, have a soul. I want the umbrella, because—because I want its beauty to be mine!’

Rajaram put the kettle on to boil, began dusting the counter, all the time muttering: ‘I’m as useful as an umbrella,’ and then, after a short period of intense thought, said: ‘What will you give me, Babuji, if I get the umbrella for you?’

‘What do you mean?’ asked the old man.

‘You know what I mean. What will you give me?’

‘You mean to steal it, don’t you, you wretch? What a delightful child you are! I’m glad you’re not my son or my enemy. But look, everyone will know it has been stolen, and then how will I be able to show off with it?’

‘You will have to gaze upon it in secret,’ said Rajaram with a chuckle. ‘Or take it into Tehri, and have it coloured red! That’s your problem. But tell me, Babuji, do you want it badly enough to pay me three rupees for stealing it without being seen?’

Ram Bharosa gave the boy a long, sad look. ‘You’re a sharp boy,’ he said. ‘You’ll come to a bad end. I’ll give you two rupees.’

‘Three,’ said the boy.

‘Two,’ said the old man.

‘You don’t really want it, I can see that,’ said the boy.

‘Wretch!’ said the old man. ‘Evil one! Darkener of my doorstep! Fetch me the umbrella, and I’ll give you three rupees.’

5

Binya was in the forest glade where she had first seen the umbrella. No one came there for picnics during the monsoon. The grass was always wet and the pine needles were slippery underfoot. The tall trees shut out the light, and poisonous-looking mushrooms, orange and purple, sprang up everywhere.

But it was a good place for porcupines, who seemed to like the mushrooms, and Binya was searching for porcupine quills.

The hill people didn't think much of porcupine quills, but far away in southern India, the quills were valued as charms and sold at a rupee each. So Ram Bharosa paid a tenth of a rupee for each quill brought to him, and he in turn sold the quills at a profit to a trader from the plains.

Binya had already found five quills, and she knew there'd be more in the long grass. For once, she'd put her umbrella down. She had to put it aside if she was to search the ground thoroughly.

It was Rajaram's chance.

He'd been following Binya for some time, concealing himself behind trees and rocks, creeping closer whenever she became absorbed in her search. He was anxious that she should not see him and be able to recognize him later.

He waited until Binya had wandered some distance from the umbrella. Then, running forward at a crouch, he seized the open umbrella and dashed off with it.

But Rajaram had very big feet. Binya heard his heavy footsteps and turned just in time to see him as he disappeared between the trees. She cried out, dropped the porcupine quills, and gave chase.

Binya was swift and sure-footed, but Rajaram had a long stride. All the same, he made the mistake of running downhill. A long-legged person is much faster going up hill than down. Binya reached the edge of the forest glade in time to see the thief scrambling down the path to the stream. He had closed the umbrella so that it would not hinder his flight.

Binya was beginning to gain on the boy. He kept to the path, while she simply slid and leapt down the steep hillside. Near the bottom of the hill the path began to straighten out, and it was here that the long-legged boy began to forge ahead again.

Bijju was coming home from another direction. He had a bundle of sticks which he'd collected for the kitchen fire. As he reached the path, he saw Binya rushing down the hill as though all the mountain spirits in Garhwal were after her.

'What's wrong?' he called. 'Why are you running?'

Binya paused only to point at the fleeing Rajaram.

‘My umbrella!’ she cried. ‘He has stolen it!’

Bijju dropped his bundle of sticks, and ran after his sister. When he reached her side, he said, ‘I’ll soon catch him!’ and went sprinting away over the lush green grass. He was fresh, and he was soon well ahead of Binya and gaining on the thief.

Rajaram was crossing the shallow stream when Bijju caught up with him. Rajaram was the taller boy, but Bijju was much stronger. He flung himself at the thief, caught him by the legs, and brought him down in the water. Rajaram got to his feet and tried to drag himself away, but Bijju still had him by a leg. Rajaram overbalanced and came down with a great splash. He had let the umbrella fall. It began to float away on the current. Just then Binya arrived, flushed and breathless, and went dashing into the stream after the umbrella.

Meanwhile, a tremendous fight was taking place. Locked in fierce combat, the two boys swayed together on a rock, tumbled on to the sand, rolled over and over the pebbled bank until they were again thrashing about in the shallows of the stream. The magpies, bulbuls and other birds were disturbed, and flew away with cries of alarm.

Covered with mud, gasping and spluttering, the boys groped for each other in the water. After five minutes of frenzied struggle, Bijju emerged victorious. Rajaram lay flat on his back on the sand, exhausted, while Bijju sat astride him, pinning him down with his arms and legs.

‘Let me get up!’ gasped Rajaram. ‘Let me go—I don’t want your useless umbrella!’

‘Then why did you take it?’ demanded Bijju. ‘Come on—tell me why!’

‘It was that skinflint Ram Bharosa,’ said Rajaram. ‘He told me to get it for him. He said if I didn’t fetch it, I’d lose my job.’

6

By early October, the rains were coming to an end. The leeches disappeared. The ferns turned yellow, and the sunlight on the green hills was mellow and golden, like the limes on the small tree in front of Binya’s home. Bijju’s days were happy ones as he came home from school, munching on roasted corn.

Binya's umbrella had turned a pale milky blue, and was patched in several places, but it was still the prettiest umbrella in the village, and she still carried it with her wherever she went.

The cold, cruel winter wasn't far off, but somehow October seems longer than other months, because it is a kind month: the grass is good to be upon, the breeze is warm and gentle and pine-scented. That October, everyone seemed contented—everyone, that is, except Ram Bharosa.

The old man had by now given up all hope of ever possessing Binya's umbrella. He wished he had never set eyes on it. Because of the umbrella, he had suffered the tortures of greed, the despair of loneliness. Because of the umbrella, people had stopped coming to his shop!

Ever since it had become known that Ram Bharosa had tried to have the umbrella stolen, the village people had turned against him. They stopped trusting the old man, instead of buying their soap and tea and matches from his shop, they preferred to walk an extra mile to the shops near the Tehri bus stand. Who would have dealings with a man who had sold his soul for an umbrella? The children taunted him, twisted his name around. From 'Ram the Trustworthy' he became 'Trusty Umbrella Thief'.

The old man sat alone in his empty shop, listening to the eternal hissing of his kettle and wondering if anyone would ever again step in for a glass of tea. Ram Bharosa had lost his own appetite, and ate and drank very little. There was no money coming in. He had his savings in a bank in Tehri, but it was a terrible thing to have to dip into them! To save money, he had dismissed the blundering Rajaram. So he was left without any company. The roof leaked and the wind got in through the corrugated tin sheets, but Ram Bharosa didn't care.

Bijju and Binya passed his shop almost every day. Bijju went by with a loud but tuneless whistle. He was one of the world's whistlers; cares rested lightly on his shoulders. But, strangely enough, Binya crept quietly past the shop, looking the other way, almost as though she was in some way responsible for the misery of Ram Bharosa.

She kept reasoning with herself, telling herself that the umbrella was her very own, and that she couldn't help it if others were jealous of it. But had she loved the umbrella too much? Had it mattered more to her than people mattered? She couldn't help feeling that, in a small way, she was the cause of the sad look on Ram Bharosa's face ('His face is a yard long,' said Bijju) and

the ruinous condition of his shop. It was all due to his own greed, no doubt, but she didn't want him to feel too bad about what he'd done, because it made her feel bad about herself; and so she closed the umbrella whenever she came near the shop, opening it again only when she was out of sight.

One day towards the end of October, when she had ten paise in her pocket, she entered the shop and asked the old man for a toffee.

She was Ram Bharosa's first customer in almost two weeks. He looked suspiciously at the girl. Had she come to taunt him, to flaunt the umbrella in his face? She had placed her coin on the counter. Perhaps it was a bad coin. Ram Bharosa picked it up and bit it; he held it up to the light; he rang it on the ground. It was a good coin. He gave Binya the toffee.

Binya had already left the shop when Ram Bharosa saw the closed umbrella lying on his counter. There it was, the blue umbrella he had always wanted, within his grasp at last! He had only to hide it at the back of his shop, and no one would know that he had it, no one could prove that Binya had left it behind.

He stretched out his trembling, bony hand, and took the umbrella by the handle. He pressed it open. He stood beneath it, in the dark shadows of his shop, where no sun or rain could ever touch it.

'But I'm never in the sun or in the rain,' he said aloud. 'Of what use is an umbrella to me?'

And he hurried outside and ran after Binya.

'Binya, Binya!' he shouted. 'Binya, you've left your umbrella behind!'

He wasn't used to running, but he caught up with her, held out the umbrella, saying, 'You forgot it—the umbrella!'

In that moment it belonged to both of them.

But Binya didn't take the umbrella. She shook her head and said, 'You keep it. I don't need it any more.'

'But it's such a pretty umbrella!' protested Ram Bharosa. 'It's the best umbrella in the village.'

'I know,' said Binya. 'But an umbrella isn't everything.'

And she left the old man holding the umbrella, and went tripping down the road, and there was nothing between her and the bright blue sky.

Well, now that Ram Bharosa has the blue umbrella—a gift from Binya, as he tells everyone—he is sometimes persuaded to go out into the sun or the rain, and as a result he looks much healthier. Sometimes he uses the umbrella to chase away pigs or goats. It is always left open outside the shop, and anyone who wants to borrow it may do so; and so in a way it has become everyone's umbrella. It is faded and patchy, but it is still the best umbrella in the village.

People are visiting Ram Bharosa's shop again. Whenever Bijju or Binya stop for a cup of tea, he gives them a little extra milk or sugar. They like their tea sweet and milky.

A few nights ago, a bear visited Ram Bharosa's shop. There had been snow on the higher ranges of the Himalayas, and the bear had been finding it difficult to obtain food; so it had come lower down, to see what it could pick up near the village. That night it scrambled on to the tin roof of Ram Bharosa's shop, and made off with a huge pumpkin which had been ripening on the roof. But in climbing off the roof, the bear had lost a claw.

Next morning Ram Bharosa found the claw just outside the door of his shop. He picked it up and put it in his pocket. A bear's claw was a lucky find.

A day later, when he went into the market town, he took the claw with him, and left it with a silversmith, giving the craftsman certain instructions.

The silversmith made a locket for the claw, then he gave it a thin silver chain. When Ram Bharosa came again, he paid the silversmith ten rupees for his work.

The days were growing shorter, and Binya had to be home a little earlier every evening. There was a hungry leopard at large, and she couldn't leave the cows out after dark.

She was hurrying past Ram Bharosa's shop when the old man called out to her.

'Binya, spare a minute! I want to show you something.'

Binya stepped into the shop.

'What do you think of it?' asked Ram Bharosa, showing her the silver pendant with the claw.

'It's so beautiful,' said Binya, just touching the claw and the silver chain.

‘It’s a bear’s claw,’ said Ram Bharosa. ‘That’s even luckier than a leopard’s claw. Would you like to have it?’

‘I have no money,’ said Binya.

‘That doesn’t matter. You gave me the umbrella, I give you the claw! Come, let’s see what it looks like on you.’

He placed the pendant on Binya, and indeed it looked very beautiful on her.

Ram Bharosa says he will never forget the smile she gave him when she left the shop.

She was halfway home when she realized she had left the cows behind.

‘Neelu, Neelu!’ she called. ‘Oh, Gori!’

There was a faint tinkle of bells as the cows came slowly down the mountain path.

In the distance she could hear her mother and Bijju calling for her.

She began to sing. They heard her singing, and knew she was safe and near.

She walked home through the darkening glade, singing of the stars, and the trees stood still and listened to her, and the mountains were glad.

1980s AND ONWARDS:
IVY COTTAGE, MUSSOORIE

A Long Walk for Bina

1

A LEOPARD, LITHE AND sinewy, drank at the mountain stream, and then lay down on the grass to bask in the late February sunshine. Its tail twitched occasionally and the animal appeared to be sleeping. At the sound of distant voices it raised its head to listen, then stood up and leapt lightly over the boulders in the stream, disappearing among the trees on the opposite bank.

A minute or two later, three children came walking down the forest path. They were a girl and two boys, and they were singing in their local dialect an old song they had learnt from their grandparents.

Five more miles to go!
We climb through rain and snow.
A river to cross...
A mountain to pass...
Now we've four more miles to go!

Their school satchels looked new, their clothes had been washed and pressed. Their loud and cheerful singing startled a Spotted Forktail. The bird left its favourite rock in the stream and flew down the dark ravine.

‘Well, we have only three more miles to go,’ said the bigger boy, Prakash, who had been this way hundreds of times. ‘But first we have to cross the stream.’

He was a sturdy twelve-year-old with eyes like black currants and a mop of bushy hair that refused to settle down on his head. The girl and her small brother were taking this path for the first time.

‘I’m feeling tired, Bina,’ said the little boy.

Bina smiled at him, and Prakash said, 'Don't worry, Sonu, you'll get used to the walk. There's plenty of time.' He glanced at the old watch he'd been given by his grandfather. It needed constant winding. 'We can rest here for five or six minutes.'

They sat down on a smooth boulder and watched the clear water of the shallow stream tumbling downhill. Bina examined the old watch on Prakash's wrist. The glass was badly scratched and she could barely make out the figure on the dial. 'Are you sure it still gives the right time?' she asked.

'Well, it loses five minutes every day, so I put it ten minutes forward at night. That means by morning it's quite accurate! Even our teacher, Mr Mani, asks me for the time. If he doesn't ask, I tell him! The clock in our classroom keeps stopping.'

They removed their shoes and let the cold mountain water run over their feet. Bina was the same age as Prakash. She had pink cheeks, soft brown eyes, and hair that was just beginning to lose its natural curls. Hers was a gentle face, but a determined little chin showed that she could be a strong person. Sonu, her younger brother, was ten. He was a thin boy who had been sickly as a child but was now beginning to fill out. Although he did not look very athletic, he could run like the wind.



Bina had been going to school in her own village of Koli, on the other side of the mountain. But it had been a Primary School, finishing at Class 5. Now, in order to study in the Class 6, she would have to walk several miles every day to Nauti, where there was a High School going up to Class 8. It had been decided that Sonu would also shift to the new school, to give Bina company. Prakash, their neighbour in Koli, was already a pupil at the Nauti school. His mischievous nature, which sometimes got him into trouble, had resulted in his having to repeat a year.

But this didn't seem to bother him. 'What's the hurry?' he had told his indignant parents. 'You're not sending me to a foreign land when I finish school. And our cows aren't running away, are they?'

'You would prefer to look after the cows, wouldn't you?' asked Bina, as they got up to continue their walk.

'Oh, school's all right. Wait till you see old Mr Mani. He always gets our names mixed up, as well as the subjects he's supposed to be teaching. At our

last lesson, instead of maths, he gave us a geography lesson!’

‘More fun than maths,’ said Bina.

‘Yes, but there’s a new teacher this year. She’s very young they say, just out of college. I wonder what she’ll be like.’

Bina walked faster and Sonu had some trouble keeping up with them. She was excited about the new school and the prospect of different surroundings. She had seldom been outside her own village, with its small school and single ration shop. The day’s routine never varied—helping her mother in the fields or with household tasks like fetching water from the spring or cutting grass and fodder for the cattle. Her father, who was a soldier, was away for nine months in the year and Sonu was still too small for the heavier tasks.

As they neared Nauti village, they were joined by other children coming from different directions. Even where there were no major roads, the mountains were full of little lanes and shortcuts. Like a game of snakes and ladders, these narrow paths zigzagged around the hills and villages, cutting through fields and crossing narrow ravines until they came together to form a fairly busy road along which mules, cattle and goats joined the throng.

Nauti was a fairly large village, and from here a broader but dustier road started for Tehri. There was a small bus, several trucks and (for part of the way) a road roller. The road hadn’t been completed because the heavy diesel roller couldn’t take the steep climb to Nauti. It stood on the roadside halfway up the road from Tehri.

Prakash knew almost everyone in the area, and exchanged greetings and gossip with other children as well as with muleteers, bus drivers, milkmen and labourers working on the road. He loved telling everyone the time, even if they weren’t interested.

‘It’s nine o’clock,’ he would announce, glancing at his wrist. ‘Isn’t your bus leaving today?’

‘Off with you!’ the bus driver would respond, ‘I’ll leave when I’m ready.’

As the children approached Nauti, the small flat school buildings came into view on the outskirts of the village, fringed by a line of long-leaved pines. A small crowd had assembled on the one playing field. Something unusual seemed to have happened. Prakash ran forward to see what it was all about. Bina and Sonu stood aside, waiting in a patch of sunlight near the boundary wall.

Prakash soon came running back to them. He was bubbling over with excitement.

‘It’s Mr Mani!’ he gasped. ‘He’s disappeared! People are saying a leopard must have carried him off!’

2

Mr Mani wasn’t really old. He was about fifty-five and was expected to retire soon. But for the children, most adults over forty seemed ancient! And Mr Mani had always been a bit absent-minded, even as a young man.

He had gone out for his early morning walk, saying he’d be back by eight o’clock, in time to have his breakfast and be ready for class. He wasn’t married, but his sister and her husband stayed with him. When it was past nine o’clock his sister presumed he’d stopped at a neighbour’s house for breakfast (he loved tucking into other people’s breakfast) and that he had gone on to school from there. But when the school bell rang at ten o’clock, and everyone but Mr Mani was present, questions were asked and guesses were made.

No one had seen him return from his walk and enquiries made in the village showed that he had not stopped at anyone’s house. For Mr Mani to disappear was puzzling; for him to disappear without his breakfast was extraordinary.

Then a milkman returning from the next village said he had seen a leopard sitting on a rock on the outskirts of the pine forest. There had been talk of a cattle-killer in the valley, of leopards and other animals being displaced by the constructions of a dam. But as yet no one had heard of a leopard attacking a man. Could Mr Mani have been its first victim? Someone found a strip of red cloth entangled in a blackberry bush and went running through the village showing it to everyone. Mr Mani had been known to wear red pyjamas. Surely he had been seized and eaten! But where were his remains? And why had he been in his pyjamas?

Meanwhile Bina and Sonu and the rest of the children had followed their teachers into the school playground. Feeling a little lost, Bina looked around for Prakash. She found herself facing a dark slender young woman wearing

spectacles, who must have been in her early twenties—just a little too old to be another student. She had a kind, expressive face and she seemed a little concerned by all that had been happening.

Bina noticed that she had lovely hands; it was obvious that the new teacher hadn't milked cows or worked in the fields!

'You must be new here,' said the teacher, smiling at Bina. 'And is this your little brother?'

'Yes, we've come from Koli village. We were at school there.'

'It's a long walk from Koli. You didn't see any leopards, did you? Well, I'm new too. Are you in the sixth class?'

'Sonu is in the third. I'm in the sixth.'

'Then I'm your new teacher. My name is Tania Ramola. Come along, let's see if we can settle down in our classroom.'

Mr Mani turned up at twelve o'clock, wondering what all the fuss was about. No, he snapped, he had not been attacked by a leopard; and yes, he had lost his pyjamas and would someone kindly return them to him?

'How did you lose your pyjamas, sir?' asked Prakash.

'They were blown off the washing line!' snapped Mr Mani.

After much questioning, Mr Mani admitted that he had gone further than he had intended, and that he had lost his way coming back. He had been a bit upset because the new teacher, a slip of a girl, had been given charge of the sixth, while he was still with the Fifth, along with that troublesome boy Prakash, who kept on reminding him of the time! The headmaster had explained that as Mr Mani was due to retire at the end of the year, the school did not wish to burden him with a senior class. But Mr Mani looked upon the whole thing as a plot to get rid of him. He glowered at Miss Ramola whenever he passed her. And when she smiled back at him, he looked the other way!

Mr Mani had been getting even more absent-minded of late—putting on his shoes without his socks, wearing his homespun waistcoat inside out, mixing up people's names and, of course, eating other people's lunches and dinners. His sister had made a mutton broth for the postmaster, who was down with 'flu' and had asked Mr Mani to take it over in a thermos. When the postmaster opened the thermos, he found only a few drops of broth at the

bottom—Mr Mani had drunk the rest somewhere along the way.

When sometimes Mr Mani spoke of his coming retirement, it was to describe his plans for the small field he owned just behind the house. Right now, it was full of potatoes, which did not require much looking after; but he had plans for growing dahlias, roses, French beans, and other fruits and flowers.

The next time he visited Tehri, he promised himself, he would buy some dahlia bulbs and rose cuttings. The monsoon season would be a good time to put them down. And meanwhile, his potatoes were still flourishing.

3

Bina enjoyed her first day at the new school. She felt at ease with Miss Ramola, as did most of the boys and girls in her class. Tania Ramola had been to distant towns such as Delhi and Lucknow—places they had only heard about—and it was said that she had a brother who was a pilot and flew planes all over the world. Perhaps he'd fly over Nauti some day!

Most of the children had of course seen planes flying overhead, but none of them had seen a ship, and only a few had been in a train. Tehri mountain was far from the railway and hundreds of miles from the sea. But they all knew about the big dam that was being built at Tehri, just forty miles away.

Bina, Sonu and Prakash had company for part of the way home, but gradually the other children went off in different directions. Once they had crossed the stream, they were on their own again.

It was a steep climb all the way back to their village. Prakash had a supply of peanuts which he shared with Bina and Sonu, and at a small spring they quenched their thirst.

When they were less than a mile from home, they met a postman who had finished his round of the villages in the area and was now returning to Nauti.

'Don't waste time along the way,' he told them. 'Try to get home before dark.'

'What's the hurry?' asked Prakash, glancing at his watch. 'It's only five o'clock.'

‘There’s a leopard around. I saw it this morning, not far from the stream. No one is sure how it got here. So don’t take any chances. Get home early.’

‘So there really is a leopard,’ said Sonu.

They took his advice and walked faster, and Sonu forgot to complain about his aching feet.

They were home well before sunset.

There was a smell of cooking in the air and they were hungry.

‘Cabbage and roti,’ said Prakash gloomily. ‘But I could eat anything today.’ He stopped outside his small slate-roofed house, and Bina and Sonu waved goodbye and carried on across a couple of ploughed fields until they reached their small stone house.

‘Stuffed tomatoes,’ said Sonu, sniffing just outside the front door.

‘And lemon pickle,’ said Bina, who had helped cut, sun and salt the lemons a month previously.

Their mother was lighting the kitchen stove. They greeted her with great hugs and demands for an immediate dinner. She was a good cook who could make even the simplest of dishes taste delicious. Her favourite saying was, ‘Home-made bread is better than roast meat abroad,’ and Bina and Sonu had to agree.

Electricity had yet to reach their village, and they took their meal by the light of a kerosene lamp. After the meal, Sonu settled down to do a little homework, while Bina stepped outside to look at the stars.

Across the fields, someone was playing a flute. ‘It must be Prakash,’ thought Bina. ‘He always breaks off on the high notes.’ But the flute music was simple and appealing, and she began singing softly to herself in the dark.

Mr Mani was having trouble with the porcupines. They had been getting into his garden at night and digging up and eating his potatoes. From his bedroom window—left open, now that the mild April weather had arrived—he could listen to them enjoying the vegetables he had worked hard to grow. Scrunch, scrunch! Katar, katar, as their sharp teeth sliced through the largest and

juiciest of potatoes. For Mr Mani it was as though they were biting through his own flesh. And the sound of them digging industriously as they rooted up those healthy, leafy plants made him tremble with rage and indignation. The unfairness of it all!

Yes, Mr Mani hated porcupines. He prayed for their destruction, their removal from the face of the earth. But, as his friends were quick to point out, ‘The creator made porcupines too,’ and in any case you could never see the creatures or catch them, they were completely nocturnal.

Mr Mani got out of bed every night, torch in one hand, a stout stick in the other but, as soon as he stepped into the garden, the crunching and digging stopped and he was greeted by the most infuriating of silences. He would grope around in the dark, swinging wildly with the stick, but not a single porcupine was to be seen or heard. As soon as he was back in bed, the sounds would start all over again—scrunch, scrunch, katar, katar...

Mr Mani came to his class tired and dishevelled, with rings beneath his eyes and a permanent frown on his face. It took some time for his pupils to discover the reason for his misery, but when they did, they felt sorry for their teacher and took to discussing ways and means of saving his potatoes from the porcupines.

It was Prakash who came up with the idea of a moat or water ditch. ‘Porcupines don’t like water,’ he said knowledgeably.

‘How do you know?’ asked one of his friends.

‘Throw water on one and see how it runs! They don’t like getting their quills wet.’

There was no one who could disprove Prakash’s theory, and the class fell in with the idea of building a moat, especially as it meant getting most of the day off.

‘Anything to make Mr Mani happy,’ said the Headmaster, and the rest of the school watched with envy as the pupils of Class 5, armed with spades and shovels collected from all parts of the village, took up their positions around Mr Mani’s potato field and began digging a ditch.

By evening the moat was ready, but it was still dry and the porcupines got in again that night and had a great feast.

‘At this rate,’ said Mr Mani gloomily, ‘there won’t be any potatoes left to save.’

But the next day, Prakash and the other boys and girls managed to divert the water from a stream that flowed past the village. They had the satisfaction of watching it flow gently into the ditch. Everyone went home in a good mood. By nightfall, the ditch had overflowed, the potato field was flooded, and Mr Mani found himself trapped inside his house. But Prakash and his friends had won the day. The porcupines stayed away that night!



A month had passed, and wild violets, daisies and buttercups now sprinkled the hill slopes and, on her way to school, Bina gathered enough to make a little posy. The bunch of flowers fitted easily into an old ink well. Miss Ramola was delighted to find this little display in the middle of her desk.

‘Who put these here?’ she asked in surprise.

Bina kept quiet, and the rest of the class smiled secretively. After that, they took turns bringing flowers for the classroom.

On her long walks to school and home again, Bina became aware that April was the month of new leaves. The oak leaves were bright green above and silver beneath, and when they rippled in the breeze they were clouds of silvery green. The path was strewn with old leaves, dry and crackly. Sonu loved kicking them around.

Clouds of white butterflies floated across the stream. Sonu was chasing a butterfly when he stumbled over something dark and repulsive. He went sprawling on the grass. When he got to his feet, he looked down at the remains of a small animal.

‘Bina! Prakash! Come quickly!’ he shouted.

It was part of a sheep, killed some days earlier by a much larger animal.

‘Only a leopard could have done this,’ said Prakash.

‘Let’s get away, then,’ said Sonu. ‘It might still be around!’

‘No, there’s nothing left to eat. The leopard will be hunting elsewhere by now. Perhaps it’s moved on to the next valley.’

‘Still, I’m frightened,’ said Sonu. ‘There may be more leopards!’

Bina took him by the hand. ‘Leopards don’t attack humans!’ she said.

‘They will, if they get a taste for people!’ insisted Prakash.

‘Well, this one hasn’t attacked any people as yet,’ said Bina, although she couldn’t be sure. Hadn’t there been rumours of a leopard attacking some

workers near the dam? But she did not want Sonu to feel afraid, so she did not mention the story. All she said was, 'It has probably come here because of all the activity near the dam.'

All the same, they hurried home. And for a few days, whenever they reached the stream, they crossed over very quickly, unwilling to linger too long at that lovely spot.

5

A few days later, a school party was on its way to Tehri to see the new dam that was being built.

Miss Ramola had arranged to take her class, and Mr Mani, not wishing to be left out, insisted on taking his class as well. That meant there were about fifty boys and girls taking part in the outing. The little bus could only take thirty. A friendly truck driver agreed to take some children if they were prepared to sit on sacks of potatoes. And Prakash persuaded the owner of the diesel-roller to turn it round and head it back to Tehri—with him and a couple of friends up on the driving seat.

Prakash's small group set off at sunrise, as they had to walk some distance in order to reach the stranded road roller. The bus left at 9 a.m. with Miss Ramola and her class, and Mr Mani and some of his pupils. The truck was to follow later.

It was Bina's first visit to a large town, and her first bus ride.

The sharp curves along the winding, downhill road made several children feel sick. The bus driver seemed to be in a tearing hurry. He took them along at a rolling, rollicking speed, which made Bina feel quite giddy. She rested her head on her arms and refused to look out of the window. Hairpin bends and cliff edges, pine forests and snowcapped peaks, all swept past her, but she felt too ill to want to look at anything. It was just as well—those sudden drops, hundreds of feet to the valley below, were quite frightening. Bina began to wish that she hadn't come—or that she had joined Prakash on the road roller instead!

Miss Ramola and Mr Mani didn't seem to notice the lurching and groaning of the old bus. They had made this journey many times. They were

busy arguing about the advantages and disadvantages of large dams—an argument that was to continue on and off for much of the day.

Meanwhile, Prakash and his friends had reached the roller. The driver hadn't turned up, but they managed to reverse it and get it going in the direction of Tehri. They were soon overtaken by both bus and truck but kept moving along at a steady chug. Prakash spotted Bina at the window of the bus and waved cheerfully. She responded feebly.

Bina felt better when the road levelled out near Tehri. As they crossed an old bridge over the wide river, they were startled by a loud bang which made the bus shudder. A cloud of dust rose above the town.

'They're blasting the mountain,' said Miss Ramola.

'End of a mountain,' said Mr Mani, mournfully.

While they were drinking cups of tea at the bus stop, waiting for the potato truck and the road roller, Miss Ramola and Mr Mani continued their argument about the dam. Miss Ramola maintained that it would bring electric power and water for irrigation to large areas of the country, including the surrounding area. Mr Mani declared that it was a menace, as it was situated in an earthquake zone. There would be a terrible disaster if the dam burst! Bina found it all very confusing. And what about the animals in the area, she wondered, what would happen to them?

The argument was becoming quite heated when the potato truck arrived. There was no sign of the road roller, so it was decided that Mr Mani should wait for Prakash and his friends while Miss Ramola's group went ahead.



Some eight or nine miles before Tehri, the road roller had broken down, and Prakash and his friends were forced to walk. They had not gone far, however, when a mule train came along—five or six mules that had been delivering sacks of grain in Nauti. A boy rode on the first mule, but the others had no loads.

'Can you give us a ride to Tehri?' called Prakash.

'Make yourselves comfortable,' said the boy.

There were no saddles, only gunny sacks strapped on to the mules with rope. They had a rough but jolly ride down to the Tehri bus stop. None of them had ever ridden mules; but they had saved at least an hour on the road.

Looking around the bus stop for the rest of the party, they could find no one from their school. And Mr Mani, who should have been waiting for them, had vanished.

6

Tania Ramola and her group had taken the steep road to the hill above Tehri. Half an hour's climbing brought them to a little plateau which overlooked the town, the river and the dam site.

The earthworks for the dam were only just coming up, but a wide tunnel had been bored through the mountain to divert the river into another channel. Down below, the old town was still spread out across the valley and from a distance it looked quite charming and picturesque.

‘Will the whole town be swallowed up by the waters of the dam?’ asked Bina.

‘Yes, all of it,’ said Miss Ramola. ‘The clock tower and the old palace. The long bazaar, and the temples, the schools and the jail, and hundreds of houses, for many miles up the valley. All those people will have to go—thousands of them! Of course they’ll be resettled elsewhere.’

‘But the town’s been here for hundreds of years,’ said Bina. ‘They were quite happy without the dam, weren’t they?’

‘I suppose they were. But the dam isn’t just for them—it’s for the millions who live further downstream, across the plains.’

‘And it doesn’t matter what happens to this place?’

‘The local people will be given new homes, somewhere else.’ Miss Ramola found herself on the defensive and decided to change the subject. ‘Everyone must be hungry. It’s time we had our lunch.’

Bina kept quiet. She didn’t think the local people would want to go away. And it was a good thing, she mused, that there was only a small stream and not a big river running past her village. To be uprooted like this—a town and hundreds of villages—and put down somewhere on the hot, dusty plains—seemed to her unbearable.

‘Well, I’m glad I don’t live in Tehri,’ she said.

She did not know it, but all the animals and most of the birds had already left the area. The leopard had been among them.



They walked through the colourful, crowded bazaar, where fruit sellers did business beside silversmiths, and pavement vendors sold everything from umbrellas to glass bangles. Sparrows attacked sacks of grain, monkeys made off with bananas, and stray cows and dogs rummaged in refuse bins, but nobody took any notice. Music blared from radios. Buses blew their horns. Sonu bought a whistle to add to the general din, but Miss Ramola told him to put it away. Bina had kept five rupees aside, and now she used it to buy a cotton headscarf for her mother.

As they were about to enter a small restaurant for a meal, they were joined by Prakash and his companions; but of Mr Mani there was still no sign.

‘He must have met one of his relatives,’ said Prakash. ‘He has relatives everywhere.’

After a simple meal of rice and lentils, they walked the length of the bazaar without seeing Mr Mani. At last, when they were about to give up the search, they saw him emerge from a by-lane, a large sack slung over his shoulder.

‘Sir, where have you been?’ asked Prakash. ‘We have been looking for you everywhere.’

On Mr Mani’s face was a look of triumph.

‘Help me with this bag,’ he said breathlessly.

‘You’ve bought more potatoes, sir,’ said Prakash.

‘Not potatoes, boy. Dahlia bulbs!’

It was dark by the time they were all back in Nauti. Mr Mani had refused to be separated from his sack of dahlia bulbs, and had been forced to sit in the back of the truck with Prakash and most of the boys.

Bina did not feel so ill on the return journey. Going uphill was definitely better than going downhill! But by the time the bus reached Nauti it was too late for most of the children to walk back to the more distant villages. The boys were put up in different homes, while the girls were given beds in the school veranda.

The night was warm and still. Large moths fluttered around the single bulb that lit the veranda. Counting moths, Sonu soon fell asleep. But Bina stayed awake for some time, listening to the sounds of the night. A nightjar went *tonk-tonk* in the bushes, and somewhere in the forest an owl hooted softly. The sharp call of a barking deer travelled up the valley, from the direction of the stream. Jackals kept howling. It seemed that there were more of them than ever before.

Bina was not the only one to hear the barking deer. The leopard, stretched full length on a rocky ledge, heard it too. The leopard raised its head and then got up slowly. The deer was its natural prey. But there weren't many left, and that was why the leopard, robbed of its forest by the dam, had taken to attacking dogs and cattle near the villages.

As the cry of the barking deer sounded nearer, the leopard left its lookout point and moved swiftly through the shadows towards the stream.

8

In early June the hills were dry and dusty, and forest fires broke out, destroying shrubs and trees, killing birds and small animals. The resin in the pines made these trees burn more fiercely, and the wind would take sparks from the trees and carry them into the dry grass and leaves, so that new fires would spring up before the old ones had died out. Fortunately, Bina's village was not in the pine belt; the fires did not reach it. But Nauti was surrounded by a fire that raged for three days, and the children had to stay away from school.

And then, towards the end of June, the monsoon rains arrived and there was an end to forest fires. The monsoon lasts three months and the lower Himalayas would be drenched in rain, mist and cloud for the next three months.

The first rain arrived while Bina, Prakash and Sonu were returning home from school. Those first few drops on the dusty path made them cry out with excitement. Then the rain grew heavier and a wonderful aroma rose from the earth.

‘The best smell in the world!’ exclaimed Bina.

Everything suddenly came to life. The grass, the crops, the trees, the birds. Even the leaves of the trees glistened and looked new.

That first wet weekend, Bina and Sonu helped their mother plant beans, maize and cucumbers. Sometimes, when the rain was very heavy, they had to run indoors. Otherwise they worked in the rain, the soft mud clinging to their bare legs.

Prakash now owned a dog, a black dog with one ear up and one ear down. The dog ran around getting in everyone’s way, barking at cows, goats, hens and humans, without frightening any of them. Prakash said it was a very clever dog, but no one else seemed to think so. Prakash also said it would protect the village from the leopard, but others said the dog would be the first to be taken—he’d run straight into the jaws of Mr Spots!

In Nauti, Tania Ramola was trying to find a dry spot in the quarters she’d been given. It was an old building and the roof was leaking in several places. Mugs and buckets were scattered about the floor in order to catch the drips.

Mr Mani had dug up all his potatoes and presented them to the friends and neighbours who had given him lunches and dinners. He was having the time of his life, planting dahlia bulbs all over his garden.

‘I’ll have a field of many-coloured dahlias!’ he announced. ‘Just wait till the end of August!’

‘Watch out for those porcupines,’ warned his sister. ‘They eat dahlia bulbs too!’

Mr Mani made an inspection tour of his moat, no longer in flood, and found everything in good order. Prakash had done his job well.



Now, when the children crossed the stream, they found that the water level had risen by about a foot. Small cascades had turned into waterfalls. Ferns had sprung up on the banks. Frogs chanted.

Prakash and his dog dashed across the stream. Bina and Sonu followed

more cautiously. The current was much stronger now and the water was almost up to their knees. Once they had crossed the stream, they hurried along the path, anxious not to be caught in a sudden downpour.

By the time they reached school, each of them had two or three leeches clinging to their legs. They had to use salt to remove them. The leeches were the most troublesome part of the rainy season. Even the leopard did not like them. It could not lie in the long grass without getting leeches on its paws and face.

One day, when Bina, Prakash and Sonu were about to cross the stream they heard a low rumble, which grew louder every second. Looking up at the opposite hill, they saw several trees shudder, tilt outwards and begin to fall. Earth and rocks bulged out from the mountain, then came crashing down into the ravine.

‘Landslide!’ shouted Sonu.

‘It’s carried away the path,’ said Bina. ‘Don’t go any further.’

There was a tremendous roar as more rocks, trees and bushes fell away and crashed down the hillside.

Prakash’s dog, who had gone ahead, came running back, tail between his legs.

They remained rooted to the spot until the rocks had stopped falling and the dust had settled. Birds circled the area, calling wildly. A frightened barking deer ran past them.

‘We can’t go to school now,’ said Prakash. ‘There’s no way around.’

They turned and trudged home through the gathering mist.

In Koli, Prakash’s parents had heard the roar of the landslide. They were setting out in search of the children when they saw them emerge from the mist, waving cheerfully.

They had to miss school for another three days, and Bina was afraid they might not be able to take their final exams. Although Prakash was not really troubled at the thought of missing exams, he did not like feeling helpless just

because their path had been swept away. So he explored the hillside until he found a goat-track going around the mountain. It joined up with another path near Nauti. This made their walk longer by a mile, but Bina did not mind. It was much cooler now that the rains were in full swing.

The only trouble with the new route was that it passed close to the leopard's lair. The animal had made this area its own since being forced to leave the dam area.

One day Prakash's dog ran ahead of them, barking furiously. Then he ran back, whimpering.

'He's always running away from something,' observed Sonu. But a minute later he understood the reason for the dog's fear.

They rounded a bend and Sonu saw the leopard standing in their way. They were struck dumb—too terrified to run. It was a strong, sinewy creature. A low growl rose from its throat. It seemed ready to spring.

They stood perfectly still, afraid to move or say a word. And the leopard must have been equally surprised. It stared at them for a few seconds, then bounded across the path and into the oak forest.

Sonu was shaking. Bina could hear her heart hammering. Prakash could only stammer: 'Did you see the way he sprang? Wasn't he beautiful?'

He forgot to look at his watch for the rest of the day.

A few days later, Sonu stopped and pointed to a large outcrop of rock on the next hill.

The leopard stood far above them, outlined against the sky. It looked strong, majestic. Standing beside it were two young cubs.

'Look at those little ones!' exclaimed Sonu.

'So it's a female, not a male,' said Prakash.

'That's why she was killing so often,' said Bina. 'She had to feed her cubs too.'

They remained still for several minutes, gazing up at the leopard and her cubs. The leopard family took no notice of them.

'She knows we are here,' said Prakash, 'but she doesn't care. She knows we won't harm them.'

'We are cubs too!' said Sonu.

'Yes,' said Bina. 'And there's still plenty of space for all of us. Even

when the dam is ready there will still be room for leopards and humans.'

10

The school exams were over. The rains were nearly over too. The landslide had been cleared, and Bina, Prakash and Sonu were once again crossing the stream.

There was a chill in the air, for it was the end of September.

Prakash had learnt to play the flute quite well, and he played on the way to school and then again on the way home. As a result he did not look at his watch so often.

One morning they found a small crowd in front of Mr Mani's house.

'What could have happened?' wondered Bina. 'I hope he hasn't got lost again.'

'Maybe he's sick,' said Sonu.

'Maybe it's the porcupines,' said Prakash.

But it was none of these things.

Mr Mani's first dahlia was in bloom, and half the village had turned up to look at it! It was a huge red double dahlia, so heavy that it had to be supported with sticks. No one had ever seen such a magnificent flower!

Mr Mani was a happy man. And his mood only improved over the coming week, as more and more dahlias flowered—crimson, yellow, purple, mauve, white—button dahlias, pom-pom dahlias, spotted dahlias, striped dahlias... Mr Mani had them all! A dahlia even turned up on Tania Romola's desk—he got along quite well with her now—and another brightened up the Headmaster's study.

A week later, on their way home—it was almost the last day of the school term—Bina, Prakash and Sonu talked about what they might do when they grew up.

'I think I'll become a teacher,' said Bina. 'I'll teach children about animals and birds, and trees and flowers.'

'Better than maths!' said Prakash.

'I'll be a pilot,' said Sonu. 'I want to fly a plane like Miss Ramola's

brother.'

'And what about you, Prakash?' asked Bina.

Prakash just smiled and said, 'Maybe I'll be a flute player,' and he put the flute to his lips and played a sweet melody.

'Well, the world needs flute players too,' said Bina, as they fell into step beside him.

The leopard had been stalking a barking deer. She paused when she heard the flute and the voices of the children. Her own young ones were growing quickly, but the girl and the two boys did not look much older.

They had started singing their favourite song again.

'Five more miles to go!

We climb through rain and snow,

A river to cross...

A mountain to pass...

Now we've four more miles to go!'

The leopard waited until they had passed, before returning to the trail of the barking deer.

From Small Beginnings

And the last puff of the day-wind brought from the unseen villages the scent of damp wood-smoke, hot cakes, dripping undergrowth, and rotting pine-cones. That is the true smell of the Himalayas, and if once it creeps into the blood of a man, that man will at the last, forgetting all else, return to the hills to die.

—Rudyard Kipling

ON THE FIRST clear September day, towards the end of the rains, I visited the pine knoll, my place of peace and power.

It was months since I'd last been there. Trips to the plains, a crisis in my affairs, involvements with other people and their troubles, and an entire monsoon had come between me and the grassy, pine-topped slope facing the Hill of Fairies (Pari Tibba to the locals). Now I tramped through late monsoon foliage—tall ferns, bushes festooned with flowering convolvulus—and crossed the stream by way of its little bridge of stones before climbing the steep hill to the pine slope.

When the trees saw me, they made as if to turn in my direction. A puff of wind came across the valley from the distant snows. A long-tailed blue magpie took alarm and flew noisily out of an oak tree. The cicadas were suddenly silent. But the trees remembered me. They bowed gently in the breeze and beckoned me nearer, welcoming me home. Three pines, a straggling oak and a wild cherry. I went among them and acknowledged their welcome with a touch of my hand against their trunks—the cherry's smooth and polished; the pine's patterned and whorled; the oak's rough, gnarled, full of experience. He'd been there longest, and the wind had bent his upper branches and twisted a few, so that he looked shaggy and undistinguished. But like the philosopher who is careless about his dress and appearance, the

oak has secrets, a hidden wisdom. He has learnt the art of survival!

While the oak and the pines are older than me and have been here many years, the cherry tree is exactly seven years old. I know, because I planted it.

One day I had this cherry seed in my hand, and on an impulse I thrust it into the soft earth, and then went away and forgot all about it. A few months later I found a tiny cherry tree in the long grass. I did not expect it to survive. But the following year it was two feet tall. And then some goats ate its leaves and a grass cutter's scythe injured the stem, and I was sure it would wither away. But it renewed itself, sprang up even faster, and within three years it was a healthy, growing tree, about five feet tall.

I left the hills for two years—forced by circumstances to make a living in Delhi—but this time I did not forget the cherry tree. I thought about it fairly often, sent telepathic messages of encouragement in its direction. And when, a couple of years ago, I returned in the autumn, my heart did a somersault when I found my tree sprinkled with pale pink blossom. (The Himalayan cherry flowers in November.) And later, when the fruit was ripe, the tree was visited by finches, tits, bulbuls and other small birds, all come to feast on the sour, red cherries.

Last summer I spent a night on the pine knoll, sleeping on the grass beneath the cherry tree. I lay awake for hours, listening to the chatter of the stream and the occasional *tonk-tonk* of nightjars, and watching through the branches overhead, the stars turning in the sky. And I felt the power of the sky and the earth, and the power of a small cherry seed...

And so when the rains are over, this is where I come, that I might feel the peace and power of this place.

This is where I will write my stories. I can see everything from here—my cottage across the valley; behind and above me, the town and the bazaar, straddling the ridge; to the left, the high mountains and the twisting road to the source of the great river; below me, the little stream and the path to the village; ahead, the Hill of Fairies and the fields beyond; the wide valley below, and another range of hills and then the distant plains. I can even see Prem Singh in the garden, putting the mattresses out in the sun.

From here he is just a speck on the far hill, but I know it is Prem by the way he stands. A man may have a hundred disguises, but in the end it is his posture that gives him away. Like my grandfather, who was a master of disguise and successfully roamed the bazaars as fruit vendor or basket maker.

But we could always recognize him because of his pronounced slouch.

Prem Singh doesn't slouch, but he has this habit of looking up at the sky (regardless of whether it's cloudy or clear), and at the moment he's looking at the sky.

Eight years with Prem. He was just a sixteen-year-old boy when I first saw him, and now he has a wife and child.

I had been in the cottage for just over a year... He stood on the landing outside the kitchen door. A tall boy, dark, with good teeth and brown, deep-set eyes, dressed smartly in white drill—his only change of clothes. Looking for a job. I liked the look of him, but—

'I already have someone working for me,' I said.

'Yes, sir. He is my uncle.'

In the hills, everyone is a brother or an uncle.

'You don't want me to dismiss your uncle?'

'No, sir. But he says you can find a job for me.'

'I'll try. I'll make inquiries. Have you just come from your village?'

'Yes. Yesterday I walked ten miles to Pauri. There I got a bus.'

'Sit down. Your uncle will make some tea.'

He sat down on the steps, removed his white keds, wriggled his toes. His feet were both long and broad, large feet but not ugly. He was unusually clean for a hill boy. And taller than most.

'Do you smoke?' I asked.

'No, sir.'

'It is true,' said his uncle. 'He does not smoke. All my nephews smoke but this one. He is a little peculiar, he does not smoke—neither beedi nor hookah.'

'Do you drink?'

'It makes me vomit.'

'Do you take bhang?'

'No, sahib.'

'You have no vices. It's unnatural.'

'He is unnatural, sahib,' said his uncle.

'Does he chase girls?'

‘They chase him, sahib.’

‘So he left the village and came looking for a job.’ I looked at him. He grinned, then looked away and began rubbing his feet.

‘Your name is...?’

‘Prem Singh.’

‘All right, Prem, I will try to do something for you.’

I did not see him for a couple of weeks. I forgot about finding him a job. But when I met him again, on the road to the bazaar, he told me that he had got a temporary job in the Survey, looking after the surveyor’s tents.

‘Next week we will be going to Rajasthan,’ he said.

‘It will be very hot. Have you been in the desert before?’

‘No, sir.’

‘It is not like the hills. And it is far from home.’

‘I know. But I have no choice in the matter. I have to collect some money in order to get married.’

In his region there was a bride price, usually of 2,000 rupees.

‘Do you have to get married so soon?’

‘I have only one brother and he is still very young. My mother is not well. She needs a daughter-in-law to help her in the fields and the house, and with the cows. We are a small family, so the work is greater.’

Every family has its few terraced fields, narrow and stony, usually perched on a hillside above a stream or river. They grow rice, barley, maize, potatoes—just enough to live on. Even if their produce is sufficient for marketing, the absence of roads makes it difficult to get the produce to the market towns. There is no money to be earned in the villages, and money is needed for clothes, soap, medicines, and for recovering the family jewellery from the moneylenders. So the young men leave their villages to find work, and to find work they must go to the plains. The lucky ones get into the army. Others enter domestic service or take jobs in garages, hotels, wayside tea shops, schools...

In Mussoorie the main attraction is the large number of schools which employ cooks and bearers. But the schools were full when Prem arrived. He’d been to the recruiting centre at Roorkee, hoping to get into the army; but they found a deformity in his right foot, the result of a bone broken when

a landslip carried him away one dark monsoon night. He was lucky, he said, that it was only his foot and not his head that had been broken.

He came to the house to inform his uncle about the job and to say goodbye. I thought, another nice person I probably won't see again; another ship passing in the night, the friendly twinkle of its lights soon vanishing in the darkness. I said 'Come again', held his smile with mine so that I could remember him better, and returned to my study and my typewriter. The typewriter is the repository of a writer's loneliness. It stares unsympathetically back at him every day, doing its best to be discouraging. Maybe I'll go back to the old-fashioned quill pen and marble inkstand; then I can feel like a real writer—Balzac or Dickens—scratching away into the endless reaches of the night... Of course, the days and nights are seemingly shorter than they need to be! They must be, otherwise why do we hurry so much and achieve so little, by the standards of the past...

Prem goes, disappears into the vast faceless cities of the plains, and a year slips by, or rather I do, and then here he is again, thinner and darker and still smiling and still looking for a job. I should have known that hillmen don't disappear altogether. The spirit-haunted rocks don't let their people wander too far, lest they lose them forever.

I was able to get him a job in the school. The headmaster's wife needed a cook. I wasn't sure if Prem could cook very well but I sent him along and they said they'd give him a trial. Three days later the headmaster's wife met me on the road and started gushing all over me. She was the type who gushed.

'We're so grateful to you! Thank you for sending me that lovely boy. He's so polite. And he cooks very well. A little too hot for my husband, but otherwise delicious—just delicious! He's a real treasure—a lovely boy.' And she gave me an arch look—the famous look which she used to captivate all the good-looking young prefects who became prefects, it was said, only if she approved of them.

I wasn't sure that she didn't want something more than a cook, and I only hoped that Prem would give every satisfaction.

He looked cheerful enough when he came to see me on his off day.

'How are you getting on?' I asked.

'Lovely,' he said, using his mistress's favourite expression.

'What do you mean—lovely? Do they like your work?'

‘The memsahib likes it. She strokes me on the cheek whenever she enters the kitchen. The sahib says nothing. He takes medicine after every meal.’

‘Did he always take medicine—or only now that you’re doing the cooking?’

‘I am not sure. I think he has always been sick.’

He was sleeping in the headmaster’s veranda and getting sixty rupees a month. A cook in Delhi got a hundred and sixty. And a cook in Paris or New York got ten times as much. I did not say as much to Prem. He might ask me to get him a job in New York. And that would be the last I saw of him! He, as a cook, might well get a job making curries off-Broadway; I, as a writer, wouldn’t get to first base. And only my Uncle Ken knew the secret of how to make a living without actually doing any work. But then, of course, he had four sisters. And each of them was married to a fairly prosperous husband. So Uncle Ken divided his year among them. Three months with Aunt Ruby in Nainital. Three months with Aunt Susie in Kashmir. Three months with my mother (not quite so affluent) in Jamnagar. And three months in the Vet Hospital in Bareilly, where Aunt Mabel ran the hospital for her veterinary husband. In this way he never overstayed his welcome. A sister can look after a brother for just three months at a time and no more. Uncle K had it worked out to perfection.

But I had no sisters and I couldn’t live forever on the royalties of a single novel. So I had to write others. So I came to the hills.

The hillmen go to the plains to make a living. I had to come to the hills to try and make mine.

‘Prem,’ I said, ‘why don’t you work for me?’

‘And what about my uncle?’

‘He seems ready to desert me any day. His grandfather is ill, he says, and he wants to go home.’

‘His grandfather died last year.’

‘That’s what I mean—he’s getting restless. And I don’t mind if he goes. These days he seems to be suffering from a form of sleeping sickness. I have to get up first and make his tea...’

Sitting here under the cherry tree, whose leaves are just beginning to turn yellow, I rest my chin on my knees and gaze across the valley to where Prem moves about in the garden. Looking back over the seven years he has been

with me, I recall some of the nicest things about him. They come to me in no particular order—just pieces of cinema—coloured slides slipping across the screen of memory...

Prem rocking his infant son to sleep—crooning to him, passing his large hand gently over the child's curly head—Prem following me down to the police station when I was arrested (on a warrant from Bombay, charging me with writing an allegedly obscene short story!), and waiting outside until I reappeared, his smile, when I found him in Delhi, his large, irrepressible laughter, most in evidence when he was seeing an old Laurel and Hardy movie.

Of course, there were times when he could be infuriating, stubborn, deliberately pig-headed, sending me little notes of resignation—but I never found it difficult to overlook these little acts of self-indulgence. He had brought much love and laughter into my life, and what more could a lonely man ask for?

It was his stubborn streak that limited the length of his stay in the headmaster's household. Mr Good was tolerant enough. But Mrs Good was one of those women who, when they are pleased with you, go out of their way to help, pamper and flatter, but when displeased, become vindictive, going out of their way to harm or destroy. Mrs Good sought power—over her husband, her dog, her favourite pupils, her servant... She had absolute power over the husband and the dog, partial power over her slightly bewildered pupils, and none at all over Prem, who missed the subtleties of her designs upon his soul. He did not respond to her mothering, or to the way in which she tweaked him on the cheeks, brushed against him in the kitchen and made admiring remarks about his looks and physique. Memsahibs, he knew, were not for him. So he kept a stony face and went diligently about his duties. And she felt slighted, put in her place. Her liking turned to dislike. Instead of admiring remarks, she began making disparaging remarks about his looks, his clothes, his manners. She found fault with his cooking. No longer was it 'lovely'. She even accused him of taking away the dog's meat and giving it to a poor family living on the hillside—no more heinous crime could be imagined! Mr Good threatened him with dismissal. So Prem became stubborn. The following day he withheld the dog's food altogether, threw it down the khud where it was seized upon by innumerable strays, and went off to the pictures.

That was the end of his job. 'I'll have to go home now,' he told me. 'I won't get another job in this area. The mem will see to that.'

'Stay a few days,' I said.

'I have only enough money with which to get home.'

'Keep it for going home. You can stay with me for a few days, while you look around. Your uncle won't mind sharing his food with you.'

His uncle did mind. He did not like the idea of working for his nephew as well; it seemed to him no part of his duties. And he was apprehensive that Prem might get his job.

So Prem stayed no longer than a week.

Here on the knoll the grass is just beginning to turn October yellow. The first clouds approaching winter cover the sky. The trees are very still. The birds are silent. Only a cricket keeps singing on the oak tree. Perhaps there will be a storm before evening. A storm like the one in which Prem arrived at the cottage with his wife and child—but that's jumping too far ahead...

After he had returned to his village, it was several months before I saw him again. His uncle told me he had taken up a job in Delhi. There was an address. It did not seem complete, but I resolved that when I was next in Delhi I would try to see him.

The opportunity came in May, as the hot winds of summer blew across the plains. It was the time of year when people who can afford it, try to get away to the hills. I dislike New Delhi at the best of times, and I hate it in summer. People compete with each other in being bad-tempered and mean. But I had to go down—I don't remember why, but it must have seemed very necessary at the time—and I took the opportunity to try and see Prem.

Nothing went right for me. Of course the address was all wrong, and I wandered about in a remote, dusty, treeless colony called Vasant Vihar (Spring Garden) for over two hours, asking all the domestic servants I came across if they could put me in touch with Prem Singh of Village Koli, Pauri Garhwal. There were innumerable Prem Singhs, but apparently none who belonged to Village Koli. I returned to my hotel and took two days to recover from heatstroke before returning to Mussoorie, thanking God for mountains!

And then the uncle gave notice. He'd found a better-paid job in Dehradun and was anxious to be off. I didn't try to stop him.

For the next six months I lived in the cottage without any help. I did not

find this difficult. I was used to living alone. It wasn't service that I needed but companionship. In the cottage it was very quiet. The ghosts of long-dead residents were sympathetic but unobtrusive. The song of the whistling thrush was beautiful, but I knew he was not singing for me. Up the valley came the sound of a flute, but I never saw the flute player. My affinity was with the little red fox who roamed the hillside below the cottage. I met him one night and wrote these lines:

As I walked home last night
I saw a lone fox dancing
In the cold moonlight.
I stood and watched—then
Took the low road, knowing
the night was his by right.
Sometimes, when words ring true,
I'm like a lone fox dancing
In the morning dew.

During the rains, watching the dripping trees and the mist climbing the valley, I wrote a great deal of poetry. Loneliness is of value to poets. But poetry didn't bring me much money, and funds were low. And then, just as I was wondering if I would have to give up my freedom and take a job again, a publisher bought the paperback rights of one of my children's stories, and I was free to live and write as I pleased—for another three months!

That was in November. To celebrate, I took a long walk through the Landour bazaar and up the Tehri road. It was a good day for walking; and it was dark by the time I returned to the outskirts of the town. Someone stood waiting for me on the road above the cottage. I hurried past him.

If I am not for myself,
Who will be for me?
And if I am not for others,
What am I?
And if not now, when?

I startled myself with the memory of these words of Hillel, the ancient Hebrew sage. I walked back to the shadows where the youth stood, and saw

that it was Prem.

‘Prem!’ I said. ‘Why are you sitting out here, in the cold? Why did you not go to the house?’

‘I went, sir, but there was a lock on the door. I thought you had gone away.’

‘And you were going to remain here, on the road?’

‘Only for tonight. I would have gone down to Dehra in the morning.’

‘Come, let’s go home. I have been waiting for you. I looked for you in Delhi, but could not find the place where you were working.’

‘I have left them now.’

‘And your uncle has left me. So will you work for me now?’

‘For as long as you wish.’

‘For as long as the gods wish.’

We did not go straight home, but returned to the bazaar and took our meal in the Sindhi Sweet Shop—hot puris and strong sweet tea.

We walked home together in the bright moonlight. I felt sorry for the little fox dancing alone.

That was twenty years ago, and Prem and his wife and three children are still with me. But we live in a different house now, on another hill.

The Funeral

‘I DON’T THINK he should go,’ said Aunt M.

‘He’s too small,’ concurred Aunt B. ‘He’ll get upset and probably throw a tantrum. And you know Padre Lal doesn’t like having children at funerals.’

The boy said nothing. He sat in the darkest corner of the darkened room, his face revealing nothing of what he thought and felt. His father’s coffin lay in the next room, the lid fastened forever over the tired, wistful countenance of the man who had meant so much to the boy. Nobody else had mattered—neither uncles nor aunts nor fond grandparents. Least of all the mother who was hundreds of miles away with another husband. He hadn’t seen her since he was four—that was just over five years ago—and he did not remember her very well.

The house was full of people—friends, relatives, neighbours. Some had tried to fuss over him but had been discouraged by his silence, the absence of tears. The more understanding of them had kept their distance.

Scattered words of condolence passed back and forth like dragonflies on the wind. ‘Such a tragedy!’ ... ‘Only forty’ ... ‘No one realized how serious it was’ ... ‘Devoted to the child’...

It seemed to the boy that everyone who mattered in the hill station was present. And for the first time they had the run of the house for his father had not been a sociable man. Books, music, flowers and his stamp collection had been his main preoccupations, apart from the boy.

A small hearse, drawn by a hill pony, was led in at the gate and several able-bodied men lifted the coffin and manoeuvred it into the carriage. The crowd drifted away. The cemetery was about a mile down the road and those who did not have cars would have to walk the distance.

The boy stared through a window at the small procession passing through the gate. He’d been forgotten for the moment—left in care of the servants,

who were the only ones to say behind. Outside it was misty. The mist had crept up the valley and settled like a damp towel on the face of the mountain. Everyone was wet although it hadn't rained.

The boy waited until everyone had gone and then he left the room and went out on the veranda. The gardener, who had been sitting in a bed of nasturtiums, looked up and asked the boy if he needed anything. But the boy shook his head and retreated indoors. The gardener, looking aggrieved because of the damage done to the flower beds by the mourners, shuffled off to his quarters. The sahib's death meant that he would be out of a job very soon. The house would pass into other hands. The boy would go to an orphanage. There weren't many people who kept gardeners these days. In the kitchen, the cook was busy preparing the only big meal ever served in the house. All those relatives, and the padre too, would come back famished, ready for a sombre but nevertheless substantial meal. He, too, would be out of a job soon; but cooks were always in demand.

The boy slipped out of the house by a back door and made his way into the lane through a gap in a thicket of dog roses. When he reached the main road, he could see the mourners wending their way round the hill to the cemetery. He followed at a distance.

It was the same road he had often taken with his father during their evening walks. The boy knew the name of almost every plant and wildflower that grew on the hillside. These, and various birds and insects, had been described and pointed out to him by his father.

Looking northwards, he could see the higher ranges of the Himalayas and the eternal snows. The graves in the cemetery were so laid out that if their incumbents did happen to rise one day, the first thing they would see would be the glint of the sun on those snow-covered peaks. Possibly the site had been chosen for the view. But to the boy it did not seem as if anyone would be able to thrust aside those massive tombstones and rise from their graves to enjoy the view. Their rest seemed as eternal as the snows. It would take an earthquake to burst those stones asunder and thrust the coffins up from the earth. The boy wondered why people hadn't made it easier for the dead to rise. They were so securely entombed that it appeared as though no one really wanted them to get out.

'God has need of your father...' With those words a well-meaning missionary had tried to console him.

And had God, in the same way, laid claim to the thousands of men, women and children who had been put to rest here in these neat and serried rows? What could he have wanted them for? Of what use are we to God when we are dead, wondered the boy.

The cemetery gate stood open but the boy leant against the old stone wall and stared down at the mourners as they shuffled about with the unease of a batsman about to face a very fast bowler. Only this bowler was invisible and would come up stealthily and from behind.

Padre Lal's voice droned on through the funeral service and then the coffin was lowered—down, deep down. The boy was surprised at how far down it seemed to go! Was that other, better world down in the depths of the earth? How could anyone, even a Samson, push his way back to the surface again? Superman did it in comics but his father was a gentle soul who wouldn't fight too hard against the earth and the grass and the roots of tiny trees. Or perhaps he'd grow into a tree and escape that way! 'If ever I'm put away like this,' thought the boy, 'I'll get into the root of a plant and then I'll become a flower and then maybe a bird will come and carry my seed away... I'll get out somehow!'

A few more words from the padre and then some of those present threw handfuls of earth over the coffin before moving away.

Slowly, in twos and threes, the mourners departed. The mist swallowed them up. They did not see the boy behind the wall. They were getting hungry.

He stood there until they had all gone. Then he noticed that the gardeners or caretakers were filling in the grave. He did not know whether to go forward or not. He was a little afraid. And it was too late now. The grave was almost covered.

He turned and walked away from the cemetery. The road stretched ahead of him, empty, swathed in mist. He was alone. What had his father said to him once? 'The strongest man in the world is he who stands alone.'

Well, he was alone, but at the moment he did not feel very strong.

For a moment he thought his father was beside him, that they 'were together on one of their long walks. Instinctively he put out his hand, expecting his father's warm, comforting touch. But there was nothing there, nothing, no one...

He clenched his fists and pushed them deep down into his pockets. He lowered his head so that no one would see his tears. There were people in the

mist but he did not want to go near them for they had put his father away.

‘He’ll find a way out,’ the boy said fiercely to himself. ‘He’ll get out somehow!’

The Monkeys

I COULDN'T BE sure, next morning, if I had been dreaming or if I had really heard dogs barking in the night and had seen them scampering about on the hillside below the cottage. There had been a golden Cocker, a Retriever, a Peke, a Dachshund, a black Labrador and one or two nondescripts. They had woken me with their barking shortly after midnight, and had made so much noise that I had got out of bed and looked out of the open window. I saw them quite plainly in the moonlight, five or six dogs rushing excitedly through the bracken and long monsoon grass.

It was only because there had been so many breeds among the dogs that I felt a little confused. I had been in the cottage only a week, and I was already on nodding or speaking terms with most of my neighbours. Colonel Fanshawe, retired from the Indian army, was my immediate neighbour. He did keep a Cocker, but it was black. The elderly Anglo-Indian spinsters who lived beyond the deodars kept only cats. (Though why cats should be the prerogative of spinsters, I have never been able to understand.) The milkman kept a couple of mongrels. And the Punjabi industrialist who had bought a former prince's palace—without ever occupying it—left the property in charge of a watchman who kept a huge Tibetan mastiff.

None of these dogs looked like the ones I had seen in the night.

'Does anyone here keep a Retriever?' I asked Colonel Fanshawe, when I met him taking his evening walk.

'No one that I know of,' he said and gave me a swift, penetrating look from under his bushy eyebrows. 'Why, have you seen one around?'

'No, I just wondered. There are a lot of dogs in the area, aren't there?'

'Oh, yes. Nearly everyone keeps a dog here. Of course, every now and then a panther carries one off. Lost a lovely little terrier myself only last winter.'

Colonel Fanshawe, tall and red-faced, seemed to be waiting for me to tell him something more—or was he just taking time to recover his breath after a stiff uphill climb?

That night I heard the dogs again. I went to the window and looked out. The moon was at the full, silvering the leaves of the oak trees.

The dogs were looking up into the trees and barking. But I could see nothing in the trees, not even an owl.

I gave a shout, and the dogs disappeared into the forest.

Colonel Fanshawe looked at me expectantly when I met him the following day. He knew something about those dogs, of that I was certain; but he was waiting to hear what I had to say. I decided to oblige him.

‘I saw at least six dogs in the middle of the night,’ I said. ‘A Cocker, a Retriever, a Peke, a Dachshund and two mongrels. Now, Colonel, I’m sure you must know whose they are.’

The Colonel was delighted. I could tell by the way his eyes glinted that he was going to enjoy himself at my expense.

‘You’ve been seeing Miss Fairchild’s dogs,’ he said with smug satisfaction.

‘Oh, and where does she live?’

‘She doesn’t, my boy. Died fifteen years ago.’

‘Then what are her dogs doing here?’

‘Looking for monkeys,’ said the Colonel. And he stood back to watch my reaction.

‘I’m afraid I don’t understand,’ I said.

‘Let me put it this way,’ said the Colonel. ‘Do you believe in ghosts?’

‘I’ve never seen any,’ I said.

‘But you have, my boy, you have. Miss Fairchild’s dogs died years ago—a Cocker, a Retriever, a Dachshund, a Peke and two mongrels. They were buried on a little knoll under the oaks. Nothing odd about their deaths, mind you. They were all quite old, and didn’t survive their mistress very long. Neighbours looked after them until they died.’

‘And Miss Fairchild lived in the cottage where I stay? Was she young?’

‘She was in her mid-forties, an athletic sort of woman, fond of the outdoors. Didn’t care much for men. I thought you knew about her.’

‘No, I haven’t been here very long, you know. But what was it you said about monkeys? Why were the dogs looking for monkeys?’

‘Ah, that’s the interesting part of the story. Have you seen the langur monkeys that sometimes come to eat oak leaves?’

‘No.’

‘You will, sooner or later. There has always been a band of them roaming these forests. They’re quite harmless really, except that they’ll ruin a garden if given half a chance... Well, Miss Fairchild fairly loathed those monkeys. She was very keen on her dahlias—grew some prize specimens—but the monkeys would come at night, dig up the plants and eat the dahlia bulbs. Apparently they found the bulbs much to their liking. Miss Fairchild would be furious. People who are passionately fond of gardening often go off balance when their best plants are ruined—that’s only human, I suppose. Miss Fairchild set her dogs on the monkeys whenever she could, even if it was in the middle of the night. But the monkeys simply took to the trees and left the dogs barking.

‘Then one day—or rather one night—Miss Fairchild took desperate measures. She borrowed a shotgun and sat up near a window. And when the monkeys arrived, she shot one of them dead.’

The Colonel paused and looked out over the oak trees which were shimmering in the warm afternoon sun.

‘She shouldn’t have done that,’ he said.

‘Never shoot a monkey. It’s not only that they’re sacred to Hindus—but they are rather human, you know. Well, I must be getting on. Good day!’ And the Colonel, having ended his story rather abruptly, set off at a brisk pace through the deodars.

I didn’t hear the dogs that night. But the next day I saw the monkeys—the real ones, not ghosts. There were about twenty of them, young and old, sitting in the trees munching oak leaves. They didn’t pay much attention to me, and I watched them for some time.

They were handsome creatures, their fur a silver-grey, their tails long and sinuous. They leapt gracefully from tree to tree, and were very polite and dignified in their behaviour towards each other—unlike the bold, rather crude red monkeys of the plains. Some of the younger ones scampered about on the hillside, playing and wrestling with each other like schoolboys.

There were no dogs to molest them—and no dahlias to tempt them into the garden.

But that night, I heard the dogs again. They were barking more furiously than ever.

‘Well, I’m not getting up for them this time,’ I mumbled, and pulled the blanket over my ears.

But the barking grew louder, and was joined by other sounds, a squealing and a scuffling.

Then suddenly, the piercing shriek of a woman rang through the forest. It was an unearthly sound, and it made my hair stand up.

I leapt out of bed and dashed to the window.

A woman was lying on the ground, three or four huge monkeys were on top of her, biting her arms and pulling at her throat. The dogs were yelping and trying to drag the monkeys off, but they were being harried from behind by others. The woman gave another bloodcurdling shriek, and I dashed back into the room, grabbed hold of a small axe and ran into the garden.

But everyone—dogs, monkeys and shrieking woman—had disappeared, and I stood alone on the hillside in my pyjamas, clutching an axe and feeling very foolish.

The Colonel greeted me effusively the following day.

‘Still seeing those dogs?’ he asked in a bantering tone.

‘I’ve seen the monkeys too,’ I said.

‘Oh, yes, they’ve come around again. But they’re real enough, and quite harmless.’

‘I know—but I saw them last night with the dogs.’

‘Oh, did you really? That’s strange, very strange.’

The Colonel tried to avoid my eye, but I hadn’t quite finished with him.

‘Colonel,’ I said. ‘You never did get around to telling me how Miss Fairchild died.’

‘Oh, didn’t I? Must have slipped my memory. I’m getting old, don’t remember people as well as I used to. But, of course, I remember about Miss Fairchild, poor lady. The monkeys killed her. Didn’t you know? They simply tore her to pieces...’

His voice trailed off, and he looked thoughtfully at a caterpillar that was

making its way up his walking stick.

‘She shouldn’t have shot one of them,’ he said. ‘Never shoot a monkey—they’re rather human, you know...’

Wilson's Bridge

THE OLD WOODEN bridge has gone, and today an iron suspension bridge straddles the Bhagirathi as it rushes down the gorge below Gangotri. But villagers will tell you that you can still hear the hooves of Wilson's horse as he gallops across the bridge he had built 150 years ago. At the time people were sceptical of its safety, and so, to prove its sturdiness, he rode across it again and again. Parts of the old bridge can still be seen on the far bank of the river. And the legend of Wilson and his pretty hill bride, Gulabi, is still well known in this region.

I had joined some friends in the old forest rest house near the river. There were the Rays, recently married, and the Duttas, married many years. The younger Rays quarrelled frequently; the older Duttas looked on with more amusement than concern. I was a part of their group and yet something of an outsider. As a single man, I was a person of no importance. And as a marriage counsellor, I wouldn't have been of any use to them.

I spent most of my time wandering along the river banks or exploring the thick deodar and oak forests that covered the slopes. It was these trees that had made a fortune for Wilson and his patron, the Raja of Tehri. They had exploited the great forests to the full, floating huge logs downstream to the timber yards in the plains.

Returning to the rest house late one evening, I was halfway across the bridge when I saw a figure at the other end, emerging from the mist. Presently I made out a woman, wearing the plain dhoti of the hills; her hair fell loose over her shoulders. She appeared not to see me, and reclined against the railing of the bridge, looking down at the rushing waters far below. And then, to my amazement and horror, she climbed over the railing and threw herself into the river.

I ran forward, calling out, but I reached the railing only to see her fall into

the foaming waters below, from where she was carried swiftly downstream.

The watchman's cabin stood a little way off. The door was open. The watchman, Ram Singh, was reclining on his bed, smoking a hookah.

'Someone just jumped off the bridge,' I said breathlessly. 'She's been swept down the river!'

The watchman was unperturbed. 'Gulabi again,' he said, almost to himself; and then to me, 'Did you see her clearly?'

'Yes, a woman with long loose hair—but I didn't see her face very clearly.'

'It must have been Gulabi. Only a ghost, my dear sir. Nothing to be alarmed about. Every now and then someone sees her throw herself into the river. Sit down,' he said, gesturing towards a battered old armchair, 'be comfortable and I'll tell you all about it.'

I was far from comfortable, but I listened to Ram Singh tell me the tale of Gulabi's suicide. After making me a glass of hot sweet tea, he launched into a long, rambling account of how Wilson, a British adventurer seeking his fortune, had been hunting musk deer when he encountered Gulabi on the path from her village. The girl's grey-green eyes and peach-blossom complexion enchanted him, and he went out of his way to get to know her people. Was he in love with her, or did he simply find her beautiful and desirable? We shall never really know. In the course of his travels and adventures he had known many women, but Gulabi was different, childlike and ingenuous, and he decided he would marry her. The humble family to which she belonged had no objection. Hunting had its limitations, and Wilson found it more profitable to tap the region's great forest wealth. In a few years he had made a fortune. He built a large timbered house at Harsil, another in Dehradun and a third at Mussoorie. Gulabi had all she could have wanted, including two robust little sons. When he was away on work, she looked after their children and their large apple orchard at Harsil.

And then came the evil day when Wilson met the Englishwoman, Ruth, on the Mussoorie Mall, and decided that she should have a share of his affections and his wealth. A fine house was provided for her, too. The time he spent at Harsil with Gulabi and his children dwindled. 'Business affairs'—he was now one of the owners of a bank—kept him in the fashionable hill resort. He was a popular host and took his friends and associates on shikar parties in the Doon.

Gulabi brought up her children in village style. She heard stories of Wilson's dalliance with the Mussoorie woman and, on one of his rare visits, she confronted him and voiced her resentment, demanding that he leave the other woman. He brushed her aside and told her not to listen to idle gossip. When he turned away from her, she picked up the flintlock pistol that lay on the gun table and fired one shot at him. The bullet missed him and shattered her looking glass. Gulabi ran out of the house, through the orchard and into the forest, then down the steep path to the bridge built by Wilson only two or three years before. When he had recovered his composure, he mounted his horse and came looking for her. It was too late. She had already thrown herself off the bridge into the swirling waters far below. Her body was found a mile or two downstream, caught between some rocks.

This was the tale that Ram Singh told me, with various flourishes and interpolations of his own. I thought it would make a good story to tell my friends that evening, before the fireside in the rest house. They found the story fascinating, but when I told them I had seen Gulabi's ghost, they thought I was doing a little embroidering of my own. Mrs Dutta thought it was a tragic tale. Young Mrs Ray thought Gulabi had been very silly. 'She was a simple girl,' opined Mr Dutta. 'She responded in the only way she knew...'; 'Money can't buy happiness,' said Mr Ray. 'No,' said Mrs Dutta, 'but it can buy you a great many comforts.' Mrs Ray wanted to talk of other things, so I changed the subject. It can get a little confusing for a bachelor who must spend the evening with two married couples. There are undercurrents which he is aware of but not equipped to deal with.

I would walk across the bridge quite often after that. It was busy with traffic during the day, but after dusk there were only a few vehicles on the road and seldom any pedestrians. A mist rose from the gorge below and obscured the far end of the bridge. I preferred walking there in the evening, half expecting, half hoping to see Gulabi's ghost again. It was her face that I really wanted to see. Would she still be as beautiful as she was fabled to be?

It was on the evening before our departure that something happened that would haunt me for a long time afterwards.

There was a feeling of restiveness as our days there drew to a close. The Rays had apparently made up their differences, although they weren't talking very much. Mr Dutta was anxious to get back to his office in Delhi and Mrs Dutta's rheumatism was playing up. I was restless too, wanting to return to

my writing desk in Mussoorie.

That evening I decided to take one last stroll across the bridge to enjoy the cool breeze of a summer's night in the mountains. The moon hadn't come up, and it was really quite dark, although there were lamps at either end of the bridge providing sufficient light for those who wished to cross over.

I was standing in the middle of the bridge, in the darkest part, listening to the river thundering down the gorge, when I saw the sari-draped figure emerging from the lamplight and making towards the railings.

Instinctively I called out, 'Gulabi!'

She half turned towards me, but I could not see her clearly. The wind had blown her hair across her face and all I saw was wildly staring eyes. She raised herself over the railing and threw herself off the bridge. I heard the splash as her body struck the water far below.

Once again I found myself running towards the part of the railing where she had jumped. And then someone was running towards the same spot, from the direction of the rest house. It was young Mr Ray.

'My wife!' he cried out. 'Did you see my wife?'

He rushed to the railing and stared down at the swirling waters of the river.

'Look! There she is!' He pointed at a helpless figure bobbing about in the water.

We ran down the steep bank to the river but the current had swept her on. Scrambling over rocks and bushes, we made frantic efforts to catch up with the drowning woman. But the river in that defile is a roaring torrent, and it was over an hour before we were able to retrieve poor Mrs Ray's body, caught in driftwood about a mile downstream.

She was cremated not far from where we found her and we returned to our various homes in gloom and grief, chastened but none the wiser for the experience.

If you happen to be in that area and decide to cross the bridge late in the evening, you might see Gulabi's ghost or hear the hoofbeats of Wilson's horse as he canters across the old wooden bridge looking for her. Or you might see the ghost of Mrs Ray and hear her husband's anguished cry. Or there might be others. Who knows?

The Playing Fields of Simla

IT HAD BEEN a lonely winter for a twelve-year-old boy. I hadn't really got over my father's untimely death two years previously; nor had I as yet reconciled myself to my mother's marriage to the Punjabi gentleman who dealt in second-hand cars. The three-month winter break over, I was almost happy to return to my boarding school in Simla—that elegant hill station once celebrated by Kipling and soon to lose its status as the summer capital of the Raj in India.

It wasn't as though I had many friends at school. I had always been a bit of a loner, shy and reserved, looking out only for my father's rare visits—on his brief leaves from RAF duties—and to my sharing his tent or air force hutment outside Delhi or Karachi. Those unsettled but happy days would not come again. I needed a friend but it was not easy to find one among a horde of rowdy, pea-shooting fourth formers, who carved their names on desks and stuck chewing gum on the class teacher's chair. Had I grown up with other children, I might have developed a taste for schoolboy anarchy; but, in sharing my father's loneliness after his separation from my mother, I had turned into a premature adult. The mixed nature of my reading—Dickens, Richmal Crompton, Tagore and *Champion* and *Film Fun* comics—probably reflected the confused state of my life. A book reader was rare even in those pre-electronic times. On rainy days most boys played cards or Monopoly, or listened to Artie Shaw on the wind-up gramophone in the common room.

After a month in the fourth form I began to notice a new boy, Omar, and then only because he was a quiet, almost taciturn person who took no part in the form's feverish attempts to imitate the Marx Brothers at the circus. He showed no resentment at the prevailing anarchy, nor did he make a move to participate in it. Once he caught me looking at him, and he smiled ruefully, tolerantly. Did I sense another adult in the class? Someone who was a little older than his years?

Even before we began talking to each other, Omar and I developed an understanding of sorts, and we'd nod almost respectfully to each other when we met in the classroom corridors or the environs of dining hall or dormitory. We were not in the same house. The house system practised its own form of apartheid, whereby a member of, say, Curzon House was not expected to fraternize with someone belonging to Rivaz or Lefroy! Those public schools certainly knew how to clamp you into compartments. However, these barriers vanished when Omar and I found ourselves selected for the School Colts' hockey team—Omar as a fullback, I as goalkeeper. I think a defensive position suited me by nature. In all modesty I have to say that I made a good goalkeeper, both at hockey and football. And fifty years on, I am still keeping goal. Then I did it between goalposts, now I do it off the field—protecting a family, protecting my independence as a writer...

The taciturn Omar now spoke to me occasionally, and we combined well on the field of play. A good understanding is needed between goalkeeper and fullback. We were on the same wavelength. I anticipated his moves, he was familiar with mine. Years later, when I read Conrad's *The Secret Sharer*, I thought of Omar.

It wasn't until we were away from the confines of school, classroom and dining hall that our friendship flourished. The hockey team travelled to Sanawar on the next mountain range, where we were to play a couple of matches against our old rivals, the Lawrence Royal Military School. This had been my father's old school, but I did not know that in his time it had also been a military orphanage. Grandfather, who had been a private foot soldier—of the likes of Kipling's Mulvaney, Otheris and Learoyd—had joined the Scottish Rifles after leaving home at the age of seventeen. He had died while his children were still very young, but my father's more rounded education had enabled him to become an officer.

Omar and I were thrown together a good deal during the visit to Sanawar, and in our more leisurely moments, strolling undisturbed around a school where we were guests and not pupils, we exchanged life histories and other confidences. Omar, too, had lost his father—had I sensed that before?—shot in some tribal encounter on the Frontier, for he hailed from the lawless lands beyond Peshawar. A wealthy uncle was seeing to Omar's education. The RAF was now seeing to mine.

We wandered into the school chapel, and there I found my father's name

—A.A. Bond—on the school’s roll of honour board: old boys who had lost their lives while serving during the two World Wars.

‘What did his initials stand for?’ asked Omar.

‘Aubrey Alexander.’

‘Unusual names, like yours. Why did your parents call you Ruskin?’

‘I am not sure. I think my father liked the works of John Ruskin, who wrote on serious subjects like art and architecture. I don’t think anyone reads him now. They’ll read me, though!’ I had already started writing my first book. It was called *Nine Months* (the length of the school term, not a pregnancy), and it described some of the happenings at school and lampooned a few of our teachers. I had filled three slim exercise books with this premature literary project, and I allowed Omar to go through them. He must have been my first reader and critic. ‘They’re very interesting,’ he said, ‘but you’ll get into trouble if someone finds them. Especially Mr Oliver.’ And he read out an offending verse:

Olly, Olly, Olly, with his balls on a trolley,
And his arse all painted green!

I have to admit it wasn’t great literature. I was better at hockey and football. I made some spectacular saves, and we won our matches against Sanawar. When we returned to Simla, we were school heroes for a couple of days and lost some of our reticence; we were even a little more forthcoming with other boys. And then Mr Fisher, my housemaster, discovered my literary opus, *Nine Months*, under my mattress, and took it away and read it (as he told me later) from cover to cover. Corporal punishment then being in vogue, I was given six of the best with a springy malacca cane, and my manuscript was torn up and deposited in Fisher’s waste-paper basket. All I had to show for my efforts were some purple welts on my bottom. These were proudly displayed to all who were interested, and I was a hero for another two days.

‘Will you go away too when the British leave India?’ Omar asked me one day.

‘I don’t think so,’ I said. ‘My stepfather is Indian.’

‘Everyone is saying that our leaders and the British are going to divide the country. Simla will be in India, Peshawar in Pakistan!’

‘Oh, it won’t happen,’ I said glibly. ‘How can they cut up such a big

country?’ But even as we chatted about the possibility, Nehru and Jinnah and Mountbatten and all those who mattered were preparing their instruments for major surgery.

Before their decision impinged on our lives and everyone else’s, we found a little freedom of our own—in an underground tunnel that we discovered below the third flat.

It was really part of an old, disused drainage system, and when Omar and I began exploring it, we had no idea just how far it extended. After crawling along on our bellies for some twenty feet, we found ourselves in complete darkness. Omar had brought along a small pencil torch, and with its help we continued writhing forward (moving backwards would have been quite impossible) until we saw a glimmer of light at the end of the tunnel. Dusty, musty, very scruffy, we emerged at last on to a grassy knoll, a little way outside the school boundary.

It’s always a great thrill to escape beyond the boundaries that adults have devised. Here we were in unknown territory. To travel without passports—that would be the ultimate in freedom!

But more passports were on their way and more boundaries.

Lord Mountbatten, viceroy and governor-general-to-be, came for our Founder’s Day and gave away the prizes. I had won a prize for something or the other, and mounted the rostrum to receive my book from this towering, handsome man in his pinstripe suit. Bishop Cotton’s was then the premier school of India, often referred to as the ‘Eton of the East’. Viceroys and governors had graced its functions. Many of its boys had gone on to eminence in the civil services and armed forces. There was one ‘old boy’ about whom they maintained a stolid silence—General Dyer, who had ordered the massacre at Amritsar and destroyed the trust that had been building up between Britain and India.

Now Mountbatten spoke of the momentous events that were happening all around us—the War had just come to an end, the United Nations held out the promise of a world living in peace and harmony, and India, an equal partner with Britain, would be among the great nations...

A few weeks later, Bengal and Punjab provinces were bisected. Riots flared up across northern India, and there was a great exodus of people crossing the newly drawn frontiers of Pakistan and India. Homes were destroyed, thousands lost their lives.

The common-room radio and the occasional newspaper kept us abreast of events, but in our tunnel, Omar and I felt immune from all that was happening, worlds away from all the pillage, murder and revenge. And outside the tunnel, on the pine knoll below the school, there was fresh untrodden grass, sprinkled with clover and daisies, the only sounds the hammering of a woodpecker, the distant insistent call of the Himalayan barbet. Who could touch us there?

‘And when all the wars are done,’ I said, ‘a butterfly will still be beautiful.’

‘Did you read that somewhere?’

‘No, it just came into my head.’

‘Already you’re a writer.’

‘No, I want to play hockey for India or football for Arsenal. Only winning teams!’

‘You can’t win forever. Better to be a writer.’

When the monsoon rains arrived, the tunnel was flooded, the drain choked with rubble. We were allowed out to the cinema to see Lawrence Olivier’s *Hamlet*, a film that did nothing to raise our spirits on a wet and gloomy afternoon—but it was our last picture that year, because communal riots suddenly broke out in Simla’s Lower Bazaar, an area that was still much as Kipling had described it—‘a man who knows his way there can defy all the police of India’s summer capital’—and we were confined to school indefinitely.

One morning after chapel, the headmaster announced that the Muslim boys—those who had their homes in what was now Pakistan—would have to be evacuated, sent to their homes across the border with an armed convoy.

The tunnel no longer provided an escape for us. The bazaar was out of bounds. The flooded playing field was deserted. Omar and I sat on a damp wooden bench and talked about the future in vaguely hopeful terms; but we didn’t solve any problems. Mountbatten and Nehru and Jinnah were doing all the solving.

It was soon time for Omar to leave—he along with some fifty other boys from Lahore, Pindi and Peshawar. The rest of us—Hindus, Christians, Parsis—helped them load their luggage into the waiting trucks. A couple of boys broke down and wept. So did our departing school captain, a Pathan who had

been known for his stoic and unemotional demeanour. Omar waved cheerfully to me and I waved back. We had vowed to meet again some day.

The convoy got through safely enough. There was only one casualty—the school cook, who had strayed into an off-limits area in the foothill town of Kalka and been set upon by a mob. He wasn't seen again.

Towards the end of the school year, just as we were all getting ready to leave for the school holidays, I received a letter from Omar. He told me something about his new school and how he missed my company and our games and our tunnel to freedom. I replied and gave him my home address, but I did not hear from him again. The land, though divided, was still a big one, and we were very small.

Some seventeen or eighteen years later I did get news of Omar, but in an entirely different context. India and Pakistan were at war and in a bombing raid over Ambala, not far from Simla, a Pakistani plane was shot down. Its crew died in the crash. One of them, I learnt later, was Omar.

Did he, I wonder, get a glimpse of the playing fields we knew so well as boys?

Perhaps memories of his schooldays flooded back as he flew over the foothills. Perhaps he remembered the tunnel through which we were able to make our little escape to freedom.

But there are no tunnels in the sky.

The Superior Man

JAJALI WAS A famous ascetic—one who practised extreme self-discipline. He had a thorough knowledge of the Vedas, most ancient of sacred books, and attended to the sacrificial fires. He observed long fasts. During the rainy season he slept under the open sky by night and lay in water by day.

In the hot weather Jajali did not seek protection from either the burning sun or the scorching wind. He slept in the most uncomfortable places, and smeared his body and long, unkempt hair with filth and mud. If he wore any clothes at all, they were made of rags and skins. He travelled over the whole earth, and dwelt in forests, mountains, or by the shores of the ocean. Once, when he was beside the ocean, he decided to conceal himself beneath its waters. He was able to do so by means of the great self-discipline which he had learnt. He could also project his mind in every direction and make himself aware of all that was happening in different parts of the world.

As Jajali lay one day at the bottom of the ocean, thinking of how his mind could travel everywhere, pride filled his heart, and he told himself that there was nobody quite like him in all the world. As he made this boast, a voice spoke in his ear. It was the voice of a spirit who had been watching him.

‘You should not have made that boast, most noble Brahmin. There is a shopkeeper I know, a very virtuous man, who lives in Benares and earns a living by buying and selling perfumes. Some say he is the most virtuous of men, but I don’t think he would boast about it!’

‘A shopkeeper!’ said the ascetic. ‘I should like to see this wonderful shopkeeper. Tell me where he lives, and how to get there.’

The spirit gave him the necessary directions, and Jajali left his watery bed and set out for Benares.

On the way he came to a forest, where he decided to spend some time practising fresh austerities. For many days he stood absolutely still. He never

moved a muscle, and to all appearances was more like a pillar of stone than a man, with his great mass of filthy, dishevelled hair on top.

It was not long before two birds, in search of a place to build their nest, decided that there was no better spot than the ascetic's head. And so they built their nest in his hair, making use of leaves and grass.

In due course the nest contained a full clutch of eggs, but Jajali never moved. Pity would have prevented him from doing so. Eventually the eggs were hatched, the young birds emerged. Days passed, and their feathers grew. As more days passed, they learned to fly. Then they would go off with their parents for a few hours at a time, in search of food. By now the ascetic had really fulfilled his obligations to the welfare of his guests; but still he did not move! Once they were absent for a week, but he waited until they returned. Finally, he waited for a month, and when they did not come back he decided that they had abandoned the nest forever, and that he was free to move.

Unfortunately, Jajali felt very proud of himself when he thought of his noble conduct.

‘There is nobody like me in all the wide world,’ he said to himself. ‘I must have acquired a great store of merit by this unselfish act.’

He felt so pleased with himself that he slapped his arms and shouted out loud, ‘There is nobody my equal anywhere!’

And once more he heard a voice—a voice as it seemed from heaven: ‘Jajali! Don’t say that. You are not as good a man as the shopkeeper in Benares, and *he* would not boast as you have done.’

Jajali’s heart was filled with anger, and he decided that he would go to Benares without further delay and see this wonderful shopkeeper.

When he arrived in Benares, one of the first persons he saw was the shopkeeper busily engaged in his shop, buying and selling herbs and perfumes. The shopkeeper saw him and called out a welcome: ‘I have been expecting you, most noble Brahmin, for a long time. I have heard of your great asceticism, of how you lived immersed in the ocean, and of all that you have done since, even allowing the birds to build a nest in your hair. I know, too, of how proud you were of that, and of how a voice from heaven rebuked you. You were angry, and that is why you came here. Tell me what you want. I shall do my best to help you.’

The Brahmin replied: ‘You are a shopkeeper, my friend, and the son of a shopkeeper. How does a person like you, who spends all his time buying and

selling, acquire so much knowledge and so much wisdom? Where did you get it?’

‘My knowledge and wisdom consist in nothing but this,’ said the shopkeeper. ‘I follow and obey that ancient teaching which everybody knows and which consists of universal friendliness and kindness to man and beast. I earn my livelihood by trade, but my scales are always just. I never cheat anyone, and I never injure anyone in thought, word or deed. I quarrel with no one, fear no one, hate no one, praise no one, abuse no one. And I am convinced that the life I live is the life that secures both prosperity and heaven just as surely as the life that is devoted to penance and sacrifice.’

As he proceeded, the shopkeeper became more assertive, more critical, even a little boastful! Not only did he condemn the killing of animals, he also expressed his disapproval of agriculture, because the plough gives pain to the earth and causes death of many tiny creatures living in the soil—apart from the forced labour it took from bullocks and slaves! As for animal sacrifices, he said they had been started by greedy priests. The true sacrifice was the sacrifice performed by the mind, and if there had to be sacrifices at all, people should use herbs and fruits and balls of rice. Nor did he believe in pilgrimages. There was no need to wander all over the land, visiting sacred rivers and mountains. There was no place so holy as the soul itself.

Jajali was indignant. He told the holder of the scales, as he called him, that he was an atheist! How were men to live if they did not plough the ground? Where would they get food? And as for sacrifices, the world would come to an end if we gave them up.

The shopkeeper declared that if only men would go back to the real teaching of the Vedas, they would find that there was no need to plough the ground. In ancient days the earth yielded all that was required. Herbs and plants grew of themselves.

Despite the strength of the shopkeeper’s arguments, the ascetic was not convinced. We are told that both he and the shopkeeper died not long afterwards, and that each went to his own particular heaven—their heavens being as different as were their ways of life.

The Hare in the Moon

A LONG TIME ago, when animals could talk, there lived in a forest four wise creatures—a hare, a jackal, an otter and a monkey.

They were good friends, and every evening they would sit together in a forest glade to discuss the events of the day, exchange advice, and make good resolutions. The hare was the noblest and wisest of the four. He believed in the superiority of men and women, and was always telling his friends tales of human goodness and wisdom.

One evening, when the moon rose in the sky—and in those days the moon's face was clear and unmarked—the hare looked up at it carefully and said: 'Tomorrow good men will observe a fast, for I can see that it will be the middle of the month. They will eat no food before sunset, and during the day they will give alms to any beggar or holy man who may meet them. Let us promise to do the same. In that way, we can come a little closer to human beings in dignity and wisdom.'

The others agreed, and then went their different ways.

Next day, the otter got up, stretched himself, and was preparing to get his breakfast when he remembered the vow he had taken with his friends.

If I keep my word, how hungry I shall be by evening! he thought. I'd better make sure that there's plenty to eat once the fast is over. He set off towards the river.

A fisherman had caught several large fish early that morning, and had buried them in the sand, planning to return for them later. The otter soon smelt them out.

'A supper all ready for me!' he said to himself. 'But since it's a holy day, I mustn't steal.' Instead he called out: 'Does anyone own this fish?'

There being no answer, the otter carried the fish off to his home, setting it aside for his evening meal. Then he locked his front door and slept all

through the day, undisturbed by beggars or holy men asking for alms.

Both the monkey and the jackal felt much the same way when they got up that morning. They remembered their vows but thought it best to have something put by for the evening. The jackal found some stale meat in someone's back yard. Ah, that should improve with age, he thought, and took it home for his evening meal. And the monkey climbed a mango tree and picked a bunch of mangoes. Like the otter, they decided to sleep through the day.

The hare woke early. Shaking his long ears, he came out of his burrow and sniffed the dew-drenched grass.

When evening comes, I can have my fill of grass, he thought. But if a beggar or holy man comes my way, what can I give him? I cannot offer him grass, and I have nothing else to give. I shall have to offer myself. Most men seem to relish the flesh of the hare. We're good to eat, I'm told. And pleased with this solution to the problem, he scampered off.

Now the God Sakka had been resting on a cloud not far away, and he had heard the hare speaking aloud.

'I will test him,' said the god. 'Surely no hare can be so noble and unselfish.'

Towards evening, God Sakka descended from his cloud, and assuming the form of an old priest, he sat down near the hare's burrow. When the animal came home from his romp, he said: 'Good evening, little hare. Can you give me something to eat? I have been fasting all day, and am so hungry that I cannot pray.'

The hare, remembering his vow, said: 'Is it true that men enjoy eating the flesh of the hare?'

'Quite true,' said the priest.

'In that case,' said the hare, 'since I have no other food to offer you, you can make a meal of me.'

'But I am a holy man, and this is a holy day, and I may not kill any living creature with my own hands.'

'Then collect some dry sticks and set them alight. I will leap into the flames myself, and when I am roasted you can eat me.'

God Sakka marvelled at these words, but he was still not quite convinced, so he caused a fire to spring up from the earth. The hare, without any

hesitation, jumped into the flames.

‘What’s happening?’ called the hare after a while. ‘The fire surrounds me, but not a hair of my coat is singed. In fact, I’m feeling quite cold!’

As the hare spoke, the fire died down, and he found himself sitting on the cool sweet grass. Instead of the old priest, there stood before him the God Sakka in all his radiance.

‘I am God Sakka, little hare, and having heard your vow, I wanted to test your sincerity. Such unselfishness of yours deserves immortality. It must be known throughout the world.’

God Sakka then stretched out his hand towards the mountain, and drew from it some of the essence which ran in its veins. This he threw towards the moon, which had just risen, and instantly the outline of the hare appeared on the moon’s surface.

Then leaving the hare in a bed of sweet grass, he said: ‘For ever and ever, little hare, you shall look down from the moon upon the world, to remind men of the old truth, “Give to others, and the gods will give to you.”’

Toria and the Daughter of the Sun

ONCE UPON a time there was a young shepherd of the Santal tribe named Toria, who grazed his sheep and goats on the bank of a river. Now it happened that the daughters of the Sun would descend from heaven every day by means of a spider's web, to bathe in the river. Finding Toria there, they invited him to bathe with them. After they had bathed and anointed themselves with oils and perfumes, they returned to their heavenly abode, while Toria went to look after his flock.

Having become friendly with the daughters of the Sun, Toria gradually fell in love with one of them. But he was at a loss to know how to obtain such a divine creature. One day, when they met him and said, 'Come along, Toria, and bathe with us,' he suddenly thought of a plan.

While they were bathing, he said, 'Let us see who can stay under water the longest.' At a given signal they all dived, but very soon Toria raised his head above water and, making sure that no one was looking, hurried out of the water, picked up the robe of the girl he loved, and was in the act of carrying it away when the others raised their heads above the water.

The girl ran after him, begging him to return her garment, but Toria did not stop till he had reached his home. When she arrived, he gave her the robe without a word. Seeing such a beautiful and noble creature before him, for very bashfulness he could not open his mouth to ask her to marry him; so he simply said, 'You can go now.'

But she replied, 'No, I will not return. My sisters by this time will have gone home. I will stay with you, and be your wife.'

All the time this was going on, a parrot, whom Toria had taught to speak, kept on flying about the heavens, calling out to the Sun: 'Oh, great Father, do not look downwards!' As a result, the Sun did not see what was happening on earth to his daughter.

This girl was very different from the women of the country—she was half human, half divine—so that when a beggar came to the house and saw her, his eyes were dazzled just as if he had stared at the Sun.

It happened that this same beggar in the course of his wanderings came to the king's palace, and having seen the queen, who was thought by all to be the most beautiful of women, he told the king: 'The shepherd Toria's wife is far more beautiful than your queen. If you were to see her, you would be enchanted.'

'How can I see her?' asked the king eagerly.

The beggar answered, 'Put on your old clothes and travel in disguise.'

The king did so, and having arrived at the shepherd's house, asked for alms. Toria's wife came out of the house and gave him food and water, but he was so astonished at seeing her great beauty that he was unable to eat or drink. His only thought was, How can I manage to make her my queen?

When he got home he thought over many plans and at length decided upon one. He said, 'I will order Toria to dig a large tank with his own hands, and fill it with water, and if he does not perform the task, I will kill him and seize his wife.' He then summoned Toria to the palace, commanded him to dig the tank and threatened him with death if he failed to fill the tank with water the same night.

Toria returned home slowly and sorrowfully.

'What makes you so sad today?' asked his wife.

He replied, 'The king has ordered me to dig a large tank, to fill it with water, and also to make trees grow beside it, all in the course of one night.'

'Don't let it worry you,' said his wife. 'Take your spade and mix a little water with the sand, where the tank is to be, and it will form there by itself.'

Toria did as he was told, and the king was astonished to find the tank completed in time. He had no excuse for killing Toria.

Later, the king planted a great plain with mustard seed. When it was ready for reaping, he commanded Toria to reap and gather the produce into one large heap on a certain day; failing which, he would certainly be put to death.

Toria, hearing this, was again very sad. When he told his wife about it, she said, 'Do not worry, it will be done.' So the daughter of the Sun summoned her children, the doves. They came in large numbers, and in the space of an hour carried the produce away to the king's threshing floor.

Again, Toria was saved through the wisdom of his wife. However, the king determined not to be outdone, so he arranged a great hunt. On the day of the hunt he assembled his retainers, and a large number of beaters and provision-carriers, and set out for the jungle. Toria was employed to carry eggs and water. But the object of the hunt was not to kill a tiger, it was to kill Toria, so that the king might seize the daughter of the Sun and make her his wife.

Arriving at a cave, they said that a hare had taken refuge in it. They forced Toria into the cave. Then, rolling large stones against the entrance, they completely blocked it. They gathered large quantities of brushwood at the mouth of the cave, and set fire to it to smother Toria. Having done this, they returned home, boasting that they had finally disposed of the shepherd. But Toria broke the eggs, and all the ashes were scattered. Then he poured the water that he had with him on the remaining embers, and the fire was extinguished. Toria managed to crawl out of the cave. And there, to his great astonishment, he saw that all the white ashes of the fire were becoming cows, whilst the half-burnt wood was turning into buffaloes.

Toria herded the cows and buffaloes together, and drove them home.

When the king saw the herd, he became very envious, and asked Toria where he had found such fine cows and buffaloes. Toria said, 'From that cave into which you pushed me. I did not bring many with me, being on my own. But if you and all your retainers go, you will be able to get as many as you want. But to catch them it will be necessary to close the door of the cave, and light a fire in front, as you did for me.'

'Very well,' said the king. 'I and my people will enter the cave, and, as you have sufficient cows and buffaloes, kindly do not go into the cave with us, but kindle the fire outside.'

The king and his people then entered the cave. Toria blocked up the doorway, and then lit a large fire at the entrance. Before long, all that were in the cave were suffocated.

Some days later the daughter of the Sun said, 'I want to visit my father's house.'

Toria said, 'Very well, I will also go with you.'

'No, it is foolish of you to think of such a thing,' she said. 'You will not be able to get there.'

'If you are able to go, surely I can.' And he insisted on accompanying her.

After travelling a great distance, Toria became so faint from the heat of the sun that he could go no further. His wife said, 'Did I not warn you? As for quenching your thirst, there is no water to be found here. But sit down and rest, I will see if I can find some for you.'

While she was away, driven by his great thirst, Toria sucked a raw egg that he had brought with him. No sooner had he done this than he changed into a fowl. When his wife returned with water, she could not find him anywhere; but, sitting where she had left him, was a solitary fowl. Taking the bird in her arms, she continued her journey.

When she reached her father's house, her sisters asked her, 'Where is Toria, your husband?' She replied, 'I don't know. I left him on the road while I went to fetch water. When I returned, he had disappeared. Perhaps he will turn up later.'

Her sisters, seeing the fowl, thought that it would make a good meal. And so, while Toria's wife was resting, they killed and ate the fowl. Later, when they again inquired of her as to the whereabouts of her husband, she looked thoughtful.

'I can't be sure,' she said. 'But I think you have eaten him.'

SELECTED NON-FICTION

1960s AND 1970s:
MAPLEWOOD LODGE

Colonel Gardner and the Princess of Cambay

OF THE MANY diverse Europeans who served in the armies of the Marathas, Colonel William Linnaeus Gardner was perhaps the most romantic and the most likeable. As a soldier he did not lack any of the dash or courage of George Thomas and James Skinner; but he was less flamboyant, a man of education and good taste, and if his life had its dramatic moments it was in spite of, rather than because of, his friendly disposition. His marriage to an Indian princess, though unusual and unorthodox, was an unqualified success.

The Victorian novelist Thackeray used the incidents of Gardner's life in sketching the career of his fictitious Major Gahagan, a swashbuckling character who was given to boasting about his exploits in India. The comparison was unfair, because there was no resemblance in character between the adventurer of fiction and the real man. But novelists are often very cruel, and will sometimes pillory their best friends if it enhances the interest of their work.

William Linnaeus Gardner, born in 1770, was a great-grandson of William Gardner of Coleraine, and a nephew of Alan, first Baron Gardner, an Irish peer and a distinguished admiral in the British Navy. The boy was educated in France, and at the age of eighteen joined the British army. In 1796 he landed at Calcutta with a company of the 30th Foot.

After an uneventful six months Gardner resigned his commission. At the time there was a certain amount of discontent among the English officers, some of whom resigned and entered the employment of Indian princes; but with Gardner it was probably just restlessness. He entered the service of Jaswant Rao Holkar, the great Maratha chief, and was one of the few officers who remained faithful to Holkar after the chief had lost his capital of Indore to his rival, Daulat Rao Sindhia. Holkar, finding it politic to come to terms with the British, against whom he had been intriguing for some time, sent

Gardner as an emissary to Lord Lake. This was to be the beginning of a hair-raising adventure for Gardner. Many years later, relating his experiences to that indefatigable traveller and diarist, Lady Fanny Parkes, he said:

‘One evening, when in Holkar’s service, I was employed as an envoy to the Company’s forces, with instructions to return within a certain time. My family remained in camp. Suspicion of treachery was caused by my lengthened absence, and accusations were brought forth against me at the durbar held by Holkar on the third day following that on which my presence was expected. I rejoined the camp while the durbar was in progress. On my entrance the Maharaja, in an angry tone, demanded the reason of my delay, which I gave, pointing out the impossibility of a speedier return. Whereupon Holkar exclaimed, in great anger, ‘Had you not returned this day I would have levelled the khanats of your tent.’ I drew my sword instantly and endeavoured to cut His Highness down, but was prevented by those around him; and before they had recovered from the amazement and confusion caused by the attempt, I rushed from the camp, sprang upon my horse, and was soon beyond the reach of recall.’

The khanats, which caused so much indignation, were the canvas walls of Gardner’s tent, which sheltered his newly-wedded wife, a Mohammedan Princess of Cambay. Gardner was obviously head over heels in love with her. The threat of violating her privacy by pulling down her tent was taken by him as a mortal insult, and spurred the impulsive young officer to violent action. Fortunately for Gardner, his friends at the camp enabled his wife to join him afterwards. And Jaswant Rao did not prevent her from going after him: a strange act of generosity on his part, for he was soon afterwards to have all his European officers executed for suspected treachery; but the ways of a powerful Indian prince were unpredictable.

Gardner’s marriage must have been one of the most romantic of his times. The marriage was conducted by Mohammedan rites. The lady was a thirteen-year-old princess of the house of Cambay, a state on the western seaboard of India. That engaging nosey-parker, Lady Fanny Parkes, elicited from Gardner this delightful account of his romantic union: ‘When a young man, I was entrusted to negotiate a treaty with one of the native princes of Cambay. Durbars and consultations were continually held. During one of the former at which I was present, a curtain near me was gently pulled aside, and I saw, as I thought, the most beautiful black eyes in the world. It was impossible to think of the treaty: those bright and piercing glances, those beautiful dark

eyes completely bewildered me.

‘I felt flattered that a creature so lovely as she of those deep black, loving eyes should venture to gaze upon me. To what danger might not the veiled beauty be exposed should the movement of the purdah be seen by any of those present at the durbar? On quitting the assembly I discovered that the bright-eyed beauty was the daughter of the prince. At the next durbar my agitation and anxiety were extreme to again behold the bright eyes that haunted my dreams and my thoughts by day. The curtain was again gently waved, and my fate was decided.

‘I demanded the princess in marriage. Her relations were at first indignant, and positively refused my proposal. However, on mature deliberation, the ambassador was considered too influential a person to have a request denied, and the hand of the young princess was promised. The preparations for the marriage were carried forward. “Remember,” said I, “it will be useless to deceive me. I shall know those eyes again, nor will I marry any other!”

‘On the day of the marriage I raised the veil from the countenance of the bride, and in the mirror that was placed between us, in accordance with the Mohammedan wedding ceremony, I beheld the bright eyes that bewildered me. I smiled. The young Begum smiled too.’

Gardner was sixty, and his wife living with him, when he gave this account to Lady Fanny; but his romantic ardour and love for his wife had not dimmed with the years. Few husbands, after forty years of marriage, would be as tender.

Gardner’s adventures did not end when he fled from Holkar’s camp. In his flight he fell into the hands of Amrit Rao, the Peshwa’s intriguing brother, who suggested that Gardner enter his service to fight against the British in the Deccan. On Gardner’s replying that he was not interested, he was tied to a cot, ready for execution; but as soon as he was unbound and marched off with his guard, he managed to make his escape, and threw himself off a cliff into a stream below, a drop of some fifty feet. He swam downstream until his guard had been eluded, disguised himself as a grass cutter, and finally—after further wanderings—arrived at the British camp.

General Lake, who was soon to break the Maratha power near Delhi in 1803, gave Gardner a kind reception. Gardner’s value and talents were obvious to him, and rather than lose him to another Indian chief, asked him to

raise a corps of cavalry under the Company's flag. For its maintenance he was given the estate of Khasganj, in the Etah District of what is now Uttar Pradesh. His corps achieved a high reputation and became famous as 'Gardner's Horse'; and Khasganj was to become the 'country seat' of the heirs to an English baronetcy.

It was at Khasganj that Gardner was joined by his wife after she left Holkar's camp. It was to be her home for the rest of her life; and in Khasganj—today a small, dusty, undistinguished village—both she and her husband were to die within a few months of each other.

But before retiring into the life of the 'country gentleman' on his Khasganj estate, Gardner was to prove more than useful to the British. He had adopted an Indian way of life, he mixed freely with all kinds of Indians from princes and zamindars to poor farmers, soldiers and artisans, and his knowledge and understanding of the Indian character went deeper than any other Englishman's. The British were sensible enough to know the value of such a man; and Gardner was equally at ease in both worlds, and was popular with other British officers. Englishmen had not yet developed that social and moral priggishness which was to become characteristic of the Victorian era. Marrying a Moslem lady did not involve any social taboos, as it would have done fifty years later.

Unfortunately, Hindustan (as northern India was then known) was seething with anarchy: a condition which was 'one of the main apologies for the appearance of British aggressiveness in the Indian peninsula'. In Central India the Pindari freebooters were causing havoc; Rajputana was being bled to death by the Marathas; Oudh was a comic-opera scene of misgovernment and insecurity.

The beginning of 1814 saw Gardner preparing to enter Nepalese territory 'in the peaceful capacity of a hunter and fisher, on a sporting expedition to Dehradun', then held by the Nepalese. Here Gardner found himself in hot water. The Gurkhas had overrun most of Garhwal and Kumaon, including Dehra, and they were naturally resentful of the Englishman's intrusion. Had they been able to get hold of him, he would have been shot as a spy; but the Mahant—the religious leader of a splinter Sikh community—sheltered him and helped him out of the valley.

War with Nepal came in November of the same year, and the Gurkhas's annexations proved to be their weakness rather than their strength. Gardner

had pointed out that with an army of not more than 12,000 men, the Gurkhas had to defend a frontier of 700 miles, stretching from Kathmandu, their capital, to Simla on the west. Between lay the beautiful subalpine region of Kumaon, its passes and glaciers themselves higher than any European mountains. The many rivers of Kumaon flow east and south until they join the Ganges, and the valleys form natural approaches to the region. On the fertile plateaux and uplands stood the principal Gurkha fort of Almora; but the garrison was weak, its troops were required elsewhere, and Gardner wrote to his superiors recommending its immediate occupation.

In the spring of 1815, while the British were still fumbling in the east and west, the Kumaon hills were invaded by a compact force of light infantry. At the head of his irregulars, Gardner attacked Almora and, though the Gurkhas defended resolutely, stormed the heights and carried the fort.

After more sporadic fighting, the Gurkhas evacuated Kumaon and later gave up their conquests west of the Jumna. After peace was made they became the most valued allies of the British and, together with the Sikhs, formed the hard fighting core of the Indian army.

Gardner's brief campaign helped bring the Gurkha war to an early close; his conquest of Almora served to divide the Gurkha territories in two, and cut off their supply line. He was as good a negotiator as he was a soldier, and came to a quick understanding with his opponents once the fighting was over. It never took him very long to bridge the gulfs of race and religion.

His conquest of Almora also gave to India the first of her hill stations, where convalescent troops were sent, and civilians retreated to escape the heat of the plains. Later, Landour (Mussoorie), Ranikhet, Simla and Naini Tal were established. Not only did they become popular health resorts, but they were the centres of government business during the summer months.

In 1817 Gardner's irregular corps was incorporated with the Company's cavalry; from 'Gardner's Horse' the name was changed to the 2nd Bengal Cavalry; and it formed the nucleus of the famous Bengal Lancers.

The rest of his life was spent at Khasganj, only sixty miles from Agra. His begum bore him two sons and a daughter. Each one made an interesting marriage. The eldest, James, married a niece of the Moghul Emperor, Akbar Shah. The younger son, Alan, was married to Bibi Sahiba Hinga, and left two daughters, Susan and Harmizi; the latter was married in 1836 to a relative, William Gardner, a nephew of the second Baron Gardner, and their son, Alan

Hyde, succeeded to the title.

Nor did it end there. Alan Hyde Gardner, following in the footsteps of his grandfather, married Jane, daughter of Angam Shekoh, a converted princess of the House of Delhi, and had an heir, Alan Legge, born in 1881. To go any further into this interesting pedigree would only be inviting confusion; but Alan Legge never established his claim to the barony, and though today an heir must exist among the Gardners of Khasganj, the title has been allowed to lapse. Gardner's admirer, Lady Fanny Parkes, has given an interesting pedigree of the family up to 1850, showing the connection by intermarriage between the heirs and descendants of an English barony, the Imperial House of Taimur, the Kings of Oudh and the Princess of the Cambay.

The Lady of Sardhana

THE BUS THAT took us to Sardhana was prehistoric. I do believe it was kept from falling apart by a liberal use of sellotape. The noise and rattle made by its nuts and bolts and shaky chassis reminded me of Kipling's story 'The Ship that Found Herself'. Every part seemed alive and complaining. The bus conductor found the crank handle under somebody's seat, and, panting and sweating in the sun, kept turning it until, reluctantly, the engine spluttered into life. The bus moved off of its own volition, and the conductor just had time to get on and collect our tickets. Most of the passengers were rural folk, descendants of those Jats and Rohillas who made this fertile Doab region (the Doab is the area between the Ganges and the Jumna) one of the richest granaries of India, only to have it plundered by marauding Marathas, Sikhs and Afghans. They smoked bidis or chewed paan, shooting the coloured spittle out of the open windows; and, seeing my watch, asked me the time every few minutes.

The Sardhana bus stop, when we got to it, was the usual unexciting swamp of churned-up mud, with a tea stall, and several stray dogs and pigs nosing about in a garbage heap. We hailed a cycle rickshaw and told the man to take us to the church.

The Sardhana church was built at the expense of Begum Samru by an Italian architect. Upon her husband's death she had become a devout Catholic, and earned from the Pope the title of 'Joanna Nobilis'. The Emperor at Delhi, grateful to her for services rendered in the battlefield, gave her another title: Zeb-un-Nissa, the 'Ornament of Her Sex'. Her life, until she reached old age, was a succession of love affairs, intrigue and petty warfare. It was never a dull life. She had certain admirable qualities which made her attractive to men. As a young girl, she was beautiful; in middle age, rather plump. She was a courageous woman, and rode into battle at the head of her troops, something which few women have done before or since. But we must

begin at the beginning, and in the beginning was Sombre, alias Samru, alias Walter Reinhardt...

Sombre's real name was Walter Reinhardt, but due to a dusky complexion he acquired the name of Sombre, which in Hindustani was soon corrupted to Samru. He was perhaps the most notorious of foreign adventurers, and this notoriety was acquired when he was in the service of the Nawab of Bengal, Kassim Ali, who, warring with the English, had attacked and captured a large number of English residents at Patna, and ordered them to be executed.

None of Kassim's own native officers came forward to undertake this, but Sombre, wishing to ingratiate himself with his new employer, agreed to carry out the execution. Details of the murders are given in the Annual Register:

'Somers invited about forty officers and other gentlemen, who were amongst these unfortunate prisoners, to sup with him on the day he had fixed for the execution, and when his guests were in full security, protected as they imagined by the laws of hospitality, as well as by the right of prisoners, he ordered the Indians under his command to fall upon them and cut their throats. Even these barbarous soldiers revolted at the orders of this savage European. They refused to obey, and desired that arms should be given to the English, and that they would then engage them. Somers, fixed in his villainy, compelled them with blows and threats to the accomplishment of that odious service. The unfortunate victims, though thus suddenly attacked and wholly unarmed, made a long and brave defence, and with their plates and bottles even killed some of their assailants, but in the end they were all slaughtered... Proceeding then, with a file of sepoys, to the prison where a number of prisoners then remained, he directed the massacre, and with his own hands assisted in the inhuman slaughter of 148 defenceless Europeans confined within its walls—an appalling act of atrocity that has stamped his name with infamy for ever.'

Sombre left Kassim Ali's service before an avenging British army could catch up with him, and by the end of his subsequent career he had served twelve to fourteen masters. He finally tendered his services to Shah Alam, the Emperor of Delhi, who agreed to pay him ₹65,000 for his services and those of his two battalions. He remained in the service of the Delhi Court and was assigned a rich jagir, or estate, at Sardhana, a district forty miles north of the capital, where he built and fortified his headquarters and settled down. He

had adopted native dress, and the custom of keeping a harem.

At Sardhana he fell in love with a very beautiful woman. One historian asserts that she was the daughter of a decadent Moghul nobleman, another that she was a Kashmiri dancing girl, and a third that she was a lineal descendant of the Prophet. In due course she became Sombre's Begum. He died at Agra on the fourth of May 1778, aged fifty-eight years; infamous, unloved even by his own followers, but successful to the end.

After his death the command of his troops, their pay and the jagir of Sardhana became the property of his begum, who, on being baptized and received into the Roman Catholic faith, was christened 'Joanna Nobilis'. By means of rare ability and force of character, she proved equal to her responsibilities; but she was unfortunate in her officers. Only the most dissolute had cared to join Sombre, and their conduct often incited the troops to mutiny. She gave the command to a German named Pauly 'perhaps because he was a countryman of her husband, but, it has been suggested, for more tender reasons'; Pauly was murdered 'by a bloody process' in 1783; and those who succeeded him did not remain long in command.

It was at this time that George Thomas, the Irish freelance, rose to a position of some importance in the army of Begum Samru.

When the Begum saw Thomas, it did not take her long to decide to give him a command. He had the pleasing, honeyed speech of the Irishman; he was tall, handsome, virile; far more attractive physically than most of the Europeans in her service. How could the Begum resist him? For months he would remain her most trusted officer, her lover, and then, seeking some other novelty, she would transfer her affections to another, only appealing to Thomas for help in time of distress.

This arrangement suited Thomas. He was willing to make love to the Begum without making the mistake of falling in love with her. He used her as she used him; but he never betrayed her, as she was often to betray him.

Several years after Thomas had left her service and had established himself at Panipat and Karnal, Begum Samru, faced with a mutiny, appealed to him for help. She must have known Thomas's character well, for she had only recently raided his territory; any other person would have shown retaliation instead of succour; but when beauty was in distress Thomas always forsook his own interests to become the gallant knight-errant.

The Begum was now forty-five, inclined to plumpness, but her skin was

still very smooth and fair, and her eyes 'black, large and animated'. The trouble at Sardhana had arisen from her having taken a new husband, a Frenchman named Le Vassoult.

Le Vassoult was no friend of Thomas's and had in fact proposed marriage to the Begum earlier, in order to gain an advantage over the Irishman who was then in her service. He was well educated and from an aristocratic family, but aloof by nature and unpopular with his men. A free and easy roisterer like Thomas got more from his troops than the conventional disciplinarian. Both officers and troops resented the fact that Le Vassoult, after his marriage to the Begum, refused to eat with them or treat them as equals; they planned on deposing the Begum and transferring their allegiance to Balthazar Sombre, a debauched son of Sombre by his first wife. This first wife was still alive, and when she died in 1838 she must have been over a hundred years old. (The Sardhana cemetery contains the remains of many centenarians.)

Another officer named Legois, a friend of George Thomas, had tried to dissuade the Begum from raiding Thomas's territory in Haryana, and for this had been badly treated by Le Vassoult. The troops, who had served Legois for a long time, and obviously liked him, broke into mutiny, and the Begum and her husband had no alternative but to try and reach Anupshahr, then the last outpost of British territory in northern India.

The troops had sent for Balthazar Sombre from Delhi. Le Vassoult and the Begum slipped away, but were soon pursued and overtaken. The lovers had agreed that rather than fall into the hands of the mutineers they would first kill themselves. While Le Vassoult, an unimaginative man of honour, was quite serious about this pact, the Begum treated it lightly. On being surrounded, she drew a dagger and made a halfhearted attempt at stabbing herself; but all she did was nick her breast and bespatter her blouse with blood. Le Vassoult was more thorough. On hearing that the Begum was bleeding to death, he drew his pistol, put the muzzle to his mouth, and pulled the trigger.

'The ball passed through his brain, and he sprang from the saddle a full foot in the air, before he fell dead to the ground. His corpse was subjected to every indignity and insult that the gross and bestial imagination of his officers and men could conceive, and left to rot, unburied, on the ground.'

However, the Begum did not get off too lightly. She was taken back to

Sardhana and chained between two guns, occasionally being placed astride one of them at midday, when it was nearly red hot. The only food she received was smuggled to her by her maidservants. This was the Begum's plight when Thomas, by forced marches, reached Sardhana and quelled the mutiny.

The command of the Begum's force was now given to Colonel Saleur (the only European who could write) and he and the others signed or affixed their seals to a document in which they swore allegiance to their mistress. This was drawn up by a Mohammedan scribe in Persian, and as his religion prevented him from acknowledging Christ as God, the document was superscribed: 'In the name of God, and of His Majesty Christ!'

In 1803, after the British had defeated the Marathas, and established themselves in Hindustan (then the name for most of northern India) the Begum submitted to General Lake near Agra. James Skinner, the famous Eurasian adventurer, left a description of her meeting with the General: 'When the Begum came in person to pay her respects to General Lake, an incident occurred of a curious and characteristic description. She arrived at headquarters just after dinner, and being carried in her palanquin at once to the reception tent, the General came out to meet and receive her. As the adhesion of every petty chieftain was, in those days, of consequence, Lord Lake was not a little pleased at the early demonstration of the Begum's loyalty, and being a little elevated by the wine which had just been drunk, he forgot the novel circumstance of its being a native female, instead of some well-bearded chief, so he gallantly advanced, and, to the utter dismay of her attendants, took her in his arms and kissed her. The mistake might have been awkward, but the lady's presence of mind put all right. Receiving courteously the proffered attention, she turned calmly around to her astonished attendants and observed, "It is the salute of a priest to his daughter."'

When the Begum accepted British protection, her income increased, and she disbanded most of her troops. Bishop Heber saw her in 1825 and described her as a 'very queer-looking old woman, with brilliant but wicked eyes, and the remains of beauty in her features'.

She became very rich and philanthropic. She sent the Pope at Rome ₹150,000, the Archbishop of Canterbury ₹50,000. She built a church at Meerut—less pretentious but more handsome than the one at Sardhana—where the Roman Catholic bishop was an Italian named Julius Caesar. At Meerut she

often entertained Governors-General and Commanders-in-Chief, and when she died in 1836, at the age of ninety, she left behind a fortune of £700,000 and an immense army of pensioners.

The Sardhana church hasn't changed much over the years. The dome is nobly proportioned, but the twin spires on either side somehow spoil the effect. They are not spires actually, but pyramidal structures that serve no purpose, aesthetic or practical. The interior of the church is handsome, and has several new additions; but the centre of interest are the eleven life-size statues and three panels in bas-relief. This marble monument is the work of an Italian sculptor, Adamo Tadolini of Bologna. The Begum in her rich dress is seated on a chair of state holding in her right hand a folded scroll, the Emperor's firman conferring on her the jagir of Sardhana. On her right stands Dyce Sombre, her stepson, and on her left Dewan Rae Singh, her minister. Immediately behind are Bishop Julius Caesar and Innayat Ullah, her commandant of cavalry.

Of the three panels one represents an incident in the consecration of the church when she presented rich vestments to the Bishop (these are still in existence). The other panel shows the Begum holding a durbar, surrounded by European officers; and the third shows the Begum mounted on an elephant in triumphant procession.

We felt like intruders, our footsteps resounding in the silent church, and we did not stay long. There was nothing else to see except the Begum's palace, now a school, and a few old houses and graves. The spirit of the Begum's time has left Sardhana, and it is just another district town, hot and dusty and malarious. It is difficult to believe that there was drama here once, intrigue, battle and romance. The place is a backwater, cut off somehow from the mainstream of life. A few nuns pass through the church cloisters, and a bullock cart trundles along the road. The fields are waterlogged.

We went away before sunset, afraid that if we stayed too long we might meet the ghost of a queer-looking old woman with brilliant and wicked eyes, lurking in the mango grove near the church.

A Hill Station's Vintage Murders

THERE IS LESS crime in the hills than in the plains, and so the few murders that do take place from time to time stand out as landmarks in the annals of a hill station.

Among the gravestones in the Mussoorie cemetery there is one which bears the inscription: 'Murdered by the hand he befriended.' This is the grave of Mr James Reginald Clapp, a chemist's assistant, who was brutally done to death on the night of 31 August 1909.

Miss Ripley-Bean, who has spent most of her eighty-seven years in this hill station, remembers the case clearly, though she was only a girl at the time. From the details she has given me, and from a brief account in *Mussoorie Miscellany*, now out of print, I am able to reconstruct this interesting case and a couple of others which were the sensations of their respective 'seasons'.

Mr Clapp was an assistant in the chemist's shop of Messrs. J.B. & E. Samuel (no longer in existence), situated in one of the busiest sections of the Mall. At that time the adjoining cantonment of Landour was an important convalescent centre for British soldiers. Mr Clapp was popular with the soldiers, and he had befriended some of them when they had run short of money. He was a steady worker and sent most of his savings home, to his mother in Birmingham; she was planning to use the money to buy the house in which she lived.

At the time of the murder, Clapp was particularly friendly with a Corporal Allen, who was eventually to be hanged at the Naini Jail. The murder was brutal, the initial attack being launched with a soda-water bottle on the victim's head. Clapp's throat was then cut from ear to ear with his own razor, which was left behind in the room. The body was discovered on the floor of the shop the next morning by the proprietor, Mr Samuel, who did not live on

the premises.

Suspicion immediately fell on Corporal Allen because he had left Mussoorie that same night, arriving at Rajpur, in the foothills (a seven-mile walk by the bridle path) many hours later than he was expected at a Rajpur boarding-house. According to some, Clapp had last been seen in the corporal's company.

There was other circumstantial evidence pointing to Allen's guilt. On the day of the murder, Mr Clapp had received his salary, and this sum, in sovereigns and notes, was never traced. Allen was alleged to have made a payment in sovereigns at Rajpur. Someone had given Allen a biscuit tin packed with sandwiches for his journey down, and it was thought that perhaps the tin had been used by the murderer as a safe for the money. But no tin was found, and Allen denied having had one with him.

Allen was arrested at Rajpur and brought back to Mussoorie under escort. He was taken immediately to the victim's bedside, where the body still lay, the police hoping that he might confess his guilt when confronted with the body of the victim; but Allen was unmoved, and protested his innocence.

Meanwhile, other soldiers from among Mr Clapp's friends had collected on the Mall. They had removed their belts and were ready to lynch Allen as soon as he was brought out of the shop. The situation was tense, but further mishap was averted by the resourcefulness of Mr Rust, a photographer, who, being of the same build as the corporal, put on an army coat with a turned-up collar, and arranged to be handcuffed between two policemen. He remained with them inside the shop, in partial view of the mob, while the rest of the police party escorted the corporal out by a back entrance. Mr Rust did not abandon his disguise or leave the shop until word arrived that Allen was secure in the police station.

Corporal Allen was eventually found guilty, and was hanged. But there were many who felt that he had never really been proved guilty, and that he had been convicted on purely circumstantial evidence; and looking back on the case from this distance in time one cannot help feeling that the soldier may have been a victim of circumstances, and perhaps of local prejudice, for he was not liked by his fellows. Allen himself hinted that he was not in the vicinity of the crime that night but in the company of a lady whose integrity he was determined to shield. If this was true, it was a pity that the lady prized her virtue more than her friend's life, for she did not come forward to save

him. The chaplain who administered to Allen during his last days in the 'condemned cell' was prepared to absolve the corporal and could not accept that he was a murderer.

One of the hill station's most sensational crimes was committed on 25 July 1927, at the height of the 'season' and in the heart of the town, in Zephyr Hall, then a boarding-house. It provided a good deal of excitement for the residents of the boarding-house.

Soon after midday, Zephyr Hall residents were startled into brisk activity when a woman screamed and a shot rang out from one of the rooms. Other shots followed in rapid succession.

Those boarders who happened to be in the public lounge or veranda dived for the safety of their rooms; but one unhappy resident, taking the precaution of coming around a corner with his hands held well above his head, ran straight into a levelled pistol. And the man with the gun, who had just killed his wife and wounded his daughter, was still able to see some humour in the situation, for he burst into laughter! The boarder escaped unhurt. But the murderer, Mr Owen, did not savour the situation for long. He shot himself long before the police arrived.

Ten years earlier, on 24 November 1917, another husband had shot his wife.

Mrs Fennimore, the wife of a schoolmaster, had got herself inextricably enmeshed in a defamation law suit, each hearing of which was more distasteful to Mr Fennimore than the previous one. Finally he determined on his own solution. Late at night he armed himself with a loaded revolver, moved to his wife's bedside, and, finding her lying asleep on her side, shot her through the back of the head. For no accountable reason he put the weapon under her pillow, and then completed his plan. Going to the lavatory, three rooms beyond his wife's bedroom, he leaned over his loaded rifle and shot himself.

Grandfather's Earthquake

IF EVER THERE'S a calamity,' Grandmother used to say, 'it will find Grandfather in his bath.' Grandfather loved his bath—which he took in a large round aluminium tub—and sometimes spent as long as an hour in it, 'wallowing' as he called it, and splashing around like a boy.

He was in his bath during the earthquake that convulsed Bengal and Assam on 12 June 1897—an earthquake so severe that even today the region of the great Brahmaputra river basin hasn't settled down. Not long ago it was reported that the entire Shillong plateau had moved an appreciable distance away from the Brahmaputra towards the Bay of Bengal. According to the Geological Survey of India, this shift has been taking place gradually over the past eighty years.

Had Grandfather been alive, he would have added one more clipping to his scrapbook on the earthquake. The clipping goes in anyway, because the scrapbook is now with his children. More than newspaper accounts of the disaster, it was Grandfather's own letters and memoirs that made the earthquake seem recent and vivid; for he, along with Grandmother and two of their children (one of them my father), was living in Shillong, a picturesque little hill station in Assam, when the earth shook and the mountains heaved.

As I have mentioned, Grandfather was in his bath, splashing about, and did not hear the first rumbling. But Grandmother was in the garden, hanging out or taking in the washing (she could never remember which) when, suddenly, the animals began making a hideous noise—a sure intimation of a natural disaster, for animals sense the approach of an earthquake much more quickly than humans.

The crows all took wing, wheeling wildly overhead and cawing loudly. The chickens flapped in circles, as if they were being chased. Two dogs sitting on the veranda suddenly jumped up and ran out with their tails

between their legs. Within half a minute of her noticing the noise made by the animals, Grandmother heard a rattling, rumbling noise, like the approach of a train.

The noise increased for about a minute, and then there was the first trembling of the ground. The animals by this time all seemed to have gone mad. Treetops lashed backwards and forwards, doors banged and windows shook, and Grandmother swore later that the house actually swayed in front of her. She had difficulty in standing straight, though this could have been due more to the trembling of her knees than to the trembling of the ground.

The first shock lasted for about a minute and a half. 'I was in my tub having a bath,' Grandfather wrote for posterity, 'which for the first time in the last two months I had taken in the afternoon instead of in the morning. My wife and children and the ayah were downstairs. Then the shock came, accompanied by a loud rumbling sound under the earth and a quaking which increased in intensity every second. It was like putting so many shells in a basket, and shaking them up with a rapid sifting motion from side to side.

'At first I did not realize what it was that caused my tub to sway about and the water to splash. I rose up, and found the earth heaving, while the washstand, basin, ewer, cups and glasses danced and rocked about in the most hideous fashion. I rushed to the inner door to open it and search for wife and children, but could not move the draught door as boxes, furniture and plaster had come up against it. The back door was the only way of escape. I managed to burst it open, and, thank God, was able to get out. Sections of the thatched roof had slithered down on the four sides like a pack of cards and blocked all the exits and entrances.

'With only a towel wrapped around my waist, I ran out into the open to the front of the house, but found only my wife there. The whole front of the house was blocked by the fallen section of thatch from the roof. Through this I broke my way under the iron railings and extricated the others. The bearer had pluckily borne the weight of the whole thatched roof section on his back as it had slithered down, and in this way saved the ayah and children from being crushed beneath it.'

After the main shock of the earthquake had passed, minor shocks took place at regular intervals of five minutes or so, all through the night. But during that first shake-up the town of Shillong was reduced to ruin and rubble. Everything made of masonry was brought to the ground. Government

House, the post office, the jail, all tumbled down. When the jail fell, the prisoners, instead of making their escape, sat huddled on the road waiting for the Superintendent to come to their aid.

‘The ground began to heave and shake,’ wrote a young girl in a newspaper called *The Englishman*. ‘I stayed on my bicycle for a second, and then fell off and got up and tried to run, staggering about from side to side of the road. To my left I saw great clouds of dust, which I afterwards discovered to be houses falling and the earth slipping from the sides of the hills. To my right I saw the small dam at the end of the lake torn asunder and the water rushing out, the wooden bridge across the lake break in two and the sides of the lake falling in; and at my feet the ground cracking and opening. I was wild with fear and didn’t know which way to turn.’

The lake rose up like a mountain, and then totally disappeared, leaving only a swamp of red mud. Not a house was left standing. People were rushing about, wives looking for husbands, parents looking for children, not knowing whether their loved ones were alive or dead. A crowd of people had collected on the cricket ground, which was considered the safest place; but Grandfather and the family took shelter in a small shop on the road outside his house. The shop was a rickety wooden structure, which had always looked as though it would fall down in a strong wind. But it withstood the earthquake.

And then the rain came and it poured. This was extraordinary, because before the earthquake there wasn’t a cloud to be seen; but, five minutes after the shock, Shillong was enveloped in cloud and mist. The shock was felt for more than a hundred miles on the Assam– Bengal Railway. A train was overturned at Shamsbernagar; another was derailed at Mantolla. Over a thousand people lost their lives in the Cherrapunji Hills, and in other areas, too, the death toll was heavy.

The Brahmaputra burst its banks and many cultivators were drowned in the flood. A tiger was found drowned. And in North Bhagalpur, where the earthquake started, two elephants sat down in the bazaar and refused to get up until the following morning.

Over a hundred men who were at work in Shillong’s government printing press were caught in the building when it collapsed, and, though the men of a Gurkha regiment did splendid rescue work, only a few were brought out alive. One of those killed in Shillong was Mr McCabe, a British official. Grandfather described the ruins of Mr McCabe’s house: ‘Here a bedpost,

there a sword, a broken desk or chair, a bit of torn carpet, a well-known hat with its Indian Civil Service colours, battered books, all speaking reminiscences of the man we mourn.'

While most houses collapsed where they stood, Government House, it seems, 'fell backwards'. The church was a mass of red stones in ugly disorder. The organ was a tortured wreck.

A few days later the family, with other refugees, were making their way to Calcutta to stay with friends or relatives. It was a slow, tedious journey, with many interruptions, for the roads and railway lines had been badly damaged and passengers had often to be transported in trolleys. Grandfather was rather struck at the stoicism displayed by an assistant engineer. At one station a telegram was handed to the engineer informing him that his bungalow had been destroyed. 'Beastly nuisance,' he observed with an aggrieved air. 'I've seen it cave in during a storm, but this is the first time it has played me such a trick on account of an earthquake.'

The family got to Calcutta to find the inhabitants of the capital in a panic; for they too had felt the quake and were expecting it to recur. The damage in Calcutta was slight compared to the devastation elsewhere, but nerves were on edge, and people slept in the open or in carriages. Cracks and fissures had appeared in a number of old buildings, and Grandfather was among the many who were worried at the proposal to fire a salute of sixty guns on Jubilee Day (the Diamond Jubilee of Queen Victoria); they felt the gunfire would bring down a number of shaky buildings. Obviously Grandfather did not wish to be caught in his bath a second time. However, Queen Victoria was not to be deprived of her salute. The guns were duly fired, and Calcutta remained standing.

A Village in Garhwal

I WAKE TO what sounds like the din of a factory buzzer, but is in fact the music of a single vociferous cicada in the lime tree near my window.

Through the open window, I focus on a pattern of small, glossy lime leaves; then through them I see the mountains, the Himalayas, striding away into an immensity of sky.

‘In a thousand ages of the gods I could not tell thee of the glories of Himachal.’ So confessed a Sanskrit poet at the dawn of Indian history and he came closer than anyone else to capturing the spell of the Himalayas. The sea has had Conrad and Stevenson and Masefield, but the mountains continue to defy the written word. We have climbed their highest peaks and crossed their most difficult passes, but still they keep their secrets and their reserve; they remain remote, mysterious, spirit-haunted.

No wonder then, that the people who live on the mountain slopes in the mist-filled valleys of Garhwal have long since learned humility, patience and a quiet resignation. Deep in the crouching mist lie their villages, while climbing the mountain slopes are forests of rhododendron, spruce and deodar, souging in the wind from the ice-bound passes. Pale women plough, they laugh at the thunder as their men go down to the plains for work; for little grows on the beautiful mountains in the north wind.

When I think of Manjari village in Garhwal I see a small river, a tributary of the Ganga, rushing along the bottom of a steep, rocky valley. On the banks of the river and on the terraced hills above, there are small fields of corn, barley, mustard, potatoes and onions. A few fruit trees grow near the village. Some hillsides are rugged and bare, just masses of quartz or granite. On hills exposed to wind, only grass and small shrubs are able to obtain a foothold.

This landscape is typical of Garhwal, one of India’s most northerly regions with its massive snow ranges bordering on Tibet. Although thinly

populated, it does not provide much of a living for its people. Most Garhwali cultivators are poor, some are very poor. 'You have beautiful scenery,' I observed after crossing the first range of hills.

'Yes,' said my friend, 'but we cannot eat the scenery.'

And yet these are cheerful people, sturdy and with wonderful powers of endurance. Somehow they manage to wrest a precarious living from the unhelpful, calcinated soil. I am their guest for a few days.

My friend Gajadhar has brought me to his home, to his village above the little Nayar River. We took a train into the foothills and then we took a bus and finally, made dizzy by the hairpin bends devised in the last century by a brilliantly diabolical road-engineer, we alighted at the small hill station of Lansdowne, chief recruiting centre for the Garhwal Regiment.

Lansdowne is just over 6,000 feet high. From there we walked, covering twenty-five miles between sunrise and sunset, until we came to Manjari village, clinging to the terraced slopes of a very proud, very permanent mountain.

And this is my fourth morning in the village.

Other mornings I was woken by the throaty chuckles of the red-billed blue magpies, as they glided between oak trees and medlars; but today the cicada has drowned all birdsong. It is a little out of season for cicadas but perhaps this sudden warm spell in late September has deceived him into thinking it is mating season again.

Early though it is I am the last to get up. Gajadhar is exercising in the courtyard, going through an odd combination of Swedish exercises and yoga. He has a fine physique with the sturdy legs that most Garhwalis possess. I am sure he will realize his ambition of joining the Indian army as a cadet. His younger brother Chakradhar, who is slim and fair with high cheekbones, is milking the family's buffalo. Normally, he would be on his long walk to school, five miles distant; but this is a holiday, so he can stay at home and help with the household chores.

His mother is lighting a fire. She is a handsome woman, even though her ears, weighed down by heavy silver earrings, have lost their natural shape. Garhwali women usually invest their savings in silver ornaments. And at the time of marriage it is the boy's parents who make a gift of land to the parents of an attractive girl; a dowry system in reverse. There are fewer women than men in the hills and their good looks and sturdy physique give them

considerable status among the menfolk.

Chakradhar's father is a corporal in the Indian army and is away for most of the year.

When Gajadhar marries, his wife will stay in the village to help his mother and younger brother look after the fields, house, goats and buffalo. Gajadhar will see her only when he comes home on leave. He prefers it that way; he does not think a simple hill girl should be exposed to the sophisticated temptations of the plains.

The village is far above the river and most of the fields depend on rainfall. But water must be fetched for cooking, washing and drinking. And so, after a breakfast of hot sweet milk and thick chapattis stuffed with minced radish, the brothers and I set off down the rough track to the river.

The sun has climbed the mountains but it has yet to reach the narrow valley. We bathe in the river. Gajadhar and Chakradhar dive off a massive rock; but I wade in circumspectly, unfamiliar with the river's depths and currents. The water, a milky blue, has come from the melting snows; it is very cold. I bathe quickly and then dash for a strip of sand where a little sunshine has split down the mountainside in warm, golden pools of light. At the same time the song of the whistling thrush emerges like a dark secret from the wooded shadows.

A little later, buckets filled we toil up the steep mountain. We must go by a better path this time if we are not to come tumbling down with our buckets of water. As we climb we are mocked by a barbet which sits high up in a spruce calling feverishly in its monotonous mournful way.

'We call it the mewli bird,' says Gajadhar. 'There is a story about it. People say that the souls of men who have suffered injuries in the law courts of the plains and who have died of their disappointments, transmigrate into the mewli birds. That is why the birds are always crying *un-nee-ow*, *un-nee-ow*, which means "injustice, injustice!"'

The path leads us past a primary school, a small temple, and a single shop in which it is possible to buy salt, soap and a few other necessities. It is also the post office. And today it is serving as a lock-up.

The villagers have apprehended a local thief, who specializes in stealing jewellery from women while they are working in the fields. He is awaiting escort to the Lansdowne police station, and the shopkeeper-cum-postmaster-cum-constable brings him out for us to inspect. He is a mild-looking fellow,

clearly shy of the small crowd that has gathered round him. I wonder how he manages to deprive the strong hill-women of their jewellery; it could not be by force! In any case crimes of violence are rare in Garhwal; and robbery too, is uncommon for the simple reason that there is very little to rob.

The thief is rather glad of my presence, as it distracts attention from him. Strangers seldom come to Manjari. The crowd leaves him, turns to me, eager to catch a glimpse of the stranger in its midst. The children exclaim, point at me with delight, chatter among themselves. I might be a visitor from another planet instead of just an itinerant writer from the plains.

The postman has yet to arrive. The mail is brought in relays from Lansdowne. The Manjari postman who has to cover eight miles and delivers letters at several small villages on his route, should arrive around noon. He also serves as a newspaper, bringing the villagers news of the outside world. Over the years he has acquired a reputation for being highly inventive, sometimes creating his own news; so much so that when he told the villagers that men had landed on the moon, no one believed him. There are still a few sceptics.

Gajadhar has been walking out of the village every day, anxious to meet the postman. He is expecting a letter giving the results of his army entrance examination. If he is successful he will be called for an interview. And then, if he is accepted, he will be trained as an officer-cadet. After two years he will become a second lieutenant. His father, after twelve years in the army, is still only a corporal. But his father never went to school. There were no schools in the hills during the father's youth.

The Manjari school is only up to Class 5 and it has about forty pupils. If these children (most of them boys) want to study any further, then, like Chakradhar, they must walk the five miles to the high school at the next big village.

‘Don’t you get tired walking ten miles every day?’ I ask Chakradhar.

‘I am used to it,’ he says. ‘I like walking.’

I know that he only has two meals a day—one at seven in the morning when he leaves home and the other at six or seven in the evening when he returns from school—and I ask him if he does not get hungry on the way.

‘There is always the wild fruit,’ he replies.

It appears that he is an expert on wild fruit: the purple berries of the thorny bilberry bushes ripening in May and June; wild strawberries like drops

of blood on the dark green monsoon grass; small sour cherries and tough medlars in the winter months. Chakradhar's strong teeth and probing tongue extract whatever tang or sweetness lies hidden in them. And in March there are the rhododendron flowers. His mother makes them into jam. But Chakradhar likes them as they are: he places the petals on his tongue and chews till the sweet juice trickles down his throat.

He has never been ill.

'But what happens when someone is ill?' I ask, knowing that in Manjari there are no medicines, no dispensary or hospital.

'He goes to bed until he is better,' says Gajadhar. 'We have a few home remedies. But if someone is very sick, we carry the person to the hospital at Lansdowne.' He pauses as though wondering how much he should say, then shrugs and says: 'Last year my uncle was very ill. He had a terrible pain in his stomach. For two days he cried out with the pain. So we made a litter and started out for Lansdowne. We had already carried him fifteen miles when he died. And then we had to carry him back again.'

Some of the villages have dispensaries managed by compounders but the remoter areas of Garhwal are completely without medical aid. To the outsider, life in the Garhwal hills may seem idyllic and the people simple. But the Garhwali is far from being simple and his life is one long struggle, especially if he happens to be living in a high altitude village snowbound for four months in the year, with cultivation coming to a standstill and people having to manage with the food gathered and stored during the summer months.

Fortunately, the clear mountain air and the simple diet keep the Garhwalis free from most diseases, and help them recover from the more common ailments. The greatest dangers come from unexpected disasters, such as an accident with an axe or scythe, or an attack by a wild animal. A few years back, several Manjari children and old women were killed by a man-eating leopard. The leopard was finally killed by the villagers who hunted it down with spears and axes. But the leopard that sometimes prowls round the village at night looking for a stray dog or goat slinks away at the approach of a human.

I do not see the leopard but at night I am woken by a rumbling and thumping on the roof. I wake Gajadhar and ask him what is happening.

'It is only a bear,' he says.

‘Is it trying to get in?’

‘No, it’s been in the cornfield and now it’s after the pumpkins on the roof.’

A little later, when we look out of the small window, we see a black bear making off like a thief in the night, a large pumpkin held securely to his chest.

At the approach of winter when snow covers the higher mountains the brown and black Himalayan bears descend to lower altitudes in search of food. Because they are short-sighted and suspicious of anything that moves, they can be dangerous; but, like most wild animals, they will avoid men if they can and are aggressive only when accompanied by their cubs.

Gajadhar advises me to run downhill if chased by a bear. He says that bears find it easier to run uphill than downhill.

I am not interested in being chased by a bear, but the following night Gajadhar and I stay up to try and prevent the bear from depleting his cornfield. We take up our position on a highway promontory of rock, which gives us a clear view of the moonlit field.

A little after midnight, the bear comes down to the edge of the field but he is suspicious and has probably smelt us. He is, however, hungry; and so, after standing up as high as possible on his hind legs and peering about to see if the field is empty, he comes cautiously out of the forest and makes his way towards the corn.

When about halfway, his attention is suddenly attracted by some Buddhist prayer-flags which have been strung up recently between two small trees by a band of wandering Tibetans. On spotting the flags the bear gives a little grunt of disapproval and begins to move back into the forest; but the fluttering of the little flags is a puzzle that he feels he must make out (for a bear is one of the most inquisitive animals); so after a few backward steps, he again stops and watches them.

Not satisfied with this, he stands on his hind legs looking at the flags, first at one side and then at the other. Then seeing that they do not attack him and so not appear dangerous, he makes his way right up to the flags taking only two or three steps at a time and having a good look before each advance. Eventually, he moves confidently up to the flags and pulls them all down. Then, after careful examination of the flags, he moves into the field of corn.

But Gajadhar has decided that he is not going to lose any more corn, so he

starts shouting, and the rest of the village wakes up and people come out of their houses beating drums and empty kerosene tins.

Deprived of his dinner, the bear makes off in a bad temper. He runs downhill and at a good speed too; and I am glad that I am not in his path just then. Uphill or downhill, an angry bear is best given a very wide berth.

For Gajadhar, impatient to know the result of his army entrance examination, the following day is a trial of his patience.

First, we hear that there has been a landslide and that the postman cannot reach us. Then, we hear that although there has been a landslide, the postman has already passed the spot in safety. Another alarming rumour has it that the postman disappeared with the landslide. This is soon denied. The postman is safe. It was only the mailbag that disappeared.

And then, at two in the afternoon, the postman turns up. He tells us that there was indeed a landslide but that it took place on someone else's route. Apparently, a mischievous urchin who passed him on the way was responsible for all the rumours. But we suspect the postman of having something to do with them...

Gajadhar has passed his examination and will leave with me in the morning. We have to be up early in order to reach Lansdowne before dark. But Gajadhar's mother insists on celebrating her son's success by feasting her friends and neighbours. There is a partridge (a present from a neighbour who had decided that Gajadhar will make a fine husband for his daughter), and two chickens: rich fare for folk whose normal diet consists mostly of lentils, potatoes and onions.

After dinner, there are songs, and Gajadhar's mother sings of the homesickness of those who are separated from their loved ones and their home in the hills. It is an old Garhwali folk-song:

‘Oh, mountain-swift, you are from my father's home;
Speak, oh speak, in the courtyard of my parents,
My mother will hear you; She will send my brother to fetch me.
A grain of rice alone in the cooking pot cries,
“I wish I could get out!”
Likewise I wonder: “Will I ever reach my father's house?”’

The hookah is passed round and stories are told. Tales of ghosts and

demons mingle with legends of ancient kings and heroes. It is almost midnight by the time the last guest has gone. Chakradhar approaches me as I am about to retire for the night.

‘Will you come again?’ he asks.

‘Yes, I’ll come again,’ I reply. ‘If not next year, then the year after. How many years are left before you finish school?’

‘Four.’

‘Four years. If you walk ten miles a day for four years, how many miles will that make?’

‘Four thousand and six hundred miles,’ says Chakradhar after a moment’s thought, ‘but we have two months’ holiday each year. That means I’ll walk about 12,000 miles in four years.’

The moon has not yet risen. Lanterns swing in the dark.

The lanterns flit silently over the hillside and go out one by one. This Garhwali day, which is just like any other day in the hills, slips quietly into the silence of the mountains.

I stretch myself out on my cot. Outside the small window the sky is brilliant with stars. As I close my eyes, someone brushes against the lime tree, brushing its leaves; and the fresh fragrance of limes comes to me on the night air, making the moment memorable for all time.

Once upon a Mountain Time

My solitude is not my own, for I see now how much it belongs to them—and that I have a responsibility for it in their regard, not just in my own. It is because I am one with them that I owe it to them to be alone, and when I am alone they are not ‘they’ but my own self. There are no strangers!

From Confessions of a Guilty Bystander—Thomas Merton

THE TREES STAND watch over my day-to-day life. They are the guardians of my conscience. I have no one else to answer to, so I live and work under the generous but highly principled supervision of the trees—especially the deodars, who stand on guard, unbending, on the slope above the cottage. The oak and maples are a little more tolerant, they have had to put up with a great deal, their branches continually lopped for fuel and fodder. ‘What would *they* think?’ I ask myself on many an occasion. ‘What would they like me to do?’ And I do what *I* think they would approve of most!

Well, it’s nice to have someone to turn to...

The leaves are a fresh pale green in the spring rain. I can look at the trees from my window—look down on them almost, because the window is on the first floor of the cottage, and the hillside runs away at a sharp angle into the ravine. The trees and I know each other quite intimately, and we have much to say to each other from time to time.

I do nearly all my writing at this window seat. The trees watch over me as I write. Whenever I look up, they remind me that they are there. They are my best critics. As long as I am aware of their presence, I can try to avoid the trivial and the banal.

Ramesh, the son of the municipal cleaner, looms darkly in the doorway.

He is a stunted boy with a large head, but has wide gentle eyes. His orange-coloured trousers brighten up the surrounding gloom.

‘What do you want, Ramesh?’

‘Newspapers.’

‘To sell to the kabari?’

‘No. For wrapping my schoolbooks.’

‘Well, take a few.’ I give him half a dozen old newspapers, the headlines already look meaningless. ‘Sit down and wait for it to stop raining.’

He sits awkwardly on a mora.

‘And what is your cousin Vinod doing these days?’ (Vinod is a good-looking ne’er-do-well who seldom does anything apart from hanging around cinema halls.)

‘Nothing.’

‘Doesn’t he go to school?’

‘He has stopped going to school. He got a job at fifty rupees a month, but he left after a week. He says he will join the army in September.’

The rain stops and Ramesh departs. The clouds begin to break up, the sun strikes the steep hill on my left. A woman is chopping up sticks. I hear the tinkle of cowbells. Water drips from a leaking drainpipe. And suddenly, clear and pure, the song of the whistling thrush emerges like a dark sweet secret from the depths of the ravine.

Bijju is back from school and is taking his parents’ cattle out to graze. He sees me at the window and waves, then grabs his favourite cow Neelu by the tail and tells her to hurry up.

Bijju is twelve, a fair, good-looking Garhwali boy. His younger sister and brother are very pretty children. The father, an electrician, is a rather self-effacing man. The mother is a strong, hard woman. I have watched her on the hillside cutting grass. She has the muscular calves of a man, solid feet and heavy hands; but she is a handsome woman. They live in a rented outhouse further up the hill.

Bijju doesn’t visit me very often. He is rather shy. But one day I looked out of the window and there he was in the branches of the oak tree, smiling at me rather hesitantly. We spoke to each other across the three or four yards that separate house from oak tree.

‘If I jump, I can land in your tree,’ I said.

‘And if I jump I will be in your house,’ said Bijju.

‘Come on then, jump!’

But he shook his head. He was afraid of me. The tree was safe. He put his arms round the thickest branch and held himself close to it. He looked very right in the tree, as though he belonged there, a boy of the woods, a tree spirit peeping out from a house of glossy new leaves.

‘Come on, jump!’

‘*You* jump,’ he said.

In the evening his sister brings the cows home. I meet her on the path above the house. She is only a year younger than Bijju, a very bonny girl who is going to be ravishingly beautiful when she grows up, if they don’t marry her off too soon. She too has the same timid smile. But if these children are timid of humans, they are not afraid in the forest, and often wander far afield with Neelu the blue cow and others. (And S, who is eighteen and educated at an English-medium private school, wouldn’t go alone into the forest if you paid him!) But the trees know their own. They will cherish the wild spirits and frighten the daylights out of the tame.

The whistling thrush is here, bathing in the rainwater puddle beneath the window. He loves this spot. So now, when there is no rain, I fill the puddle with water, just so that my favourite bird keeps coming.

His bath finished, he perches on a branch of the walnut tree. His glossy blue-black wings glitter in the sunshine. At any moment he will start singing.

Here he goes! He tries out the tune, whistling to himself, and then, confident of the notes, sends his thrilling full-throated voice far over the forest. The song dies down, trembling, lingering in the air; starts again, joyfully, and then suddenly stops, as though the singer had forgotten the words or the tune.

Vinod, the ne’er-do-well, turns up with a friend, asking me to give them some work. They want to go to the pictures but have no money.

‘You can dig up this slope below the house,’ I tell them. ‘The soil is good for growing vegetables.’

This sounds too much like hard work for Vinod, who says, ‘We’ll come and do it tomorrow.’

‘No, we’ll do it now,’ says his more enterprising friend, and to my

surprise they set to work.

Now and then I look out of the window. They are digging away with fair enthusiasm.

After about half an hour, Vinod keeps sitting down for short rests, to the increasing irritation of his partner. They are soon snapping at each other. Vinod looks very funny when he sulks, because he has a snub nose, and somehow a snub nose and a ferocious expression only reminds me of Richmal Crompton's William. But the work gets done by evening and they are quite pleased with their earnings.

Bijju is right at the top of a big oak. The branches sway to his movements. He grins down at me and waves. The higher he is in the tree, the more confident he becomes. It is only when he is down on the ground that he becomes shy and speechless.

He has allowed the cows to wander, and presently his mother's deep voice can be heard calling, 'Neelu, Neelu!' (The other cows don't have names.) And then: 'Where is that wretched boy?'

Sir Edmund Gibson has come up. He spends the summer in the big house just down the road. He is wheezing a lot and says he has water in his lungs—and who wouldn't, at the age of eighty-six.

'Ruskin, my advice to you,' he says, 'is never to live beyond the age of eighty.'

'Well, once ought to be enough, sir.'

He is a big man, but not as red in the face as he used to be. His Gurkha manservant, Tirlok, has to push him up the steep slope to my gate.

Sir Edmund was once the British Resident in the Kathiawar states. He knew my parents in Jamnagar, when I was just five or six. He is a bachelor and is looked after by his servants.

His farm at Ramgarh doesn't make any money and he will probably give it to his retainers.

When Sir Edmund was Resident, he was once shot at from close range by a terrorist. The man took four shots and missed every time. He must have been a terrible shot, or perhaps the pistol was faulty, because Sir E presents a very large target.

He also treasures two letters from Mahatma Gandhi, which were written from prison.

‘I liked Gandhi,’ says Sir E. ‘He had a sense of humour. No politician today has a sense of humour. They all take themselves far too seriously. But not Gandhi. He took his work seriously, but not himself. When I went to see him in prison, I asked him if he was comfortable, and he smiled and said, “Even if I was, I wouldn’t admit it!”’

Sir E’s servant brings tea, but there isn’t any milk. I think I have exhausted Bijju’s supply.

Now it’s dusk and the trees are very still, very quiet. Far away I can hear the *chuk-chuk-chuk* of a nightjar. The lights on Landour hill come on, one by one. Prem is singing in the kitchen. There is a whirr of wings as the king crows fly into the trees to roost for the night. A rustling in the dry leaves below the window. A snake? Field rats? Porcupines? It is now too dark to find out. The day has ended, and the trees move closer together in the dark.

We are treated to one of those spectacular electric storms which are fairly frequent at this time of the year, late spring or early summer. The clouds grow very dark, then send bolts of lightning sizzling across the sky, lighting up the entire range of mountains. When the storm is directly overhead, there is hardly a pause in the frequency of the lightning; it is like a bright light being switched on and off with barely a second’s interruption.

John Lang, writing in Dickens’s magazine *Household Words* in 1853, almost exactly 120 years ago, had this to say about one of our storms:

I have seen a storm on the heights of Jura—such a storm as Lord Byron describes. I have seen lightning, and heard thunder in Australia; I have, off Tierra del Fuego, the Cape of Good Hope, and the coast of Java, kept watch in thunderstorms which have drowned in their roaring the human voice, and made everyone deaf and stupefied; but these storms are not to be compared with a thunderstorm at Mussoorie or Landour.

Forgotten today, Lang was a popular writer in the mid-nineteenth century. He was also a successful barrister, who represented the Rani of Jhansi in her litigation with the East India Company. He spent his last years in Mussoorie and was buried in the Camel’s Back cemetery. His grave proved to be almost as elusive as his books and I found it with some difficulty, overgrown with moss and periwinkle. Prem and I cleaned it up until the inscription stood out quite clearly.

Prem won't come home on a stormy night like this. He is afraid of the dark, but more than that, he is afraid of thunderstorms. It is as though the gods are ganging up against him. So he will spend the night in the school quarters, where he is visiting his mother who is staying there with relatives.

In the morning he turns up with a sheepish grin, saying it got very late and he didn't want to wake me in the middle of the night. I try to feign anger, but it is a gloriously fresh and spirited morning; impossible to feel angry. A strong breeze is driving the clouds away, and the sun keeps breaking through. The birds are particularly active. The king crows (who weren't here last year) seem to have taken up residence in the oaks. I don't know why they are called crows. They are slim elegant black birds, with long forked tails, and their call, far from being a caw, is quite musical, though slightly metallic. The mynahs are very busy, very noisy, looking for a nesting site in the roof. The babblers are raking over fallen leaves, snapping up absent-minded grasshoppers. Now and then, the whistling thrush bursts into song, and then all other bird sounds pale into insignificance. Bijju has taken his cows to pasture and now scrambles up the hill, heading for home; he is late for school, and that is why he is in a hurry. He waves to me.

Both he and Prem have the high cheekbones and the deep-set eyes of the hill people. Prem, of course, is tall and dark. Bijju is small and fair; but he will grow into a sturdy young fellow.

The rain has driven the scorpions out of their rocks and crevices. I found one sitting on a loaf of bread. Up came his sting when we disturbed him. Prem tipped him out on the veranda steps and he scurried off into the bushes. I do not kill insects and other small creatures if I can help it, but there is a limit to my hospitality. I spared a centipede yesterday even though, last year, I was bitten by one which had occupied the seat of my pyjamas. Our hill scorpions and centipedes are not as dangerous as those found in the plains, and probably the same can be said for the people.

Prem tells me that his uncle is immune to scorpion stings, and allows himself to be stung in order to demonstrate his immunity. Apparently his mother was stung by a scorpion shortly before his birth!

Azure butterflies flit about the garden like flakes of sky.

Learnt two new words: bosky = wooded, bushy (bosky shadows); girding = jesting, jeering (girding schoolboys, girding monkeys).

Poor old Sir E is in a bad way. He has diarrhoea, and little or no control

over the muscles that play a part in controlling the bowels. The Gurkha servant called me, and I went over with some tablets. Sir E looked quite exhausted and was panting from the exertion of walking from his bed to the toilet. The Gurkha is very good—gives Sir E his bath, dresses him, helps him on with his pyjamas.

Grateful for my alacrity in coming over with some medicine, Sir E offers me a whisky-and-soda (the first time he has ever done this), and pours himself a stiff brandy. He dozes off now and then, but the laboured breathing won't stop. He is a tough old tree, but I think he is beginning to find his massive frame something of a burden.

I make an attempt at conversation. 'Were you at Oxford or Cambridge?'

'Oxford. I joined Oxford in 1905 and left in 1909. Came out to India in 1910.'

He has an excellent memory, unlike Mr Biggs (a retired headmaster) who is ten years younger but will repeat the same story thrice in ten minutes.

And when were you knighted?' I ask.

'1939 or 1940.'

He is too tired to do much talking. I let him doze off, and give my attention to the whisky. The log fire burns well, the flames cast their glow on Sir E's white hair and hanging jowls. The stertorous breathing grows in volume. He wakes up suddenly, complains that the fire is too hot; Tirlok opens the window. I finish the whisky; he doesn't offer another. It is his supper time, anyway, and I suggest soup and toast. 'Call me in the night if you have any trouble,' I say. He looks very grateful. The loneliness must press upon him a great deal.

I go out into the night. The trees are bending to a strong wind. From the foliage comes a deep sigh, the voice of leagues of trees sleeping and half disturbed in their sleep. The sky is clear, tremendous with stars.

For the first time this year I hear the barbet, a sure sign the summer is upon us. Its importunate cry carries far across the hills. It can keep this up for hours, like a beggar. Indeed, its plaint—*un-neow, un-neow!*—has been likened in the hills to that of the spirit of the village moneylender who has died before he can collect his dues. ('*Un-neow!*' is a cry for justice!)

It is difficult to spot the barbet. It is a fat green bird (no bigger than a mynah, but fatter), and it usually perches at the very top of a deodar or

cypress.

The whistling thrush comes to bathe in the rainwater puddle. Sir E is much better and is sitting outside in the shade of an old oak. They are probably about the same age. What a rugged constitution this man must have; first, to survive, as a young man, all those diseases such as cholera, typhoid, dysentery, malaria, even the plague, which carried off so many Europeans in India (including my father); and now, an old man, to live and battle with congested lungs, a bad heart, weak eyes, bad teeth, recalcitrant bowels, and god knows what else, and still be able to derive some pleasure from living. His old Hillman car is equally indestructible. But, like Sir E, it can't get up the hill any more; he uses it only in Dehradun.

I think his longevity is due simply to the fact that he refuses to go to bed when he is unwell. No amount of diarrhoea, or water in his lungs, will prevent him from getting up, dressing, writing letters, or getting on with the latest Wodehouse (a contemporary of his) or *Blackwood's Magazine*, to which he has been subscribing for the last fifty years! He was pleased to find that some of my own essays were appearing in *Blackwood's*. Nothing will keep him from his four o'clock tea or his evening whisky-and-soda. He is determined, I am sure, to die in his chair, with all his clothes on. The thought of being taken unawares while still in his pyjamas must be something of a nightmare to him. (His favourite film, he once told me, was *They Died With Their Boots On*.)

The cicadas are tuning up for their first summer concert. Even Mrs Biggs, who is hard of hearing, can hear them. Yesterday I met her on the road above the cottage and exchanged pleasantries. Up at Wynberg the girls' choir was hard at practice.

'The girls are in good voice today,' I remarked.

'Oh yes, Mr Bond,' she said, presuming I meant the cicadas. 'They do it with their legs, don't they?'

A week in Delhi. It is still only early summer, but the heat almost knocks one over. Slept on a roof, along with thousands of mosquitoes. It cools off in the early hours, but only briefly, before the sun comes shouting over the rooftops. The dust lies thick on floors, leaves, books, people. May's golden dust!

Now, back in the hills, I am struck first of all by the silence. The house, too, makes itself felt. It has been here too long not to have acquired a

personality of its own. It is not a cheerful-looking place, nor is it exactly gloomy. My bedroom is rather dark (because it faces the abrupt slope of the hillside), but there is a wild cherry growing just outside the window—a cherry tree which I nurtured ever since it was a tiny seedling, five or six years ago, and which has now grown so tall that the branches tap against the roof whenever there is a breeze. It is a funny sort of cherry because it flowers in November instead of in the spring like other fruit trees. Small birds and small boys willingly eat the berries, which are too acid for adult palates.

The sitting room, with its two big windows looking out on the forest, is a bright room. Most of the wall space is taken up by my books. The rugs are worn and tattered—they have been with the house right from the beginning, I think—and I can't afford new ones.

On books and friends I spend my money;
For stones and bricks I haven't any.

Sir E, quite recovered from his recent illness, has gone down to Dehra again to attend to his farm and the demands of his farm workers. He should be back at the end of the month.

The brilliant blue-black of the whistling thrush shows up best when the sun is glinting off its back, but this seldom happens, because the bird likes to keep to the shade where it is almost black. Hopping about, it reminds me of Fred Astaire dancing in tophat and tails.

Now that it's getting hot, my small pool attracts a number of afternoon visitors—the mynahs, babblers, a bulbul, a magpie. After their dip they perch in the cherry tree to dry themselves and I can watch them without getting up from my bed, where I take an afternoon siesta. I reserve the afternoons for doing nothing. 'Silence and non-action are the root of all things,' says Tao. Especially on a drowsy afternoon.

But I haven't seen the whistling thrush for several days. Perhaps he is offended at having to share the pool which he was the first to discover. I haven't heard his song either, which probably means that he has moved down to the stream where it is cooler and shadier.

Prem's mother and younger sister come for a few days. His mother is a very quiet woman and doesn't say much even to her son. She is quite handsome, although she looks rather worn and tired, due probably to her

recent illness.

His little sister, about four, is a friendly little gazelle; not in the least pretty, but lively and intelligent. She will have to stay here for at least six months to be properly treated for her incipient tuberculosis. There is no treatment to be had in their village.

While I am resting, still exhausted from an attack of hill dysentery (who called this a health resort?), Sir E blows in, red-faced, as distressed as a stranded whale. His Gurkha servant has walked out, after quarrelling with his wife and mother-in-law, and has taken with him his twin sons (aged one and a half). I calm Sir E, tell him Tirlok will be back in a day or two—he is probably trying to show how indispensable he is!

Sir E takes out a cigarette and strikes a match, and the entire matchbox flares up, burning a finger. Definitely not his day. I apply Burnol.

‘It’s all that damned girl’s fault,’ he says. ‘She has a vile temper, just like her mother. We were very wise not to marry, Ruskin.’

Wise or not, I seem to have acquired a family all the same.

Hundreds of white butterflies are flitting through the forest.

When Prem told his mother that I kept a human skull in my sitting room (given to me by Anil, a medical student, and *not* pinched from the cemetery as some suppose), she told him not to spend too much time near it. If he did, he would be possessed by the spirit of the woman who had originally inhabited the skull.

But Prem, at the present time, is immune to spirits, having succumbed to the charms of his young wife who stays downstairs with his mother. They have only been married a few months. He leans over the balcony, chatting with her; advises her on how to keep the courtyard clean; then makes her a small broom from the twigs of a wild honeysuckle bush. She enjoys all the attention she is getting.

The sky is overcast this morning. Dust from the plains has formed a thick haze which hides the valley and the mountains. We are badly in need of rain. Down in the plains, over 200 people have died of heatstroke.

I haven’t seen Bijju for some days, but this morning his sister, Binya, was out with the cows. What a sturdy little girl she is; and pretty, too. I will write a story about her.*

‘We’ll take you to the pictures one day, Sir Edmund.’

‘Yes, I must see one more picture before I die.’

So there comes a time when we start thinking in terms of the last picture, the last book, the last visit, the last party. But Sir E’s remark is matter of fact. He is given to boredom but not to melancholy.

And he has a timeless quality. I have noticed this in other old people; they look more permanent than the young.

He sums it all up by saying, ‘I don’t mind being dead, but I shall miss being alive.’

A number of small birds are here to bathe and drink in the little pool beneath the cherry tree: hunting parties of tits—grey tits, red-headed tits and green-backed tits—and two delicate little willow warblers. They take turns in the pool. While the green-backs are taking a plunge, the red-heads wait patiently on the moss-covered rocks, coming down later to sip daintily at the edge of the pool; they don’t like getting their feet wet! Finally, when they have all gone away, the whistling thrush arrives and indulges in an orgy of bathing, as he now has the entire pool to himself.

The babblers are adept at snapping up the little garden skinks that scuttle about in the leaves and grass. The skinks are quite brittle and are easily broken to pieces with a few hard raps of the beak. Then down they go! Babblers are also good at sifting through dead leaves and seizing upon various insects.

The honeybees push their way through the pursed lips of the antirrhinum and disappear completely. A few minutes later they stagger out again, bottoms first.

1 June

The dry spell continues. It is only before sunrise that there is any freshness in the air.

At dawn I said, ‘Day, you will not begin without me.’ I was up with the whistling thrush at five. The cicadas were tuning up, the crickets were already in full cry, and the whistling thrush was calling most sweetly. As none of these songsters could be seen, it was as though the forest itself was singing.

Feeling the dawn wind stir, I was happy that I had met the day at its very beginning.

When the sun came up, the day became sultry and oppressive. I had to

walk two miles to Ban Suman and back. There was no shade anywhere along the road. But we are equipped with legs for the purpose of walking. As more and more people grow dependent on their cars, a new species of humans will evolve. Around the turn of the twenty-second century, I can see legless humans being born. By then, of course, there will be flying wheelchairs.

A pall of dust hangs over the mountain.

Someone asked Sir E if he could shoot a bird on his land at Ramgarh. The man wanted the bird for dissection in a biology lab. Sir E refused.

‘It’s in the interests of science,’ protested the man. ‘Do you think a bird is better than a human?’

‘Infinitely,’ said Sir E. ‘Infinitely better.’

He goes down today to pay his farmhands. He will return in a few days unless it gets cooler in Dehra. He complains of being very bored up here, for he can’t get about, and in Dehra he has his Hillman. ‘I’m *rotting* with boredom,’ he says.

Vinod, I hear, is laid low with a fever—the result of a day’s hard work. He is now in retirement for the rest of the season.

Walked five miles down the Tehri road to Suakholi, where I rested in a small tea shop, a loose stone structure with a tin roof held down by stones. It serves the bus passengers, mule drivers, milkmen and others who use this road.

I find a couple of mules tethered to a pine tree. The mule drivers, handsome men in tattered clothes, sit on a bench in the shade of the tree, drinking tea from brass tumblers. The shopkeeper, a man of indeterminate age—the cold dry winds from the mountain passes having crinkled his face like a walnut—greets me enthusiastically, as he always does. He even produces a chair, which looks like a survivor from the Savoy’s 1890 ballroom. Fortunately the Mussoorie antique dealers haven’t seen it, or it would have been carried away long ago. In any case, the stuffing has come out of the seat. The shopkeeper apologizes for its condition: ‘The rats were nesting in it.’ And then, to reassure me: ‘But they have gone now.’

Unlike the shopkeeper, the mule drivers have somewhere to go and something to deliver: sacks of potatoes. From Jaunpur to Jaunsar, the potato is probably the crop best suited to these stony, terraced fields. Oddly enough, it was introduced to the Himalayas by two Irishmen, Captain Young of Dehra and Mussoorie and Captain Kennedy of Simla, in the 1820s. The slopes of

Young's house, Mullingar, were known as his Potato Farm. Looking up old books, I was surprised to learn that the potato wasn't known in India before the nineteenth century, and now it's an essential part of our diet in most parts of the country.

As the mule drivers lead their pack animals away, along the dusty road to Landour bazaar, I follow at a distance, singing 'Mule Train' in my best Nelson Eddy manner.*

A thunderstorm, followed by strong winds, brought down the temperature. That was yesterday. And today, June, it is cloudy, cool, drizzling a little, almost monsoon weather; but it is still too early for the real monsoon.

The birds are enjoying the cool weather. The green-backed tits cool their bottoms in the rainwater pool. A king crow flashes past, winging through the air like an arrow. On the wing, it snaps up a hovering dragonfly. The mynahs fetch crow feathers to line their nest in the eaves of the house. I am lying so still on the window seat that a tit alights on the sill within a few inches of my head. It snaps up a small dead moth before flying away.

Sir E is back. He found it too hot in the valley. Even up here he has given up wearing a necktie. I'll have him wearing a kurta and pyjamas before long; the only sensible dress in summer.

At dusk I sit at the window and watch the trees and listen to the wind as it makes light conversation in the leafy tops of the maples. A large bat flits in and out of the trees. The sky is just light enough to enable me to see the bat and the outlines of the taller trees. Up on Landour hill, the lights are just beginning to come on. It is deliciously cool, eight o'clock, a perfect summer's evening. Prem is singing to himself in the kitchen. His wife and sister are chattering beneath the walnut tree. Down the hill, a kakar is barking, alarmed perhaps by the presence of a leopard. All the birds have gone to sleep for the night. Even the cicadas are strangely silent. The wind grows stronger and the tall maples bow before it: the maple moves its slender branches slowly from side to side, the oak moves its branches up and down. It is darker now; more lights on Landour. The cry of the barking deer has grown fainter, more distant, and now I hear a cricket singing in the bushes. The stars are out, the wind grows chilly, it is time to close the window.

Bijju is very much an outdoor boy, even when he isn't grazing cows. He isn't very strong in the chest, but his legs are sturdy; he was having no

difficulty in scaling the high retaining wall. He grinned down at me. He is rather like the whistling thrush—absent for days, then unexpectedly reappearing in the forest or on the hillside. Bijju sings too, although his voice is more vigorous than melodic.

And that reminds me of the story of the whistling thrush. The bird was once a village boy who tried very hard to play the flute in the same style as the god Krishna. When the god heard his favourite melody being plagiarized, he was furious and turned the unfortunate boy into a bird. The whistling thrush still tries to copy the divine melody, but somehow it always breaks off right in the middle of a stanza. There ought to be a moral here, especially in a land full of plagiarists. Or to be fair, I should say film-land...

The Whistler. This is my name for the youth who labours part-time in the school. He is something of a character—scatterbrained, carefree, easy-going. He is always whistling—loudly and quite tunefully (this time a bird turned into a boy?)—so that you know when he's coming round a bend or through the trees, and even when it's dark you know who it is. He's usually out quite late, because he spends all his money at the pictures. He has three sisters, and they and the mother are all working as maids or ayahs, and as they are quite indulgent to him (the only brother) he doesn't have to work too hard. His shoes are always torn, even though his clothes look new.

He has a reputation for being a waster, but he returned the few rupees he borrowed from me last month. I suppose a youth who is always singing and whistling on the roads gives everyone the impression that he has nothing to do from morn till night, unlike that jolly miller of Dee who worked *and* sang the whole day through. (I know one man who forbids his children from singing in the home.)

But back to the Whistler, he is really quite enterprising. The other day he asked me for one of my books, and as I knew he hadn't squandered too many years in school, I gave him an easy Hindi translation of one of my children's books. But it was the paper he valued, not the words. He flogged it to the bania's small son, who took it apart and converted the large pages into envelopes, which were then used for selling gram and peanuts. In India it doesn't take long for anything to be recycled. On the way home, I saw a couple of customers throwing their empty packets away, and these were promptly consumed by a stray cow. There went my beautiful story!

Is there a lesson to be learnt from this? Yes. Don't give away

complimentaries.

It rained all night, and the morning is cool and fresh. Parrots are on the wing. I feel like tap-dancing like Gene Kelly, but you can't tap dance on a hillside, you'd break an ankle. Only the roads (and not all of them) are suitable for a song-and-dance act, and no doubt the Whistler will oblige before long. At forty, I must refrain from being too frisky and boyish. But I'll do a reel in the garden when no one is looking.

24 June

The first day of monsoon mist. And it's strange how all the birds fall silent as the mist comes climbing up the hill. Perhaps that's what makes the mist so melancholy; not only does it conceal the hills, it blankets them in silence too. Only an hour ago the trees were ringing with birdsong. And now the forest is deathly still, as though it were midnight.

Through the mist Bijju is calling to his sister. I can hear him running about on the hillside but I cannot see him.

Feeling sorry for Sir E (or maybe for myself), I walked over to see him. The door was closed, so I looked in at the French window (nothing could be more *English* than a French window, and no Agatha Christie mystery would be complete without one), I saw him sleeping in his chair with his chin on his chest. There was no dagger sticking out of his back, only a bit of stuffing from his old coat. My footsteps on the gravel woke him, and he got up and opened the door for me. He said he felt a bit tipsy; had taken his usual peg, but thought the quality of whisky varied from bottle to bottle, and wished he could lay his hands on a bottle of Scotch or even Irish. He could only offer me an Uttar Pradesh brand. I said I'd given up drinking, and this pleased him because in truth he hates anyone drinking his whisky; said he might give it up himself, it 'cost too damn much'! I told him it would be unwise to give up drinking at this stage of his life. As he had reached the age of eighty-six on two pegs a day, he was obviously thriving on it. Giving it up now would only play havoc with the orderly working of his system. I'd given it up in order to help an alcoholic friend abstain, and also because I wanted to give up *something*, and strong drink seemed the easiest thing to do without.

A cicada starts up in the tree nearest my window seat. What has he been doing all these weeks, and why does he choose this particular moment and this particular evening to play the fiddle so loudly? The cicadas are late this

year, the monsoon has been late. But soon the forest will be ringing with the sound of the cicadas—an orchestra constantly tuning up but never quite getting into tune—and the sound of the birds will be pushed into the background.

Outside the front door I found an elegant young praying mantis reclining on a leaf of the honeysuckle creeper. I say young because he hadn't grown to his full size, and was that very tender pale green which is the colour of a young mantis. They are light brown to begin with, like dry twigs, but as they grow older and the monsoon foliage becomes greener, they too change, and by mid-August they are dark green.

As though to make up for lost time, the monsoon rains are now here with a vengeance. It has been pouring all day, and already the roof is leaking. But nothing dampens Prem's spirits. He is still singing love songs in the kitchen.

Kailash, whom I have known for a couple of weeks, asks me for twenty-five rupees.

'What do you need it for?' I ask.

'It's for my Sanskrit teacher,' he says. 'I have failed in Sanskrit but if I give the teacher twenty-five rupees he'll alter my marks. You see, I've passed in all the other subjects, but if I fail in Sanskrit I'll fail the entire exam and remain a pre-Inter student for another year.'

I took a little time to digest this information and ponder on the pitfalls of the examination system.

'He must be failing a lot of boys,' I said. 'Twenty-five rupees each! Are there many others?'

'Some. But he dare not fail the good ones. They can ask for a recheck. It's the borderline cases like me who give him a chance to make money.'

This placed me in a quandary. Should I yield to the evils of the examination system and provide the money for pass-marks? Or should I adopt a high moral stance and allow the boy to fail?

Whatever the evils of the exam system, they are not the fault of the student. And either way he isn't going to turn into a great Sanskrit scholar. So why be a hypocrite? I gave him the money.

Kailash slogs in his uncle's orchard all morning, gets a midday meal (no breakfast), and hasn't any shoes. And yet his uncle, a member of one of Garhwal's well-known upper-caste families, is a wealthy man.

Kailash tells me he will return to his village once he knows his result. According to him his uncle is such a miser that at mealtimes he pauses before each mouthful, wondering: 'Ought I to eat it? Or should I keep it for tomorrow?'

I am visited by another kind of student, a small girl from one of the private schools. Her mother has brought her to me for my autograph.

'She studies your book in Class 6,' I was informed.

'And what book is that?' I asked the little girl.

'Tom Sawyer,' she replied promptly. So I signed for Mark Twain. When a small storeroom collapsed during the last heavy rains, I was forced to rescue a couple of old packing cases that had been left there for three or four years—since my arrival here, in fact. The contents were well soaked and most of it had to be thrown away—old manuscripts that had been obliterated, negatives that had got stuck together, gramophone records that had taken on strange shapes (dear 'Ink Spots', how will I ever listen to you again?*)... Unlike most writers, I have no compunction about throwing away work that hasn't quite come off, and I am sure there are a few critics who would prefer that I throw away the lot! Sentimental rubbish, no doubt. Well, we can't please everyone; and we can't preserve everything either. Time and the elements will take their toll.

But a couple of old diaries, kept in exercise books almost twenty years ago, had managed to survive the rain, and I put them out in the sun to dry, and then, almost unwillingly, started browsing through them. It was instructive, and sometimes a little disconcerting, to discover the sort of person I had been in my twenties. In some ways, no different from what I am today. In other ways, radically different. A diary is a useful tool for self-examination, particularly if both diary and diarist are still around after some years.

One particular entry caught my eye, and I reproduce it here without any alteration, because it represented my credo as a young writer, and it set me wondering if I had lived up to my own expectations. (Nobody else had any expectations of me!)

The entry was made on 19 January 1958, when I was living on my own in Dehradun:

The things I do best are those things I do on my own, alone, of my

own accord, without the advice or approval of others. Once I start doing what other people tell me to do, both my character and creativity take a dip. It is when I strike out on my own that I succeed best.

There was a time when I was much younger and poorer than I am now. I had been over a year in Jersey, in the Channel Islands; I was unhappy, and the atmosphere in which I was writing was one of discouragement and disapproval. And that was why I wrote so well—because I was defiant! That was why I finished the only book I have finished so far. I had to prove to myself that I could do it.

One night I was walking alone along the beach. There was a strong wind blowing, dashing the salt spray in my face, and the sea was crashing against the St Helier rocks. I told myself: I will go to London; I will take up a job; I will finish my book; I will find a publisher; I will save money and I will return to India, because I can be happier there than here.

And that was just what I did.

I had guts then.

What's more, I had an end in view.

The writing itself is not enough for me. Success and money are not enough. I had a little of both recently,^{*} but they did not help me to do anything wonderful. I must have something to write for, just as I must have something to live for. And that's something I have yet to find.

There was more in that vein, but I give this excerpt as an example of a young man's determination to be a writer in what were then adverse circumstances. Thirty-five years later, I'm still trying.

27 June

The rains have heralded the arrival of some seasonal visitors—a leopard; and several thousand leeches.

Yesterday afternoon the leopard lifted a dog from near the servants' quarters below the school. In the evening it attacked one of Bijju's cows but fled at the approach of Bijju's mother, who came screaming imprecations.

As for the leeches, I shall soon get used to a little bloodletting every day. Bijju's mother sat down in the shrubbery to relieve herself, and later

discovered two fat black leeches feeding on her fair round bottom. I told her she could use one of the spare bathrooms downstairs. But she prefers the wide open spaces.

Other new arrivals are the scarlet minivets (the females are yellow), flitting silently among the leaves like brilliant jewels. No matter how leafy the trees, these brightly coloured birds cannot conceal themselves, although, by remaining absolutely silent, they sometimes contrive to go unnoticed. Along come a pair of drongos, unnecessarily aggressive, chasing the minivets away.

A tree creeper moves rapidly up the trunk of the oak tree, snapping up insects all the way. Now that the rains are here, there is no dearth of food for the insectivorous birds.

In spite of there being water in several places, the whistling thrush still comes to my pool. He, at least, is a permanent resident.

Kailash has a round, cheerful face, only slightly marred by a swivel eye. His hair comes down over his forehead, hiding a deep scar. He is short, but quite compact and energetic. He chatters a good deal but in a general sort of way, and a response isn't obligatory.

It's quite possible that he will go away as soon as he gets his exam results. He's fed up with being the Cinderella of his uncle's house. He tells of how his miserly uncle went to see a rather permissive film, and was very shocked and wanted to walk out, but couldn't bear the thought of losing his ticket money; so he sat through the film with his eyes closed.

Sir E departed for Dehra with his large retinue of servants and their dependants, all of whom would have done justice to an eighteenth-century nabob. 'I am at the mercy of my servants,' he told me the other day.

But he had placed himself at their mercy long ago, by setting himself up as a country squire surrounded by 'faithful retainers'—all of whom received generous salaries but did little or no work. If he sold his white elephant of a farm, he'd be quite comfortable with one servant.

'I'll probably come up in September, after the rains,' he said. 'If I live that long... I'm just living from day to day.'

'So am I,' I told him. 'It's the best way to live.'

A couple of days passed before Kailash came to see me. I was beginning to wonder if he'd come again. Apparently the teacher had at first proved

elusive; but the deed was done, and Kailash passed with the marks he needed. Ironically, his uncle was so impressed that he is now urging the boy to remain with him and complete the Intermediate exam.

‘I must write a story about your uncle,’ I remark.

‘Don’t give him a story’, says Kailash. ‘A short note will do.’

Now that Prem is preoccupied with his wife, and the house is at the mercy of uninvited visitors, I stay out most of the time, and these days Kailash is my only companion. Yesterday we took Camel’s Back Road, past the cemetery. He chatters away, and I can listen if I want to, or think of other things if I don’t want to listen; apparently it makes no difference to him. He is a cheerful soul, with an infectious laugh. He walks with a slight swagger, or roll. He says he doesn’t mind staying here now that he has me for a friend; that he can put up with two sour uncles as long as he knows I’m around. I suspect he’s quite capable of pulling a fast one on his uncle; but all the same, I find myself liking him.

Moody. And when I’m moody I’m bad.

Prem says: ‘It is easier to please God than it is to please you.’

‘But God is easily pleased,’ I respond. ‘God makes absolutely no demands on us. We just imagine them.’

The eyes.

Prem’s eyes have great gentleness in them.

His wife’s eyes are round and mischievous and suggestive...

Suggestive enough to invite the attention of a mischievous or malignant spirit.

At about two in the morning I am awakened by Prem’s shouts, muffled by rain. Shouting back that I am on my way, for it is obviously an emergency, I leap out of bed, grab an umbrella, dash outside and then down the stairs to his room. His wife is sobbing in bed. Whatever had possessed her has now gone away, and the crying is due more to Prem’s ministrations—he exorcizes the ghost by thumping her on the head—than to the ‘possession’ itself. But there is no doubt that she is subject to hallucinatory or subconscious actions. It is not simply a hysterical fit. She walks in her sleep, moves restlessly from door to window, holds conversations with an invisible presence, and resists all efforts to bring her back to reality. When she comes out of the trance, she is quite normal.

This sort of thing is apparently quite common in the hills, where people believe it to be a ghost taking temporary possession of a human mind. It's happened to Prem's wife before, and it also happens to her brother, so it seems to run in families. It never happens to Prem, who deeply resents the interruption to his sleep.

I calm the girl and then make them bring their bedding upstairs. I give her a sleeping tablet and she is soon fast asleep.

During a lull in the rain, I hear a most hideous sound coming from the forest—a maniacal shrieking, followed by a mournful hooting. But Prem and his wife sleep through it all. The rain starts again, and the shrieking stops. Perhaps it's a hyena. Perhaps something else.

A morning of bright sunshine, and the whistling thrush welcomes it with a burst of song. Where do the birds shelter when it rains? How does that frail butterfly survive the battering of strong winds and heavy raindrops? How do the snakes manage in their flooded holes?

I saw a bright green snake sunning itself on some rocks; no doubt waiting for its hole to dry out.

In my vagrant days, ten to fifteen years ago (long before the hippies made vagrancy a commonplace), I was a great frequenter of tea shops, those dingy little shacks with a table and three chairs, a grimy tea kettle, and a cracked gramophone. Tea shops haven't changed much, and once again I find myself lingering in them, sometimes in company with Kailash, who, although he doesn't eat much, drinks a lot of tea.

One can sit all day in a tea shop and watch the world go by. Amazing the number of people who actually do this! And not all of them unemployed. The tea shop near the clock tower is ideal for this purpose. It is a busy part of the bazaar but the tea shop, though small, is gloomy within, and one can loll about unseen, observing everyone who passes by a few feet away in the sunlit (or rain-spattered) street. The tea itself is indifferent, the buns are stale, the boiled eggs have been peppered too liberally. Kailash is unusually quiet; there is no one else in the shop. People who would stop me in the road pass by without glancing into the murky interior. This is the ideal place; not as noble as my window opening into the trees, but familiar, reminiscent of days gone by in Dehra, when cares sat lightly upon me simply because I did not care at all. And now perhaps I have begun to care too much.

I gave Bijju a cake. He licked all the icing off it, only then did he eat the

rest.

It was a dark windy corner in Landour bazaar, but I always found the old man there, hunched up over the charcoal fire on which he roasted his peanuts. He'd been there for as long as I could remember, and he could be seen at almost any hour of the day or night. Summer or winter, he stayed close to his fire.

He was probably quite tall, but we never saw him standing up. One judged his height from his long, loose limbs. He was very thin, and the high cheekbones added to the tautness of his tightly stretched skin.

His peanuts were always fresh, crisp and hot. They were popular with the small boys who had a few paise to spend on their way to and from school, and with the patrons of the cinemas, many of whom made straight for the windy corner during intervals or when the show was over. On cold winter evenings, or misty monsoon days, there was always a demand for the old man's peanuts.

No one knew his name. No one had ever thought of asking him for it. One just took him for granted. He was as fixed a landmark as the clock tower or the old cherry tree that grew crookedly from the hillside. The tree was always being lopped; the clock often stopped. The peanut vendor seemed less perishable than the tree, more dependable than the clock.

He had no family, but in a way all the world was his family, because he was in continuous contact with people. And yet he was a remote sort of being; always polite, even to children, but never familiar. There is a distinction to be made between aloneness and loneliness. The peanut vendor was seldom alone; but he must have been lonely.

Summer nights he rolled himself up in a thin blanket and slept on the ground, beside the dying embers of his fire. During the winter, he waited until the last show was over, before retiring to the rickshaw-coolies' shed where there was some protection from the biting wind.

Did he enjoy being alive? I wonder now. He was not a joyful person; but then, neither was he miserable. I should think he was a genuine stoic, one of those who do not attach overmuch importance to themselves, who are emotionally uninvolved, content with their limitations, their dark corners. I wanted to get to know the old man better, to sound him out on the immense questions involved in roasting peanuts all his life; but it's too late now. The last time I visited the bazaar the dark corner was deserted; the old man had

vanished; the coolies had carried him down to the cremation ground.

‘He died in his sleep,’ said the tea-shop owner. ‘He was very old.’

Very old. Sufficient reason to die.

But that corner is very empty, very dark, and whenever I pass it I am haunted by visions of the old peanut vendor, troubled by the questions I failed to ask; and I wonder if he was really as indifferent to life as he appeared to be.

Prem brought his wife some of her favourite mangoes. This afternoon he took her into my room so that she could listen to the radio. They both fell asleep at opposite ends of the bed; are still asleep as I write this in the next room, at my window. If I curled up a little, I could fall asleep here on the window seat. Nothing would induce me to disturb those innocents; they look far too blissful in their slumbers.

Kailash and I are caught in a storm and it’s by far the worst storm of the year. To make matters worse, there is absolutely no shelter for a mile along the main road from the town. It was fierce, lashing rain, quite cold, whipping along on the wind from all angles. The road was soon a torrent of muddy water, as earth and stones came rushing down the hillsides. Our one umbrella was useless and was very nearly blown away. The cardboard carton in which we were carrying vegetables was soon reduced to pulp. We broke into a run, although we could hardly see our way. There were blinding flashes of lightning—is an umbrella a good or a bad conductor of electricity? Kailash sees humour in these situations and was in peals of laughter all the way home, even when we slid into a ditch.

He takes my hand and holds it between his hands. He is happy. He has got his self-confidence back, and can now deal with his uncles and Sanskrit teachers.

In the morning I work on a story. There is a dove cooing in the garden. Now it is very quiet, the only sound is the distant tapping of a woodpecker. The trees are muffled in ferns and creepers. It is mid-monsoon.

Kailash, his hair falling in an untidy mop across his forehead, drags me out of the house and over the wet green grass on the hillside. I protest that I do not like leeches, so we make for the high rocks. He laughs, talks, chuckles, and when he grins his large front teeth make him look like a 1940s’ Mickey Rooney. When he looks sullen (this happens when he talks about his uncle), he looks Brando-ish. He has the gift of being able to convey his

effervescence to me. Am I, at thirty-eight, too old to be gambolling about on the hill slopes like a young colt? (Am I, sobering thought, going to be a character of enforced youthfulness like the man on the boat in *Death in Venice*? Well, better that than the Gissing hero of *New Grub Street* who's old at forty.) If I am fit enough to gambol, then I must gambol. If I can still climb a tree, then I must climb trees, instead of just watching them from my window. I was in such high spirits yesterday that I kept playing the clown, and I haven't done this in years. To walk in the rain was fun, and to get wet was fun, and to fall down was fun, and to get hurt was fun.

'Will it last?' asks Kailash.

'This feeling of love between us?'

'*This* won't last. Not in this way. But if something *like* it lasts, we should be happy.'

Prem is happy, laughing, giggling all the time. Sometimes it is a little annoying for me, because he is obviously unaware of what is happening around him—such as the fact that part of the roof blew away in the storm—but I am a good Taoist, I say nothing, I wait for the right moment! Besides, it's a crime to interfere with anyone's happiness.

Prem notices the roof is missing and scolds his wife for seeing too many pictures. 'She's seen ten pictures in two months. More than she'd seen in her whole life, before coming here.' She pulls a face. Says Prem: 'My grandfather will be here any day to take her home.'

'Then she can see pictures with your grandfather,' I venture. 'While we repair the roof.'

'I wouldn't go anywhere with that old man,' she says.

'Don't speak like that of my grandfather. Do you want a beating? Look at Binya'—we all look at Binya, who is perched very prettily on the wall—'she hasn't seen more than two pictures in her life!'

'I'll take her to the pictures,' I offer.

Binya gives me a radiant smile. She'd love to go to the pictures, but her mother won't allow it.

Prem relents and takes his wife to the pictures.

Binya's mother has a bad attack of hiccups. Serves her right, for stealing my walnuts and not letting me take Binya to the pictures.

In the evening I find Prem teaching his wife the alphabet, using the

kitchen door as a blackboard. It is covered with chalk marks. Love is teaching your wife to read and write!



These entries were made in 1973, twenty years ago.

The following year I did not keep a journal, but these are some of the things that happened:

Sir E had a stroke and, like a stranded whale, finally heaved his last breath. According to his wishes, he was cremated on his farm near Dehra.

To Prem and Chandra was born a son, Rakesh, who immediately stole my heart—and gave me many a sleepless night, for as a baby he cried lustily.

Kailash went into the army and disappeared from my life, as well as from his uncle's.

Bijju and Binya were to remain a part of the hillside for several years.

*This story was called 'The Blue Umbrella'.

*Not Nelson's song originally, but he sang it better than anyone else.

*This was before the advent of audiotapes.

*When *The Room on the Roof* was published (1956).

Voting at Barlowganj

I AM STANDING under the deodars, waiting for a taxi. Devilal, one of the candidates in the civic election, is offering free rides to all his supporters, to ensure that they get to the polls in time. I have assured him that I prefer walking but he does not believe me; he fears that I will settle down with a bottle of beer rather than walk the two miles to the Barlowganj polling station to cast my vote. He has gone to the expense of engaging a taxi for the day just to make certain of lingerers like me. He assures me that he is not using unfair means—most of the other candidates are doing the same thing.

It is a cloudy day, promising rain, so I decide I will wait for the taxi. It has been plying since 6 a.m., and now it is ten o'clock. It will continue plying up and down the hill till 4 p.m. and by that time it will have cost Devilal over a hundred rupees.

Here it comes. The driver—like most of our taxi drivers, a Sikh—sees me standing at the gate, screeches to a sudden stop, and opens the door. I am about to get in when I notice that the windscreen carries a sticker displaying the Congress symbol of the cow and calf. Devilal is an Independent, and has adopted a cock bird as his symbol.

‘Is this Devilal’s taxi?’ I ask.

‘No, it’s the Congress taxi,’ says the driver.

‘I’m sorry,’ I say. ‘I don’t know the Congress candidate.’

‘That’s all right,’ he says agreeably; he isn’t a local man and has no interest in the outcome of the election. ‘Devilal’s taxi will be along any minute now.’

He moves off, looking for the Congress voters on whose behalf he has been engaged. I am glad that the candidates have had to adopt different symbols; it has saved me the embarrassment of turning up in a Congress taxi, only to vote for an Independent. But the real reason for using symbols is to

help illiterate voters know whom they are voting for when it comes to putting their papers in the ballot box. All through the hill station's mini-election campaign, posters have been displaying candidates' symbols—a car, a radio, a cock bird, a tiger, a lamp—and the narrow, winding roads resound to the cries of children who are paid to shout, 'Vote for the Radio!' or 'Vote for the Cock!'

Presently my taxi arrives. It is already full, having picked up others on the way, and I have to squeeze in at the back with a stout lalain and her bony husband, the local ration-shop owner. Sitting up front, near the driver, is Vinod, a poor, ragged, quite happy-go-lucky youth, who contrives to turn up wherever I happen to be, and frequently involves himself in my activities. He gives me a namaste and a wide grin.

'What are you doing here?' I ask him.

'Same as you, Bond sahib. Voting. Maybe Devilal will give me a job if he wins.'

'But you already have a job. I thought you were the games-boy at the school.'

'That was last month, Bond sahib.'

'They kicked you out?'

'They asked me to leave.'

The taxi gathers speed as it moves smoothly down the winding hill road. The driver is in a hurry; the more trips he makes, the more money he collects. We swerve round sharp corners, and every time the lalain's chubby hands, covered with heavy bangles and rings, clutch at me for support. She and her husband are voting for Devilal because they belong to the same caste; Vinod is voting for him in the hope of getting a job; I am voting for him because I like the man. I find him simple, courteous and ready to listen to complaints about drains, street lighting and wrongly assessed taxes. He even tries to do something about these things. He is a tall, cadaverous man, with paan-stained teeth; no Nixon, Heath or Indira Gandhi; but he knows that Barlowganj folk care little for appearances.

Barlowganj is a small ward (one of four in the hill station of Mussoorie); it has about 1,000 voters. An election campaign has, therefore, to be conducted on a person-to-person basis. There is no point in haranguing a crowd at a street corner; it would be a very small crowd. The only way to canvass support is to visit each voter's house and plead one's cause

personally. This means making a lot of promises with a perfectly straight face.

The bazaar and village of Barlowganj crouch in a vale on the way down the mountain to Dehra. The houses on either side of the road are nearly all English-looking, most of them built before the turn of the century. The bazaar is Indian, charming and quite prosperous: tailors sit cross-legged before their sewing machines, turning out blazers and tight trousers for the well-to-do students who attend the many public schools that still thrive here; halwais—potbellied sweet vendors—spend all day sitting on their haunches in front of giant frying pans; and coolies carry huge loads of timber or cement or grain up the steep hill paths.

Who was Barlow, and how did the village get his name? A search through old guides and gazetteers has given me no clue. Perhaps he was a revenue superintendent or a surveyor, who came striding up from the plains in the 1830s to build a hunting lodge in this pleasantly wooded vale. That was how most hill stations began. The police station, the little Church of the Resurrection, and the ruined brewery were among the earliest buildings in Barlowganj.

The brewery is a mound of rubble, but the road that came into existence to serve the needs of the old Crown Brewery is the one that now serves our taxi. Buckle and Co.'s 'Bullock Train' was the chief means of transport in the old days. Mr Bohle, one of the pioneers of brewing in India, started the 'Old Brewery' at Mussoorie in 1830. Two years later he got into trouble with the authorities for supplying beer to soldiers without permission; he had to move elsewhere.

But the great days of the brewery business really began in 1876, when everyone suddenly acclaimed a much-improved brew. The source was traced to Vat 42 in Whymper's Crown Brewery (the one whose ruins we are now passing), and the beer was retasted and retested until the diminishing level of the barrel revealed the perfectly brewed remains of a soldier who had been reported missing some months previously. He had evidently fallen into the vat and been drowned and, unknown to himself, had given the Barlowganj beer trade a real fillip. Apocryphal though this story may sound, I have it on the authority of the owner of the now defunct *Mafasalite Press* who, in a short account of Mussoorie, wrote that 'meat was thereafter recognized as the missing component and was scrupulously added till more modern, and less

cannibalistic, means were discovered to satiate the froth-blower’.

Recently, confirmation came from an old India hand now living in London. He wrote to me reminiscing of early days in the hill station and had this to say:

Uncle Georgie Forster was working for the Crown Brewery when a coolie fell in. Coolies were employed to remove scum etc. from the vats. They walked along planks suspended over the vats. Poor devil must have slipped and fallen in. Uncle often told us about the incident and there was no doubt that the beer tasted very good.

What with soldiers and coolies falling into the vats with seeming regularity, one wonders whether there may have been more to these accidents than met the eye. I have a nagging suspicion that Whymper and Buckle may have been the Burke and Hare of Mussoorie’s beer industry.

But no beer is made in Mussoorie today, and Devilal probably regrets the passing of the breweries as much as I do. Only the walls of the breweries remain, and these are several feet thick. The roofs and girders must have been removed for use in other buildings. Moss and sorrel grow in the old walls, and wildcats live in dark corners protected from rain and wind.

We have taken the sharpest curves and steepest gradients, and now our taxi moves smoothly along a fairly level road which might pass for a country lane in England were it not for the clumps of bamboo on either side.

A mist has come up the valley to settle over Barlowganj, and out of the mist looms an imposing mansion, Sikander Hall, which is still owned and occupied by the Skinners, descendants of Colonel James Skinner who raised a body of Irregular Horse for the Marathas. This was absorbed by the East India Company’s forces in 1803. The cavalry regiment is still known as Skinner’s Horse, but of course it is a tank regiment now. Skinner’s troops called him ‘Sikander’ (a corruption of both Skinner and Alexander), and that is the name his property bears. The Skinners who live here now have, quite sensibly, gone in for keeping pigs and poultry.

The next house belongs to the Raja of K but he is unable to maintain it on his diminishing privy purse, and it has been rented out as an ashram for members of a saffron-robed sect who would rather meditate in the hills than in the plains. There was a time when it was only the sahibs and rajas who

could afford to spend the entire 'season' in Mussoorie. The new rich are the industrialists and maharishis. The coolies and rickshaw pullers are no better off than when I was a boy in Mussoorie. They still carry or pull the same heavy loads, for the same pittance, and seldom attain the age of forty. Only their clientele has changed.

One more gate, and here is Colonel Powell in his khaki bush shirt and trousers, a uniform that never varies with the seasons. He is an old shikari; once wrote a book called *The Call of the Tiger*. He is too old for hunting now, but likes to yarn with me when we meet on the road. His wife has gone home to England, but he does not want to leave India.

'It's the mountains,' he was telling me the other day. 'Once the mountains are in your blood, there is no escape. You have to come back again and again. I don't think I'd like to die anywhere else.'

Today there is no time to stop and chat. The taxi driver, with a vigorous blowing of his horn, takes the car round the last bend, and then through the village and narrow bazaar of Barlowganj, stopping about a hundred yards from the polling stations.

There is a festive air about Barlowganj today, I have never seen so many people in the bazaar. Bunting, in the form of rival posters and leaflets, is strung across the street. The tea shops are doing a roaring trade. There is much last-minute canvassing, and I have to run the gamut of various candidates and their agents. For the first time I learn the names of some of the candidates. In all, seven men are competing for this seat.

A schoolboy, smartly dressed and speaking English, is the first to accost me. He says: 'Don't vote for Devilal, sir. He's a big crook. Vote for Jatinder! See, sir, that's his symbol—the bow and arrow.'

'I shall certainly think about the bow and arrow,' I tell him politely.

Another agent, a man, approaches, and says, 'I hope you are going to vote for the Congress candidate.'

'I don't know anything about him,' I say.

'That doesn't matter. It's the party you are voting for. Don't forget it's Mrs Gandhi's party.'

Meanwhile, one of Devilal's lieutenants has been keeping a close watch on both Vinod and me, to make sure that we are not seduced by rival propaganda. I give the man a reassuring smile and stride purposefully

towards the polling station, which has been set up in the municipal schoolhouse. Policemen stand at the entrance, to make sure that no one approaches the voters once they have entered the precincts.

I join the patient queue of voters. Everyone is in good humour, and there is no breaking of the line; these are not film stars we have come to see. Vinod is in another line, and grins proudly at me across the passageway. This is the one day in his life on which he has been made to feel really important. And he is. In a small constituency like Barlowganj, every vote counts.

Most of my fellow voters are poor people. Local issues mean something to them, affect their daily living. The more affluent can buy their way out of trouble, can pay for small conveniences; few of them bother to come to the polls. But for the 'common man'—the shopkeeper, clerk, teacher, domestic servant, milkman, mule driver—this is a big day. The man he is voting for has promised him something, and the voter means to take the successful candidate up on his promise. Not for another five years will the same fuss be made over the local cobblers, tailors and laundrymen. Their votes are indeed precious.

And now it is my turn to vote. I confirm my name, address and roll number. I am down on the list as 'Rusking Bound', but I let it pass: I might forfeit my right to vote if I raise any objection at this stage! A dab of marking-ink is placed on my forefinger—this is so that I do not come round a second time—and I am given a paper displaying the names and symbols of all the candidates. I am then directed to the privacy of a small booth, where I place the official rubber stamp against Devilal's name. This done, I fold the paper in four and slip it into the ballot box.

All has gone smoothly. Vinod is waiting for me outside. So is Devilal.

'Did you vote for me?' asks Devilal.

It is my eyes that he is looking at, not my lips, when I reply in the affirmative. He is a shrewd man, with many years' experience in seeing through bluff. He is pleased with my reply, beams at me, and directs me to the waiting taxi.

Vinod and I get in together, and soon we are on the road again, being driven swiftly homewards up the winding hill road.

Vinod is looking pleased with himself; rather smug, in fact. 'You did vote for Devilal?' I ask him. 'The symbol of the cock bird?'

He shakes his head, keeping his eyes on the road. 'No, the cow,' he says.

‘You ass!’ I exclaim. ‘Devilal’s symbol was the cock, not the cow!’

‘I know,’ he says, ‘but I like the cow better.’*

I subside into silence. It is a good thing no one else in the taxi has been paying any attention to our conversation. It would be a pity to see Vinod turned out of Devilal’s taxi and made to walk the remaining mile to the top of the hill. After all, it will be another five years before he gets another free taxi ride.

*In spite of Vinod’s defection, Devilal won 1974

Sounds I Like to Hear

ALL NIGHT THE rain has been drumming on the corrugated tin roof. There has been no storm, no thunder, just the steady swish of a tropical downpour. It helps one to lie awake; at the same time, it doesn't keep one from sleeping.

It is a good sound to read by—the rain outside, the quiet within—and, although tin roofs are given to springing unaccountable leaks, there is in general a feeling of being untouched by, and yet in touch with, the rain.

Gentle rain on a tin roof is one of my favourite sounds. And early in the morning, when the rain has stopped, there are other sounds I like to hear—a crow shaking the raindrops from his feathers and cawing rather disconsolately; babblers and bulbuls bustling in and out of bushes and long grass in search of worms and insects; the sweet, ascending trill of the Himalayan whistling thrush; dogs rushing through damp undergrowth.

A cherry tree, bowed down by the heavy rain, suddenly rights itself, flinging pellets of water in my face.

Some of the best sounds are made by water. The water of a mountain stream, always in a hurry, bubbling over rocks and chattering, 'I'm late, I'm late!' like the White Rabbit, tumbling over itself in its anxiety to reach the bottom of the hill, the sound of the sea, especially when it is far away—or when you hear it by putting a seashell to your ear. The sound made by dry and thirsty earth, as it sucks at a sprinkling of water. Or the sound of a child drinking thirstily, the water running down his chin and throat.

Water gushing out of the pans of an old well outside a village while a camel moves silently round the well. Bullock-cart wheels creaking over rough country roads. The clip-clop of a pony carriage, and the tinkle of its bell, and the singsong call of its driver...

Bells in the hills. A school bell ringing, and children's voices drifting through an open window. A temple bell, heard faintly from across the valley.

Heavy silver ankle bells on the feet of sturdy hill women. Sheep bells heard high up on the mountainside.

Do falling petals make a sound? Just the tiniest and softest of sounds, like the drift of falling snow. Of course big flowers, like dahlias, drop their petals with a very definite flop. These are show-offs, like the hawk moth who comes flapping into the rooms at night instead of emulating the butterfly dipping lazily on the afternoon breeze.

One must return to the birds for favourite sounds, and the birds of the plains differ from the birds of the hills. On a cold winter morning in the plains of northern India, if you walk some way into the jungle you will hear the familiar call of the black partridge: '*Bhagwan teri qudrat*' it seems to cry, which means: 'Oh God! Great is thy might.'

The cry rises from the bushes in all directions; but an hour later not a bird is to be seen or heard and the jungle is so very still that the silence seems to shout at you.

There are sounds that come from a distance, beautiful because they are far away, voices on the wind—they 'walketh upon the wings of the wind'. The cries of fishermen out on the river. Drums beating rhythmically in a distant village. The croaking of frogs from the rainwater pond behind the house. I mean frogs at a distance. A frog croaking beneath one's window is as welcome as a motor horn.

But some people like motor horns. I know a taxi driver who never misses an opportunity to use his horn. It was made to his own specifications, and it gives out a resonant bugle call. He never tires of using it. Cyclists and pedestrians always scatter at his approach. Other cars veer off the road. He is proud of his horn. He loves its strident sound—which only goes to show that some men's sounds are other men's noises!

Homely sounds, though we don't often think about them, are the ones we miss most when they are gone. A kettle on the boil. A door that creaks on its hinges. Old sofa springs. Familiar voices lighting up the dark. Ducks quacking in the rain.

And so we return to the rain, with which my favourite sounds began.

I have sat out in the open at night, after a shower of rain when the whole air is murmuring and tinkling with the voices of crickets and grasshoppers and little frogs. There is one melodious sound, a sweet repeated trill, which I have never been able to trace to its source. Perhaps it is a little tree frog. Or it

may be a small green cricket. I shall never know.

I am not sure that I really want to know. In an age when a scientific and rational explanation has been given for almost everything we see and touch and hear, it is good to be left with one small mystery, a mystery sweet and satisfying and entirely my own.

LISTEN!

Listen to the night wind in the trees,
Listen to the summer grass singing;
Listen to the time that's tripping by,
And the dawn dew falling.
Listen to the moon as it climbs the sky,
Listen to the pebbles humming;
Listen to the mist in the trembling leaves,
And the silence calling.

Bhabiji's House

(My neighbours in Rajouri Garden back in the 1960s were the Kamal family. This entry from my journal, which I wrote on one of my later visits, describes a typical day in that household).

AT FIRST LIGHT there is a tremendous burst of birdsong from the guava tree in the little garden. Over a hundred sparrows wake up all at once and give tongue to whatever it is that sparrows have to say to each other at five o'clock on a foggy winter's morning in Delhi.

In the small house, people sleep on; that is, everyone except Bhabiji—Granny—the head of the lively Punjabi middle-class family with whom I nearly always stay when I am in Delhi.

She coughs, stirs, groans, grumbles and gets out of bed. The fire has to be lit, and food prepared for two of her sons to take to work. There is a daughter-in-law, Shobha, to help her; but the girl is not very bright at getting up in the morning. Actually, it is this way: Bhabiji wants to show up her daughter-in-law; so, no matter how hard Shobha tries to be up first, Bhabiji forestalls her. The old lady does not sleep well, anyway; her eyes are open long before the first sparrow chirps, and as soon as she sees her daughter-in-law stirring, she scrambles out of bed and hurries to the kitchen. This gives her the opportunity to say: 'What good is a daughter-in-law when I have to get up to prepare her husband's food?'

The truth is that Bhabiji does not like anyone else preparing her sons' food. She looks no older than when I first saw her ten years ago. She still has complete control over a large family and, with tremendous confidence and enthusiasm, presides over the lives of three sons, a daughter, two daughters-in-law and fourteen grandchildren. This is a joint family (there are not many left in a big city like Delhi), in which the sons and their families all live together as one unit under their mother's benevolent (and sometimes slightly

malevolent) autocracy. Even when her husband was alive, Bhabiji dominated the household.

The eldest son, Shiv, has a separate kitchen, but his wife and children participate in all the family celebrations and quarrels. It is a small miracle how everyone (including myself when I visit) manages to fit into the house; and a stranger might be forgiven for wondering where everyone sleeps, for no beds are visible during the day. That is because the beds—light wooden frames with rough string across—are brought in only at night, and are taken out first thing in the morning and kept in the garden shed.

As Bhabiji lights the kitchen fire, the household begins to stir, and Shobha joins her mother-in-law in the kitchen. As a guest I am privileged and may get up last. But my bed soon becomes an island battered by waves of scurrying, shouting children, eager to bathe, dress, eat and find their school books. Before I can get up, someone brings me a tumbler of hot sweet tea. It is a brass tumbler and burns my fingers; I have yet to learn how to hold one properly. Punjabis like their tea with lots of milk and sugar—so much so that I often wonder why they bother to add any tea.

Ten years ago, ‘bed tea’ was unheard of in Bhabiji’s house. Then, the first time I came to stay, Kamal, the youngest son, told Bhabiji: ‘My friend is Angrez. He must have tea in bed.’ He forgot to mention that I usually took my morning cup at seven; they gave it to me at five. I gulped it down and went to sleep again. Then, slowly, others in the household began indulging in morning cups of tea. Now everyone, including the older children, has ‘bed tea’. They bless my English forebears for instituting the custom; I bless the Punjabis for perpetuating it.

Breakfast is by rota, in the kitchen. It is a tiny room and accommodates only four adults at a time. The children have eaten first; but the smallest children, Shobha’s toddlers, keep coming in and climbing over us. Says Bhabiji of the youngest and most mischievous: ‘He lives only because God keeps a special eye on him.’

Kamal, his elder brother Arun and I sit cross-legged and barefooted on the floor while Bhabiji serves us hot parathas stuffed with potatoes and onions, along with omelettes, an excellent dish. Arun then goes to work on his scooter, while Kamal catches a bus for the city, where he attends an art college. After they have gone, Bhabiji and Shobha have their breakfast.

By nine o’clock everyone who is still in the house is busy doing

something. Shobha is washing clothes. Bhabiji has settled down on a cot with a huge pile of spinach, which she methodically cleans and chops up. Madhu, her fourteen-year-old granddaughter, who attends school only in the afternoons, is washing down the sitting-room floor. Madhu's mother is a teacher in a primary school in Delhi, and earns a pittance of ₹150 a month. Her husband went to England ten years ago, and never returned; he does not send any money home.

Madhu is made attractive by the gravity of her countenance. She is always thoughtful, reflective; seldom speaks, smiles rarely (but looks very pretty when she does). I wonder what she thinks about as she scrubs floors, prepares meals with Bhabiji, washes dishes and even finds a few hard-pressed moments for her school work. She is the Cinderella of the house. Not that she has to put up with anything like a cruel stepmother. Madhu is Bhabiji's favourite. She has made herself so useful that she is above all reproach. Apart from that, there is a certain measure of aloofness about her—she does not get involved in domestic squabbles—and this is foreign to a household in which everyone has something to say for himself or herself. Her two young brothers are constantly being reprimanded; but no one says anything to Madhu. Only yesterday morning, when clothes were being washed and Madhu was scrubbing the floor, the following dialogue took place.

Madhu's mother (picking up a school book left in the courtyard): 'Where's that boy Popat? See how careless he is with his books! Popat! He's run off. Just wait till he gets back. I'll give him a good beating.'

Vinod's mother: 'It's not Popat's book. It's Vinod's. Where's Vinod?'

Vinod (grumpily): 'It's Madhu's book.'

Silence for a minute or two. Madhu continues scrubbing the floor; she does not bother to look up. Vinod picks up the book and takes it indoors. The women return to their chores.

Manju, daughter of Shiv and sister of Vinod, is averse to housework and, as a result, is always being scolded—by her parents, grandmother, uncles and aunts.

Now, she is engaged in the unwelcome chore of sweeping the front yard. She does this with a sulky look, ignoring my cheerful remarks. I have been sitting under the guava tree, but Manju soon sweeps me away from this spot. She creates a drifting cloud of dust, and seems satisfied only when the dust settles on the clothes that have just been hung up to dry. Manju is a sensuous

creature and, like most sensuous people, is lazy by nature. She does not like sweeping because the boy next door can see her at it, and she wants to appear before him in a more glamorous light. Her first action every morning is to turn to the cinema advertisements in the newspaper. Bombay's movie moguls cater for girls like Manju who long to be tragic heroines. Life is so very dull for middle-class teenagers in Delhi that it is only natural that they should lean so heavily on escapist entertainment. Every residential area has a cinema. But there is not a single bookshop in this particular suburb, although it has a population of over 20,000 literate people. Few children read books; but they are adept at swotting up examination 'guides'; and students of, say, Hardy or Dickens read the guides and not the novels.

Bhabiji is now grinding onions and chillies in a mortar. Her eyes are watering but she is in a good mood. Shobha sits quietly in the kitchen. A little while ago she was complaining to me of a backache. I am the only one who lends a sympathetic ear to complaints of aches and pains. But since last night, my sympathies have been under severe strain. When I got into bed at about ten o'clock, I found the sheets wet. Apparently Shobha had put her baby to sleep in my bed during the afternoon.

While the housework is still in progress, cousin Kishore arrives. He is an itinerant musician who makes a living by arranging performances at marriages. He visits Bhabiji's house frequently and at odd hours, often a little tipsy, always brimming over with goodwill and grandiose plans for the future. It was once his ambition to be a film producer, and some years back he lost a lot of Bhabiji's money in producing a film that was never completed. He still talks of finishing it.

'Brother,' he says, taking me into his confidence for the hundredth time, 'do you know anyone who has a movie camera?'

'No,' I say, knowing only too well how these admissions can lead me into a morass of complicated manoeuvres. But Kishore is not easily put off, especially when he has been fortified with country liquor.

'But you *knew* someone with a movie camera?' he asks.

'That was long ago.'

'How long ago?' (I have got him going now.)

'About five years back.'

'Only five years? Find him, find him!'

‘It’s no use. He doesn’t have the movie camera any more. He sold it.’

‘Sold it!’ Kishore looks at me as though I have done him an injury. ‘But why didn’t you buy it? All we need is a movie camera, and our fortune is made. I will produce the film, I will direct it, I will write the music. Two in one, Charlie Chaplin and Raj Kapoor. Why didn’t you buy the camera?’

‘Because I didn’t have the money.’

‘But we could have borrowed the money.’

‘If you are in a position to borrow money, you can go out and buy another movie camera.’

‘We could have borrowed the camera. Do you know anyone else who has one?’

‘Not a soul.’ I am firm this time; I will not be led into another maze.

‘Very sad, very sad,’ mutters Kishore. And with a dejected, hangdog expression designed to make me feel that I am responsible for all his failures, he moves off.

Bhabiji had expressed some annoyance at his arrival, but he softens her up by leaving behind an invitation to a marriage party this evening. No one in the house knows the bride’s or bridegroom’s family, but that does not matter; knowing one of the musicians is just as good. Almost everyone will go.

While Bhabiji, Shobha and Madhu are preparing lunch, Bhabiji engages in one of her favourite subjects of conversation, Kamal’s marriage, which she hopes she will be able to arrange in the near future. She freely acknowledges that she made grave blunders in selecting wives for her other sons—this is meant to be heard by Shobha—and promises not to repeat her mistakes. According to Bhabiji, Kamal’s bride should be both educated and domesticated; and of course she must be fair.

‘What if he likes a dark girl?’ I ask teasingly.

Bhabiji looks horrified. ‘He cannot marry a dark girl,’ she declares.

‘But dark girls are beautiful,’ I tell her.

‘Impossible!’

‘Do you want him to marry a European girl?’

‘No foreigners! I know them, they’ll take my son away. He shall have a good Punjabi girl, with a complexion the colour of wheat.’

Noon. The shadows shift and cross the road. I sit beneath the guava tree

and watch the women at work. They will not let me do anything, but they like talking to me and they love to hear my broken Punjabi. Sparrows flit about at their feet, snapping up the grain that runs away from their busy fingers. A crow looks speculatively at the empty kitchen, sidles towards the open door; but Bhabiji has only to glance up and the experienced crow flies away. He knows he will not be able to make off with anything from this house.

One by one the children come home, demanding food. Now it is Madhu's turn to go to school. Her younger brother Popat, an intelligent but undersized boy of thirteen, appears in the doorway and asks for lunch.

'Be off!' says Bhabiji. 'It isn't ready yet.'

Actually the food is ready and only the chapattis remain to be made. Shobha will attend to them. Bhabiji lies down on her cot in the sun, complaining of a pain in her back and ringing noises in her ears.

'I'll press your back,' says Popat. He has been out of Bhabiji's favour lately, and is looking for an opportunity to be rehabilitated.

Barefooted he stands on Bhabiji's back and treads her weary flesh and bones with a gentle walking-in-one-spot movement. Bhabiji grunts with relief. Every day she has new pains in new places. Her age, and the daily business of feeding the family and running everyone's affairs, are beginning to tell on her. But she would sooner die than give up her position of dominance in the house. Her working sons still hand over their pay to her, and she dispenses the money as she sees fit.

The pummelling she gets from Popat puts her in a better mood, and she holds forth on another favourite subject, the respective merits of various dowries. Shiv's wife (according to Bhabiji) brought nothing with her but a string cot; Kishore's wife brought only a sharp and clever tongue; Shobha brought a wonderful steel cupboard, fully expecting that it would do all the housework for her.

This last observation upsets Shobha, and a little later I find her under the guava tree, weeping profusely. I give her the comforting words she obviously expects; but it is her husband Arun who will have to bear the brunt of her outraged feelings when he comes home this evening. He is rather nervous of his wife. Last night he wanted to eat out, at a restaurant, but did not want to be accused of wasting money; so he stuffed fifteen rupees into my pocket and asked me to invite both him and Shobha to dinner, which I did.

We had a good dinner. Such unexpected hospitality on my part has further

improved my standing with Shobha. Now, in spite of other chores, she sees that I get cups of tea and coffee at odd hours of the day.

Bhabiji knows Arun is soft with his wife, and taunts him about it. She was saying this morning that whenever there is any work to be done Shobha retires to bed with a headache (partly true). She says even Manju does more housework (not true). Bhabiji has certain talents as an actress, and does a good take-off of Shobha sulking and grumbling at having too much to do.

While Bhabiji talks, Popat sneaks off and goes for a ride on the bicycle. It is a very old bicycle and is constantly undergoing repairs. 'The soul has gone out of it,' says Vinod philosophically and makes his way on to the roof, where he keeps a store of pornographic literature. Up there, he cannot be seen and cannot be remembered, and so avoids being sent out on errands.

One of the boys is bathing at the hand-pump. Manju, who should have gone to school with Madhu, is stretched out on a cot, complaining of fever. But she will be up in time to attend the marriage party...

Towards evening, as the birds return to roost in the guava tree, their chatter is challenged by the tumult of people in the house getting ready for the marriage party.

Manju presses her tight pyjamas but neglects to darn them. She wears a loose-fitting, diaphanous shirt. She keeps flitting in and out of the front room so that I can admire the way she glitters. Shobha has used too much powder and lipstick in an effort to look like the femme fatale which she indubitably is not. Shiv's more conservative wife floats around in loose, old-fashioned pyjamas. Bhabiji is sober and austere in a white sari. Madhu looks neat. The men wear their suits.

Popat is holding up a mirror for his Uncle Kishore, who is combing his long hair. (Kishore kept his hair long, like a court musician at the time of Akbar, before the hippies had been heard of.) He is nodding benevolently, having fortified himself from a bottle labelled 'Som Ras' ('Nectar of the Gods'), obtained cheaply from an illicit still.

Kishore: 'Don't shake the mirror, boy!'

Popat: 'Uncle, it's your head that's shaking.'

Shobha is happy. She loves going out, especially to marriages, and she always takes her two small boys with her, although they invariably spoil the carpets.

Only Kamal, Popat and I remain behind. I have had more than my share of marriage parties.

The house is strangely quiet. It does not seem so small now, with only three people left in it. The kitchen has been locked (Bhabiji will not leave it open while Popat is still in the house), so we visit the dhaba, the wayside restaurant near the main road, and this time I pay the bill with my own money. We have kababs and chicken curry.

Yesterday Kamal and I took our lunch on the grass of the Buddha Jayanti Gardens (Buddha's Birthday Gardens). There was no college for Kamal, as the majority of Delhi's students had hijacked a number of corporation buses and headed for the Pakistan High Commission, with every intention of levelling it to the ground if possible, as a protest against the hijacking of an Indian plane from Srinagar to Lahore. The students were met by the Delhi police in full strength, and a pitched battle took place, in which stones from the students and tear gas shells from the police were the favoured missiles. There were two shells fired every minute, according to a newspaper report. And this went on all day. A number of students and policemen were injured, but by some miracle no one was killed. The police held their ground, and the Pakistan High Commission remained inviolate. But the Australian High Commission, situated to the rear of the student brigade, received most of the tear gas shells, and had to close down for the day.

Kamal and I attended the siege for about an hour, before retiring to the Gardens with our ham sandwiches. A couple of friendly squirrels came up to investigate, and were soon taking bread from our hands. We could hear the chanting of the students in the distance. I lay back on the grass and opened my copy of *Barchester Towers*. Whenever life in Delhi, or in Bhabiji's house (or anywhere, for that matter), becomes too tumultuous, I turn to Trollope. Nothing could be further removed from the turmoil of our times than an English cathedral town in the nineteenth century. But I think Jane Austen would have appreciated life in Bhabiji's house.

By ten o'clock, everyone is back from the marriage. (They had gone for the feast, and not for the ceremonies, which continue into the early hours of the morning.) Shobha is full of praise for the bridegroom's good looks and fair complexion. She describes him as being 'gorachitta'—very white! She does not have a high opinion of the bride.

Shiv, in a happy and reflective mood, extols the qualities of his own wife,

referring to her as The Barrel. He tells us how, shortly after their marriage, she had threatened to throw a brick at the next-door girl. This little incident remains fresh in Shiv's mind, after eighteen years of marriage.

He says: 'When the neighbours came and complained, I told them, "It is quite possible that my wife will throw a brick at your daughter. She is in the habit of throwing bricks." The neighbours held their peace.'

I think Shiv is rather proud of his wife's militancy when it comes to taking on neighbours; recently she vanquished the woman next door (a formidable Sikh lady) after a verbal battle that lasted three hours. But in arguments or quarrels with Bhabiji, Shiv's wife always loses, because Shiv takes his mother's side. Arun, on the other hand, is afraid of both wife and mother, and simply makes himself scarce when a quarrel develops. Or he tells his mother she is right, and then, to placate Shobha, takes her to the pictures.

Kishore turns up just as everyone is about to go to bed. Bhabiji is annoyed at first, because he has been drinking too much; but when he produces a bunch of cinema tickets, she is mollified and asks him to stay the night. Not even Bhabiji likes missing a new picture.

Kishore is urging me to write his life story.

'Your life would make a most interesting story,' I tell him. 'But it will be interesting only if I put in everything—your successes *and* your failures.'

'No, no, only successes,' exhorts Kishore. 'I want you to describe me as a popular music director.'

'But you have yet to become popular.'

'I will be popular if you write about me.'

Fortunately we are interrupted by the cots being brought in. Then Bhabiji and Shiv go into a huddle, discussing plans for building an extra room. After all, Kamal may be married soon.

One by one, the children get under their quilts. Popat starts massaging Bhabiji's back. She gives him her favourite blessing: 'God protect you and give you lots of children.' If God listens to all Bhabiji's prayers and blessings, there will never be a fall in the population.

The lights are off and Bhabiji settles down for the night. She is almost asleep when a small voice pipes up: 'Bhabiji, tell us a story.'

At first Bhabiji pretends not to hear; then, when the request is repeated,

she says: 'You'll keep Aunty Shobha awake, and then she'll have an excuse for getting up late in the morning.' But the children know Bhabiji's one great weakness, and they renew their demand.

'Your grandmother is tired,' says Arun. 'Let her sleep.'

But Bhabiji's eyes are open. Her mind is going back over the crowded years, and she remembers something very interesting that happened when her younger brother's wife's sister married the eldest son of her third cousin...

Before long, the children are asleep, and I am wondering if I will ever sleep, for Bhabiji's voice drones on, into the darker reaches of the night.

Break of the Monsoon

FROM DELHI I made occasional forays into nearby towns. Meerut was one of the towns I travelled to, and there, one evening, I saw the magic of the monsoon.

I was staying at a small hotel. There had been no rain for a month, but the atmosphere was humid, there were clouds overhead, dark clouds burgeoning with moisture. Thunder blossomed in the air.

The monsoon was going to break that day. I knew it; the birds knew it; the grass knew it. There was the smell of rain in the air. And the grass, the birds and I responded to this odour with the same sensuous longing.

A large drop of water hit the windowsill, darkening the thick dust on the woodwork. A faint breeze had sprung up, and again I felt the moisture, closer and warmer.

Then the rain approached like a dark curtain.

I could see it marching down the street, heavy and remorseless. It drummed on the corrugated tin roof and swept across the road and over the balcony of my room. I sat there without moving, letting the rain soak my sticky shirt and gritty hair.

Outside, the street rapidly emptied. The crowd dissolved in the rain. Then buses, cars and bullock carts ploughed through the suddenly rushing water. A group of small boys, gloriously naked, came romping along a side street, which was like a river in spate. A garland of marigolds, swept off the steps of a temple, came floating down the middle of the road.

The rain stopped as suddenly as it had begun. The day was dying, and the breeze remained cool and moist. In the brief twilight that followed, I was witness to the great yearly flight of insects into the cool brief freedom of the night.

Termites and white ants, which had been sleeping through the hot season,

emerged from their lairs. Out of every hole and crack, and from under the roots of trees, huge winged ants emerged, fluttering about heavily on this, the first and last flight of their lives. There was only one direction in which they could fly—towards the light, towards the street lights and the bright neon tube light above my balcony.

The light above the balcony attracted a massive, quivering swarm of clumsy termites, giving the impression of one thick, slowly revolving mass. A frog had found its way through the bathroom and came hopping across the balcony to pause beneath the light. All he had to do was gobble, as insects fell around him.

This was the hour of the geckos, the wall lizards. They had their reward for weeks of patient waiting. Plying their sticky pink tongues, they devoured insects as swiftly and methodically as children devour popcorn. For hours they crammed their stomachs, knowing that such a feast would not come their way again. Throughout the entire hot season the insect world had prepared for this flight out of darkness into light, and the phenomenon would not happen again for another year.

In hot upcountry towns in India it is good to have the first monsoon showers arrive at night, while you are sleeping on the veranda. You wake up to the scent of wet earth and fallen neem leaves, and find that a hot and stuffy bungalow has been converted into a cool, damp place. The swish of the banana fronds and the drumming of the rain on broad-leaved sal trees will soothe the most fevered brow.

During the rains the frogs have a perfect Country Music Festival. There are two sets of them, it seems, and they sing antiphonal chants all evening, each group letting the other take its turn in the fairest manner. No one sees or hears them during the hot weather, but the moment the monsoon breaks they swarm all over the place.

When night comes on, great moths fly past, and beetles of all shapes and sizes come whirring in at the open windows. Recently, when Prem closed my window to keep out these winged visitors, I remonstrated, saying that as a nature lover I would share my room with them. I'd forgotten that I am inclined to sleep with my mouth open. In the wee hours I woke up, spluttering and choking, to find that I had almost swallowed a large and somewhat unpleasant-tasting moth. I closed the window. Moths are lovely creatures, but a good night's sleep is even lovelier.

At night the fireflies light up their lamps, flashing messages to each other through the mango groves. Some nocturnal insects thrive mainly at the expense of humans. Sometimes one wakes up to find thirty or forty mosquitoes looking through the netting in a bloodthirsty manner. If you are sleeping out, you will need that mosquito netting.

The road outside is lined with fine babul trees, now covered with powdery little balls of yellow blossom, filling the air with a faint scent. After the first showers there is a great deal of water about, and for many miles the trees are standing in it. The common monsoon sights along an upcountry road are often picturesque—the wide plains, with great herds of smoke-coloured, delicate-limbed cattle being driven slowly home for the night, accompanied by troops of ungainly buffaloes and flocks of black long-tailed sheep. Then you come to a pond, where the buffaloes are indulging in a sensuous wallow, no part of them visible but the tips of their noses.

Within a few days of the first rain the air is full of dragonflies, crossing and recrossing, poised motionless for a moment, then darting away with that mingled grace and power which is unmatched among insects. Dragonflies are the swallows of the insect world; their prey is the mosquito, the gnat, the midge and the fly. These swarms, therefore, tell us that the moistened surface of the ground, with its mouldering leaves and sodden grass, has become one vast incubator teeming with every form of ephemeral life.

After the monotony of a fierce sun and a dusty landscape quivering in the dim distance, one welcomes these days of mild light, green earth, and purple hills coming nearer in the clear and transparent air.

And later on, when the monsoon begins to break up and the hills are dappled with light and shade, dark islands of cloud moving across the bright green sea, the effect on one's spirits is strangely exhilarating.

To See a Tiger

MR KISHORE DROVE me out to the forest rest house in his jeep, told me he'd be back in two days, and left me in the jungle. The caretaker of the rest house, a retired Indian army corporal, made me a cup of tea.

'You have come to see the animals, sir?'

'Yes,' I said, looking around the clearing in front of the house, where a few domestic fowls scrabbled in the dust. 'Will I have to go far?'

'This is the best place, sir,' said the caretaker. 'See, the river is just below.'

A stream of clear mountain water ran through a shady glade of sal and shisham trees about fifty yards from the house.

'The animals come at night,' said the caretaker. 'You can sit in the veranda, with a cup of tea, and watch them. You must be very quiet, of course.'

'Will I see a tiger?' I asked. 'I've come to see a tiger.'

'Perhaps the tiger will come, sir,' said the caretaker with a tolerant smile. 'He will do his best, I am sure.'

He made me a simple lunch of rice and lentils, flavoured with a mango pickle. I spent the afternoon with a book taken from the rest house bookshelf. The small library hadn't been touched for over twenty years, and I had to make my choice from Marie Corelli, P.C. Wren, and early Wodehouse. I plumped for a Wodehouse—*Love among the Chickens*. A peacock flaunted its tail feathers on the lawn, but I was not distracted. I had seen plenty of peacocks.

When it grew dark, I took up my position in the veranda, on an old cane chair. Bhag Singh, the caretaker, brought me dinner on a brass thali (tray), with two different vegetables in separate katoris (brass bowls). The chapattis

came in relays, brought hot from the kitchen by Bhag Singh's ten-year-old son. Then, sustained by more tea, sweet and milky, I began my vigil. It took an hour for Bhag Singh's family to settle down for the night in their outhouse. Their pi-dog stood outside, barking at me for half an hour, before he too fell asleep. The moon came up over the foothills, and the stream could be seen quite clearly.

And then a strange sound filled the night air. Not the roar of a tiger, nor the sawing of a leopard, but a rising crescendo of noise—*wurk, wurk, wurk*—issuing from the muddy banks near the stream. All the frogs in the jungle seemed to have gathered there that night. They must have been having a sort of an old boys' reunion, because everyone seemed to have something to say for himself. The speeches continued for about an hour. Then the meeting broke up, and silence returned to the forest.

A jackal slunk across the clearing. A puff of wind brushed through the trees. I was almost asleep when a cicada burst into violent music in a nearby tree. I started, and stared out at the silver, moon-green stream; but no animals came to drink that night.

The next evening Bhag Singh offered to sit up with me. He placed a charcoal burner on the veranda, and topped it with a large basin of tea.

'Whenever you feel sleepy, sir, I'll give you a glass of tea.'

Did we hear a panther—or was it someone sawing wood? The sounds are similar, in the distance. The frogs started up again. The old boys must have brought their wives along this time, because instead of speeches there was general conversation, exactly like the natter of a cocktail party.

By morning I had drunk over fifteen cups of tea. Out of respect for my grandfather, a pioneer tea planter in India, I did not complain. Bhag Singh made me an English breakfast—toast, fried eggs, and more tea.

The third night passed in much the same way, except that Bhag Singh's son stayed up with us and drank his quota of tea.

In the morning, Mr Kishore came for me in his jeep. 'Did you see anything?'

'A jackal,' I said.

'Never mind, you'll have better luck next time. Of course, the jungles aren't what they used to be...'

I said goodbye to Bhag Singh, and got into the jeep.

We had gone barely a hundred yards along the forest road when Mr Kishore brought the jeep to a sudden, jolting halt.

Right in the middle of the road, about thirty yards in front of us, stood a magnificent full-grown tiger.

The tiger didn't roar. He didn't even snarl. But he gave us what appeared to be a quick, disdainful glance, and then walked majestically across the road and into the jungle.

'What luck!' exclaimed Mr Kishore. 'You can't complain now, can you? You've seen your tiger!'

'Yes,' I said, 'three sleepless nights, and I've seen it—in broad daylight!'

'Never mind,' said Mr Kishore. 'If you're tired, I know just the thing for you—a nice cup of tea!'

I think it was Malcolm Muggeridge who said that the only real Englishmen left in the world were to be found in India.

In Grandfather's Garden

THOUGH THE HOUSE and grounds of our home in Dehra were Grandfather's domain—where he kept an odd assortment of pets—the magnificent old banyan tree was mine, chiefly because Grandfather, at the age of sixty-five, could no longer climb it. Grandmother used to tease him about this, and would speak of a certain Countess of Desmond, an Englishwoman who lived to the age of 117, and would have lived longer if she hadn't fallen while climbing an apple tree. The spreading branches of the banyan tree, which curved to the ground and took root again, forming a maze of arches, gave me endless pleasure. The tree was older than the house, older than Grandfather, as old as the town of Dehra, nestling in a valley at the foot of the Himalayas.

My first friend and familiar was a small grey squirrel. Arching his back and sniffing into the air, he seemed at first to resent my invasion of his privacy. But when he found that I did not arm myself with a catapult or air-gun, he became friendlier. And when I started leaving him pieces of cake and biscuit, he grew bolder, and finally became familiar enough to take food from my hands.

Before long he was delving into my pockets and helping himself to whatever he could find. He was a very young squirrel, and his friends and relatives probably thought him headstrong and foolish for trusting a human.

In the spring, when the banyan tree was full of small red figs, birds of all kinds would flock into its branches, the red-bottomed bulbul, cheerful and greedy; gossiping rosy-pastors; and parrots and crows, squabbling with each other all the time. During the fig season, the banyan tree was the noisiest place on the road.

Halfway up the tree I had built a small platform on which I would often spend the afternoons when it wasn't too hot. I could read there, propping myself up against the bole of the tree with the cushions taken from the

drawing room. *Treasure Island*, Huck Finn, the Mowgli stories, and detective novels made up my bag of very mixed reading.

When I didn't want to read, I could look down through the banyan leaves at the world below, at Grandmother hanging up or taking down the washing, at the cook quarrelling with a fruit vendor, or at Grandfather grumbling at the hardy Indian marigold, which insisted on springing up all over his very English garden. Usually nothing very exciting happened while I was in the banyan tree, but on one particular afternoon I had enough excitement to last me through the summer.

That was the time I saw a mongoose and a cobra fight to death in the garden, while I sat directly above them in the banyan tree.

It was an April afternoon. The warm breezes of approaching summer had sent everyone, including Grandfather, indoors. I was feeling drowsy myself and was wondering if I should go to the pond behind the house for a swim, when I saw a huge black cobra gliding out of a clump of cacti and making for some cooler part of the garden. At the same time a mongoose (whom I had often seen) emerged from the bushes and went straight for the cobra.

In a clearing beneath the tree, in bright sunshine, they came face to face.

The cobra knew only too well that the grey mongoose, three feet long, was a superb fighter, clever and aggressive. But the cobra was a skilful and experienced fighter, too. He could move swiftly and strike with the speed of light, and the sacs behind his long, sharp fangs were full of deadly venom.

It was to be a battle of champions.

Hissing defiance, his forked tongue darting in and out, the cobra raised three of his six feet off the ground, and spread his broad, spectacled hood. The mongoose bushed his tail. The long hair on his spine stood up (in the past, the very thickness of his hair had saved him from bites that would have been fatal to others).

Though the combatants were unaware of my presence in the banyan tree, they soon became aware of the arrival of two other spectators. One was a mynah, and the other a jungle crow (not the wily urban crow). They had seen these preparations for battle, and had settled on the cactus to watch the outcome. Had they been content only to watch, all would have been well with both of them.

The cobra stood on the defensive, swaying slowly from side to side, trying to mesmerize the mongoose into making a false move. The mongoose

knew the power of his opponent's glassy, twinkling eyes, and refused to meet them. Instead, he fixed his gaze at a point just below the cobra's hood, and opened the attack.

Moving forward quickly until he was just within the cobra's reach, he made a feint to one side. Immediately the cobra struck. His great hood came down so swiftly that I thought nothing could save the mongoose. But the little fellow jumped neatly to one side, and darted in as swiftly as the cobra, biting the snake on the back and darting away again out of reach.

The moment the cobra struck, the crow and the mynah hurled themselves at him, only to collide heavily in mid-air. Shrieking at each other, they returned to the cactus plant.

A few drops of blood glistened on the cobra's back.

The cobra struck again and missed. Again the mongoose sprang aside, jumped in and bit. Again the birds dived at the snake, bumped into each other instead, and returned shrieking to the safety of the cactus.

The third round followed the same course as the first but with one dramatic difference. The crow and the mynah, still determined to take part in the proceedings, dived at the cobra, but this time they missed each other as well as their mark. The mynah flew on and reached its perch, but the crow tried to pull up in mid-air and turn back. In the second that it took him to do this, the cobra whipped his head back and struck with great force, his snout thudding against the crow's body.

I saw the bird flung nearly twenty feet across the garden, where, after fluttering about for a while, it lay still. The mynah remained on the cactus plant, and when the snake and the mongoose returned to the fray, it very wisely refrained from interfering again!

The cobra was weakening, and the mongoose, walking fearlessly up to it, raised himself on his short legs, and with a lightning snap had the big snake by the snout. The cobra writhed and lashed about in a frightening manner, and even coiled itself about the mongoose, but all to no avail. The little fellow hung grimly on, until the snake had ceased to struggle. He then smeared along its quivering length, gripping it round the hood, and dragging it into the bushes.

The mynah dropped cautiously to the ground, hopped about, peered into the bushes from a safe distance, and then, with a shrill cry of congratulation, flew away.

When I had also made a cautious descent from the tree and returned to the house, I told Grandfather of the fight I had seen. He was pleased that the mongoose had won. He had encouraged it to live in the garden, to keep away the snakes, and fed it regularly with scraps from the kitchen. He had never tried taming it, because a wild mongoose was more useful than a domesticated one.

From the banyan tree I often saw the mongoose patrolling the four corners of the garden, and once I saw him with an egg in his mouth and knew he had been in the poultry house; but he hadn't harmed the birds, and I knew Grandmother would forgive him for stealing as long as he kept the snakes away.

The banyan tree was also the setting for what we were to call the Strange Case of the Grey Squirrel and the White Rat.

The white rat was Grandfather's—he had bought it from the bazaar for four annas—but I would often take it with me into the banyan tree, where it soon struck up a friendship with one of the squirrels. They would go off together on little excursions among the roots and branches of the old tree.

Then the squirrel started building a nest. At first she tried building it in my pockets, and when I went indoors and changed my clothes I would find straw and grass falling out. Then one day Grandmother's knitting was missing. We hunted for it everywhere but without success.

Next day I saw something glinting in the hole in the banyan tree and, going up to investigate, saw that it was the end of Grandmother's steel knitting needle. On looking further, I discovered that the hole was crammed with knitting. And amongst the wool were three baby squirrels—all of them white!

Grandfather had never seen white squirrels before, and we gazed at them in wonder. We were puzzled for some time, but when I mentioned the white rat's frequent visits to the tree, Grandfather told me that the rat must be the father. Rats and squirrels were related to each other, he said, and so it was quite possible for them to have offspring—in this case, white squirrels!

Man and Leopard

I FIRST SAW the leopard when I was crossing the small stream at the bottom of the hill.

The ravine was so deep that for most of the day it remained in shadow. This encouraged many birds and animals to emerge from cover during the daylight hours. Few people ever passed that way: only milkmen and charcoal burners from the surrounding villages. As a result, the ravine had become a little haven for wildlife, one of the few natural sanctuaries left near Mussoorie, a hill station in northern India.

Below my cottage was a forest of oak and maple and Himalayan rhododendron. A narrow path twisted its way down through the trees, over an open ridge where red sorrel grew wild, and then steeply down through a tangle of wild raspberries, creeping vines and slender bamboo. At the bottom of the hill the path led on to a grassy verge, surrounded by wild dog roses. (It is surprising how closely the flora of the lower Himalayas, between 5,000 and 8,000 feet, resembles that of the English countryside.)

The stream ran close by the verge, tumbling over smooth pebbles, over rocks worn yellow with age, on its way to the plains and to the little Song River and finally to the sacred Ganga.

When I first discovered the stream, it was early April and the wild roses were flowering—small white blossoms lying in clusters.

I walked down to the stream almost every day after two or three hours of writing. I had lived in cities too long and had returned to the hills to renew myself, both physically and mentally. Once you have lived with mountains for any length of time you belong to them, and must return again and again.

Nearly every morning, and sometimes during the day, I heard the cry of the barking deer. And in the evening, walking through the forest, I disturbed parties of pheasants. The birds went gliding down the ravine on open,

motionless wings. I saw pine martens and a handsome red fox, and I recognized the footprints of a bear.

As I had not come to take anything from the forest, the birds and animals soon grew accustomed to my presence; or possibly they recognized my footsteps. After some time, my approach did not disturb them.

The langurs in the oak and rhododendron trees, who would at first go leaping through the branches at my approach, now watched me with some curiosity as they munched the tender green shoots of the oak. The young ones scuffled and wrestled like boys while their parents groomed each other's coats, stretching themselves out on the sunlit hillside.

But one evening, as I passed, I heard them chattering in the trees, and I knew I was not the cause of their excitement. As I crossed the stream and began climbing the hill, the grunting and chattering increased, as though the langurs were trying to warn me of some hidden danger. A shower of pebbles came rattling down the steep hillside, and I looked up to see a sinewy, orange-gold leopard poised on a rock about twenty feet above me.

He was not looking towards me but had his head thrust attentively forward, in the direction of the ravine. Yet he must have sensed my presence, because he slowly turned his head and looked down at me.

He seemed a little puzzled at my presence there; and when, to give myself courage, I clapped my hands sharply, the leopard sprang away into the thickets, making absolutely no sound as he melted into the shadows.

I had disturbed the animal in his quest for food. But a little after I heard the quickening cry of a barking deer as it fled through the forest. The hunt was still on.

The leopard, like other members of the cat family, is nearing extinction in India, and I was surprised to find one so close to Mussoorie. Probably the deforestation that had been taking place in the surrounding hills had driven the deer into this green valley; and the leopard, naturally, had followed.

It was some weeks before I saw the leopard again, although I was often made aware of its presence. A dry, rasping cough sometimes gave it away. At times I felt almost certain that I was being followed.

Once, when I was late getting home, and the brief twilight gave way to a dark moonless night, I was startled by a family of porcupines running about in a clearing. I looked around nervously and saw two bright eyes staring at me from a thicket. I stood still, my heart banging away against my ribs. Then

the eyes danced away and I realized that they were only fireflies.

In May and June, when the hills were brown and dry, it was always cool and green near the stream, where ferns and maidenhair and long grasses continued to thrive.

Downstream, I found a small pool where I could bathe, and a cave with water dripping from the roof, the water spangled gold and silver in the shafts of sunlight that pushed through the slits in the cave roof.

‘He maketh me to lie down in green pastures; he leadeth me beside the still waters.’ Perhaps David had discovered a similar paradise when he wrote those words; perhaps I, too, would write good words. The hill station’s summer visitors had not discovered this haven of wild and green things. I was beginning to feel that the place belonged to me, that dominion was mine.

The stream had at least one other regular visitor, a spotted forktail, and though it did not fly away at my approach, it became restless if I stayed too long, and then she would move from boulder to boulder uttering a long complaining cry.

I spent an afternoon trying to discover the bird’s nest, which I was certain contained young ones, because I had seen the forktail carrying grubs in her bill. The problem was that when the bird flew upstream, I had difficulty in following her rapidly enough as the rocks were sharp and slippery.

Eventually I decorated myself with bracken fronds and, after slowly making my way upstream, hid myself in the hollow stump of a tree at a spot where the forktail often disappeared. I had no intention of robbing the bird. I was simply curious to see its home.

By crouching down, I was able to command a view of a small stretch of the stream and the side of the ravine; but I had done little to deceive the forktail, who continued to object strongly to my presence so near her home.

I summoned up my reserves of patience and sat perfectly still for about ten minutes. The forktail quietened down. Out of sight, out of mind. But where had she gone? Probably into the walls of the ravine where, I felt sure, she was guarding her nest.

I decided to take her by surprise and stood up suddenly, in time to see not the forktail on her doorstep but the leopard bounding away with a grunt of surprise! Two urgent springs, and he had crossed the stream and plunged into the forest.

I was as astonished as the leopard, and forgot all about the forktail and her nest. Had the leopard been following me again? I decided against this possibility. Only man-eaters follow humans and, as far as I knew, there had never been a man-eater in the vicinity of Mussoorie.

During the monsoon the stream became a rushing torrent; bushes and small trees were swept away, and the friendly murmur of the water became a threatening boom. I did not visit the place too often as there were leeches in the long grass.

One day I found the remains of a barking deer, which had only been partly eaten. I wondered why the leopard had not hidden the rest of his meal, and decided that it must have been disturbed while eating.

Then, climbing the hill, I met a party of hunters resting beneath the oaks. They asked me if I had seen a leopard. I said I had not. They said they knew there was a leopard in the forest.

Leopard skins, they told me, were selling in Delhi at over a thousand rupees each. Of course there was a ban on the export of skins, but they gave me to understand that there were ways and means... I thanked them for their information and walked on, feeling uneasy and disturbed.

The hunters had seen the carcass of the deer, and they had seen the leopard's pug marks, and they kept coming to the forest. Almost every evening I heard their guns banging away; for they were ready to fire at almost anything.

'There's a leopard about,' they always told me. 'You should carry a gun.'

'I don't have one,' I said.

There were fewer birds to be seen, and even the langurs had moved on. The red fox did not show itself; and the pine martens, who had become quite bold, now dashed into hiding at my approach. The smell of one human is like the smell of any other.

And then the rains were over and it was October. I could lie in the sun, on sweet-smelling grass, and gaze up through a pattern of oak leaves into a blinding blue heaven. And I would praise God for leaves and grass and the smell of things—the smell of mint and bruised clover—and the touch of things—the touch of grass and air and sky, the touch of the sky's blueness.

I thought no more of the men. My attitude towards them was similar to that of the denizens of the forest. These were men, unpredictable, and to be

avoided if possible.

On the other side of the ravine rose Pari Tibba, Hill of the Fairies; a bleak, scrub-covered hill where no one lived.

It was said that in the previous century Englishmen had tried building their houses on the hill, but the area had always attracted lightning, due to either the hill's location or due to its mineral deposits; after several houses had been struck by lightning, the settlers had moved on to the next hill, where the town now stands.

To the hillmen it is Pari Tibba, haunted by the spirits of a pair of ill-fated lovers who perished there in a storm; to others it is known as Burnt Hill, because of its scarred and stunted trees.

One day, after crossing the stream, I climbed Pari Tibba—a stiff undertaking, because there was no path to the top and I had to scramble up a precipitous rock face with the help of rocks and roots that were apt to come loose in my groping hands.

But at the top was a plateau with a few pine trees, their upper branches catching the wind and humming softly. There I found the ruins of what must have been the houses of the first settlers—just a few piles of rubble, now overgrown with weeds, sorrel, dandelions and nettles.

As I walked through the roofless ruins, I was struck by the silence that surrounded me, the absence of birds and animals, the sense of complete desolation.

The silence was so absolute that it seemed to be ringing in my ears. But there was something else of which I was becoming increasingly aware: the strong feline odour of one of the cat family. I paused and looked about. I was alone. There was no movement of dry leaf or loose stone.

The ruins were for the most part open to the sky. Their rotting rafters had collapsed, jamming together to form a low passage like the entrance to a mine; and this dark cavern seemed to lead down into the ground. The smell was stronger when I approached this spot, so I stopped again and waited there, wondering if I had discovered the lair of the leopard, wondering if the animal was now at rest after a night's hunt.

Perhaps he was crouching there in the dark, watching me, recognizing me, knowing me as the man who walked alone in the forest without a weapon.

I like to think that he was there, that he knew me, and that he acknowledged my visit in the friendliest way: by ignoring me altogether.

Perhaps I had made him confident—too confident, too careless, too trusting of the human in his midst. I did not venture any further; I was not out of my mind. I did not seek physical contact, or even another glimpse of that beautiful sinewy body, springing from rock to rock. It was his trust I wanted, and I think he gave it to me.

But did the leopard, trusting one man, make the mistake of bestowing his trust on others? Did I, by casting out all fear—my own fear, and the leopard's protective fear—leave him defenceless?

Because the next day, coming up the path from the stream, shouting and beating drums, were the hunters. They had a long bamboo pole across their shoulders; and slung from the pole, feet up, head down, was the lifeless body of the leopard, shot in the neck and in the head.

‘We told you there was a leopard!’ they shouted, in great good humour. ‘Isn’t he a fine specimen?’

‘Yes,’ I said. ‘He was a beautiful leopard.’

I walked home through the silent forest. It was very silent, almost as though the birds and animals knew that their trust had been violated.

I remembered the lines of a poem by D.H. Lawrence; and, as I climbed the steep and lonely path to my home, the words beat out their rhythm in my mind: ‘There was room in the world for a mountain lion and me.’

1980s AND ONWARDS:
IVY COTTAGE

Landour Bazaar

IN MOST NORTH Indian bazaars, there is a clock tower. And like most clocks in clock towers, this one works in fits and starts: listless in summer, sluggish during the monsoon, stopping altogether when it snows in January. Almost every year the tall brick structure gets a coat of paint. It was pink last year. Now it's a livid purple.

From the clock tower at one end to the mule sheds at the other, this old Mussoorie bazaar is a mile long. The tall, shaky three-storey buildings cling to the mountainside, shutting out the sunlight. They are even shakier now that heavy trucks have started rumbling down the narrow street, originally made for nothing heavier than a rickshaw. The street is narrow and damp, retaining all the bazaar smells—sweetmeats frying, smoke from wood or charcoal fires, the sweat and urine of mules, petrol fumes, all these mingle with the smell of mist and old buildings and distant pines.

The bazaar sprang up about 150 years ago to serve the needs of British soldiers who were sent to the Landour convalescent depot to recover from sickness or wounds. The old military hospital, built in 1827, now houses the Defence Institute of Work Study.* One old resident of the bazaar, a ninety-year-old tailor, can remember the time, in the early years of the century, when the Redcoats marched through the small bazaar on their way to the cantonment church. And they always carried their rifles into church, remembering how many had been surprised in churches during the 1857 uprising.

Today, the Landour bazaar serves the local population, Mussoorie itself being more geared to the needs and interest of tourists. There are a number of silversmiths in Landour. They fashion silver nose-rings, earrings, bracelets and anklets, which are bought by the women from the surrounding Jaunpuri villages. One silversmith had a chest full of old silver rupees. These rupees

are sometimes hung on thin silver chains and worn as pendants. I have often seen women in Garhwal wearing pendants or necklaces of rupees embossed with the profiles of Queen Victoria or King Edward VII.

At the other extreme there are the kabari shops, where you can pick up almost everything—a tape recorder discarded by a Woodstock student, or a piece of furniture from Grandmother's time in the hill station. Old clothes, Victorian bric-a-brac, and bits of modern gadgetry vie for your attention.

The old clothes are often more reliable than the new. Last winter I bought a new pullover marked 'Made in Nepal' from a Tibetan pavement vendor. I was wearing it on the way home when it began to rain. By the time I reached my cottage, the pullover had shrunk inches and I had some difficulty getting out of it! It was now just the right size for Bijju, the milkman's twelve-year-old son, and I gave it to the boy. But it continued to shrink at every wash, and it is now being worn by Teju, Bijju's younger brother, who is eight.

At the dark windy corner in the bazaar, one always found an old man hunched up over his charcoal fire, roasting peanuts. He'd been there for as long as I could remember, and he could be seen at almost any hour of the day or night, in all weathers.

He was probably quite tall, but I never saw him standing up. One judged his height from his long, loose limbs. He was very thin, probably tubercular, and the high cheekbones added to the tautness of his tightly stretched skin.

His peanuts were always fresh, crisp and hot. They were popular with small boys, who had a few coins to spend on their way to and from school. On cold winter evenings, there was always a demand for peanuts from people of all ages.

No one seemed to know the old man's name. No one had ever thought of asking. One just took his presence for granted. He was as fixed a landmark as the clock tower or the old cherry tree that grew crookedly from the hillside. He seemed less perishable than the tree, more dependable than the clock. He had no family, but in a way all the world was his family because he was in continuous contact with people. And yet he was a remote sort of being; always polite, even to children, but never familiar. He was seldom alone, but he must have been lonely.

Summer nights he rolled himself up in a thin blanket and slept on the ground beside the dying embers of his fire. During winter he waited until the last cinema show was over, before retiring to the rickshaw-coolies' shelter

where there was protection from the freezing wind.

Did he enjoy being alive? I often wondered. He was not a joyful person; but then neither was he miserable. Perhaps he was one of those who do not attach overmuch importance to themselves, who are emotionally uninvolved in the life around them, content with their limitations, their dark corners; people on whom cares rest lightly, simply because they do not care at all.

I wanted to get to know the old man better, to sound him out on the immense questions involved in roasting peanuts all one's life; but it's too late now. He died last summer.

That corner remained very empty, very dark, and every time I passed it, I was haunted by visions of the old peanut vendor, troubled by the questions I did not ask; and I wondered if he was really as indifferent to life as he appeared to be.

Then, a few weeks ago, there was a new occupant of the corner, a new seller of peanuts. No relative of the old man, but a boy of thirteen or fourteen. The human personality can impose its own nature on its surroundings. In the old man's time it seemed a dark, gloomy corner. Now it's lit up by sunshine—a sunny personality, smiling, chattering. Old age gives way to youth; and I'm glad I won't be alive when the new peanut vendor grows old. One shouldn't see too many people grow old.

Leaving the main bazaar behind, I walk some way down the Mussoorie–Tehri road, a fine road to walk on, in spite of the dust from an occasional bus or jeep. From Mussoorie to Chamba, a distance of some thirty-five miles, the road seldom descends below 7,000 feet, and there is a continual vista of the snow ranges to the north and valleys and rivers to the south. Dhanaulti is one of the lovelier spots, and the Garhwal Mandal Vikas Nigam has a rest house here, where one can spend an idyllic weekend. Some years ago I walked all the way to Chamba, spending the night at Kaddukhal, from where a short climb takes one to the Surkhanda Devi temple.

Leaving the Tehri road, one can also trek down to the little Aglar river and then up to Nag Tibba, 9,000 feet, which has good oak forests and animals ranging from barking deer to Himalayan bear; but this is an arduous trek and you must be prepared to spend the night in the open or seek the hospitality of a village.

On this particular day I reach Suakholi and rest in a tea shop, a loose stone structure with a tin roof held down by stones. It serves the bus

passengers, mule drivers, milkmen and others who use this road.

I find a couple of mules tethered to a pine tree. The mule drivers, handsome men in tattered clothes, sit on a bench in the shade of the tree, drinking tea from brass tumblers. The shopkeeper, a man of indeterminate age—the cold dry winds from the mountain passes having crinkled his face like a walnut—greet me enthusiastically, as he always does. He even produces a chair, which looks a survivor from one of Wilson's rest houses, and may even be a Sheraton. Fortunately the Mussoorie kabaris do not know about it or they'd have snapped it up long ago. In any case, the stuffing has come out of the seat. The shopkeeper apologizes for its condition: 'The rats were nesting in it.' And then, to reassure me: 'But they have gone now.'

I would just as soon be on the bench with the Jaunpuri mule drivers, but I do not wish to offend Mela Ram, the tea-shop owner; so I take his chair into the shade and lower myself into it.

'How long have you kept this shop?'

'Oh, ten, fifteen years, I do not remember.' He hasn't bothered to count the years. Why should he? Outside the towns in the isolation of the hills, life is simply a matter of yesterday, today and tomorrow. And not always tomorrow.

Unlike Mela Ram, the mule drivers have somewhere to go and something to deliver—sacks of potatoes! From Jaunpur to Jaunsar, the potato is probably the crop best suited to these stony, terraced fields. They have to deliver their potatoes in the Landour bazaar and return to their village before nightfall; and soon they lead their pack animals away, along the dusty road to Mussoorie.

'Tea or lassi?' Mela Ram offers me a choice, and I choose the curd preparation, which is sharp, sour and very refreshing. The wind sighs gently in the upper branches of the pine trees, and I relax in my Sheraton chair like some eighteenth-century nawab who has brought his own furniture into the wilderness. I can see why Wilson did not want to return to the plains when he came this way in the 1850s. Instead he went further and higher into the mountains and made his home among the people of the Bhagirathi valley.

Having wandered some way down the Tehri road, it is quite late by the time I return to the Landour bazaar. Lights still twinkle on the hills, but shop fronts are shuttered and the little bazaar is silent. The people living on either side of the narrow street can hear my footsteps, and I hear their casual

remarks, music, a burst of laughter.

Through a gap in the rows of buildings I can see Pari Tibba outlined in the moonlight. A greenish phosphorescent glow appears to move here and there about the hillside. This is the 'fairy light' that gives the hill its name Pari Tibba, Fairy Hill. I have no explanation for it, and I don't know anyone else who has been able to explain it satisfactorily; but often from my window I see this greenish light zigzagging about the hill.

A three-quarter moon is up, and the tin roofs of the bazaar, drenched with dew, glisten in the moonlight. Although the street is unlit, I need no torch. I can see every step of the way. I can even read the headlines on the discarded newspaper lying in the gutter.

Although I am alone on the road, I am aware of the life, pulsating around me. It is a cold night, doors and windows are shut; but through the many clinks, narrow fingers of light reach out into the night. Who could still be up? A shopkeeper going through his accounts, a college student preparing for his exams, someone coughing and groaning in the dark.

Three stray dogs are romping in the middle of the road. It is their road now, and they abandon themselves to a wild chase, almost knocking me down.

A jackal slinks across the road, looking to the right and left—he knows his road-drill—to make sure the dogs have gone. A field rat wriggles through a hole in a rotting plank on its nightly foray among sacks of grain and pulses.

Yes, this is an old bazaar. The bakers, tailors, silversmiths and wholesale merchants are the grandsons of those who followed the mad sahibs to this hilltop in the thirties and forties of the last century. Most of them are plainsmen, quite prosperous, even though many of their houses are crooked and shaky.

Although the shopkeepers and tradesmen are fairly prosperous, the hill people—those who come from the surrounding Tehri and Jaunpur villages—are usually poor. Their small holdings and rocky fields do not provide them with much of a living, and men and boys have to often come into the hill station or go down to the cities in search of a livelihood. They pull rickshaws, or work in hotels and restaurants. Most of them have somewhere to stay.

But as I pass along the deserted street under the shadow of the clock tower, I find a boy huddled in a recess, a thin shawl wrapped around his shoulders. He is wide awake and shivering.

I pass by, my head down, my thoughts already on the warmth of my small cottage only a mile away. And then I stop. It is almost as though the bright moonlight has stopped me, holding my shadow in thrall.

If I am not for myself,
Who will be for me?
And if I am not for others,
What am I?
And if not now, when?

The words of an ancient sage beat upon my mind. I walk back to the shadows where the boy crouches. He does not say anything, but he looks up at me, puzzled and apprehensive. All the warnings of well-wishers crowd in upon me—stories of crime by night, of assault and robber, ‘ill met by moonlight’.

But this is not northern Ireland or Lebanon or the streets of New York. This is Landour in the Garhwal Himalayas. And the boy is no criminal. I can tell from his features that he comes from the hills beyond Tehri. He has come here looking for work and has yet to find any.

‘Have you somewhere to stay?’ I ask.

He shakes his head; but something about my tone of voice has given him confidence, because now there is a glimmer of hope, a friendly appeal in his eyes.

I have committed myself. I cannot pass on. A shelter for the night—that’s the very least one human should be able to expect from another.

‘If you can walk some way,’ I offer, ‘I can give you a bed and blanket.’

He gets up immediately, a thin boy, wearing only a shirt and part of an old tracksuit. He follows me without any hesitation. I cannot now betray his trust. Nor can I fail to trust him.

*The Defence Institute of Work Study has been renamed the Institute of Technologic Management.

Ganga Descends

THERE HAS ALWAYS been a mild sort of controversy as to whether the true Ganga (in its upper reaches) is the Alaknanda or the Bhagirathi. Of course the two rivers meet at Deoprayag and then both are Ganga. But there are some who assert that geographically the Alaknanda is the true Ganga, while others say that tradition should be the criterion, and traditionally the Bhagirathi is the Ganga.

I put the question to my friend Dr Sudhakar Misra, from whom words of wisdom sometimes flow; and true to form, he answered: 'The Alaknanda is Ganga, but the Bhagirathi is Ganga-ji.'

One sees what he means. The Bhagirathi is beautiful, almost caressingly so, and people have responded to it with love and respect, ever since Lord Shiva released the waters of the goddess from his locks and she sped plainswards in the tracks of Prince Bhagirath's chariot.

He held the river on his head,
And kept her wandering, where,
Dense as Himalayas' woods were spread,
The tangles of his hair.

Revered by Hindus, and loved by all, the Goddess Ganga weaves her spell over all who come to her. Moreover, she issues from the very heart of the Himalayas. Visiting Gangotri in 1820, the writer and traveller Baillie Fraser noted: 'We are now in the centre of the Himalayas, the loftiest and perhaps the most rugged range of mountains in the world.'

Perhaps it is his realization that one is at the very centre and heart of things that gives one an almost primeval sense of belonging to these mountains, and to this river valley in particular. For me, and for many who

have been in the mountains, the Bhagirathi is the most beautiful of the four main river valleys of Garhwal. It will remain so provided we do not pollute its waters and strip it of its virgin forests.

The Bhagirathi seems to have everything—a gentle disposition, deep glens and forests, the ultravision of an open valley graced with tiers of cultivation leading up by degrees to the peaks and glaciers as its head.

From some twenty miles above Tehri, as far as Bhatwari, a distance of fifty-five miles along the valley, there are extensive forests of pine. It covers the mountains on both sides of the rivers and its affluents, filling the ravines and plateaus up to a height of about 5,000 feet. Above Bhatwari, forests of box, yew and cypress commence, and if we leave the valley and take the roads to Nachiketa Tal or Dodi Tal—little lakes at around 9,000 feet above sea level—we pass through dense forests of oak and chestnut. From Gangnani to Gangotri, the deodar is the principal tree. The *Sp. excelsia* pine also extends eight miles up the valley above Gangotri, and birch is found in patches to within half a mile of the glacier.

On the right bank of the river, above Sukni, the forest is nearly pure deodar, but on the left bank, with a northern aspect, there is a mixture of silver fir, spruce, and birch. The valley of the Jadganga is also full of deodar, and towards its head the valuable pencil cedar is found. The only other area of Garhwal where the deodar is equally extensive is the Jaunsar Bawar tract to the west.

It was the valuable timber of the deodar that attracted the adventurer Frederic ‘Pahari’ Wilson to the valley in the 1850s. He leased the forests from the Raja of Tehri in 1859 for a period of five years. In that short span of time he made a fortune.

The old forest rest houses at Dharasu, Bhatwari and Harsil were all built by Wilson as staging posts, for the only roads were narrow tracks linking one village to another. Wilson married a local girl, Gulabi, from the village of Mukhba, and the portraits of the Wilsons (early examples of the photographer’s art) still hang in these sturdy little bungalows. At any rate, I found their pictures at Bhatwari. Harsil is now out of bounds to civilians, and I believe part of the old house was destroyed in a fire a few years ago. This sturdy building withstood the earthquake which devastated the area in 1991.

Amongst other things, Wilson introduced the apple into this area, ‘Wilson apples’—large, red and juicy—sold to travellers and pilgrims on their way to

Gangotri. This fascinating man also acquired an encyclopaedic knowledge of the wildlife of the region, and his articles, which appeared in *Indian Sporting Life* in the 1860s, were later plundered by so-called wildlife writers for their own works.

Bridge-building was another of Wilson's ventures. These bridges were meant to facilitate travel to Harsil and the shrine at Gangotri. The most famous of them was a suspension bridge spanning 350 feet over the Jatganga at Bhaironghat, over 1,200 feet above the young Bhagirathi, where it thunders through a deep defile. This rippling contraption of a bridge was at first a source of terror to travellers, and only a few ventured across it. To reassure people, Wilson would often mount his horse and gallop to and fro across the bridge. It has since collapsed, but local people will tell you that the hoofbeats of Wilson's horse can still be heard on full-moon nights. The supports of the old bridge were complete tree trunks, and they can still be seen to one side of the new motor-bridge built by engineers of the Northern Railway.

Wilson's life is fit subject for a romance; but even if one were never written, his legend would live on, as it has done for over a hundred years. There has never been any attempt to commemorate him, but people in the valley still speak of him in awe and admiration, as though he had lived only yesterday. Some men leave a trail of legend behind them because they give their spirit to the place where they have lived, and remain forever a part of the rocks and mountain streams.

In the old days, only the staunchest of pilgrims visited the shrines at Gangotri and Jamnotri. The roads were rocky and dangerous, winding along in some places, ascending and descending the faces of deep precipices and ravines, at times leading along banks of loose earth where landslides had swept the original path away. There are still no large towns above Uttarkashi, and this absence of large centres of population may be the reason why the forests are better preserved than those in the Alaknanda valley, or further downstream.

Gangotri is situated at just a little over 10,300 feet. On the right bank of the river is the Gangotri temple, a small neat building without too much ornamentation, built by Amar Singh Thapa, a Nepali general, early in the nineteenth century. It was renovated by the Maharaja of Jaipur in the 1920s. The rock on which it stands is called Bhagirath Shila and is said to be the

place where Prince Bhagirath did penance in order that Ganga be brought down from her abode of eternal snow.

Here the rocks are carved and polished by ice and water, so smooth that in places they look like rolls of silk. The fast flowing waters of this mountain torrent look very different from the huge sluggish river that finally empties its waters into the Bay of Bengal 1,500 miles away.

The river emerges from beneath a great glacier, thickly studded with enormous loose rocks and earth. The glacier is about a mile in width and extends upwards for many miles. The chasm in the glacier through which the stream rushed forth into the light of day is named Gaumukh, the cow's mouth, and is held in deepest reverence by Hindus. The regions of eternal frost in the vicinity were the scene of many of their most sacred mysteries.

The Ganga enters the world no puny stream, but bursts from its icy womb a river thirty or forty yards in breadth. At Gauri Kund (below the Gangotri temple) it falls over a rock of considerable height and continues tumbling over a succession of small cascades until it enters the Bhaironghati gorge.

A night spent beside the river, within the sound of the fall, is an eerie experience. After some time it begins to sound, not like one fall but a hundred, and this sound permeates both one's dreams and waking hours. Rising early to greet the dawn proved rather pointless at Gangotri, for the surrounding peaks did not let the sun in till after 9 a.m. Everyone rushed about to keep warm, exclaiming delightedly at what they call 'gulabi thand', literally, 'rosy cold'. Guaranteed to turn the cheeks a rosy pink! A charming expression, but I prefer a rosy sunburn, and remained beneath a heavy quilt until the sun came up to throw its golden shafts across the river.

This is mid-October, and after Diwali the shrine and the small township will close for winter, the pandits retreating to the relative warmth of Mukbha. Soon snow will cover everything, and even the hardy purple-plumaged whistling thrushes, lovers of deep shade, will move further down the valley. And down below the forest line, the Garhwali farmers go about harvesting their terraced fields which form patterns of yellow, green and gold above the deep green of the river.

Yes, the Bhagirathi is a green river. Although deep and swift, it does not lose its serenity. At no place does it look hurried or confused—unlike the turbulent Alaknanda, fretting and frothing as it goes crashing down its boulder-strewn bed. The Alaknanda gives one a feeling of being trapped,

because the river itself is trapped. The Bhagirathi is free-flowing, easy. At all times and places it seems to find its true level.

Uttarkashi, though a large and growing town, is as yet uncrowded. The seediness of towns like Rishikesh and parts of Dehradun is not yet evident here. One can take a leisurely walk through its long (and well-supplied) bazaar, without being jostled by crowds or knocked over by three-wheelers. Here, too, the river is always with you, and you must live in harmony with its sound as it goes rushing and humming along its shingly bed.

Uttarkashi is not without its own religious and historical importance, although all traces of its ancient town of Barahat appear to have vanished. There are four important temples here, and on the occasion of Makar Sankranti, early in January, a week-long fair is held when thousands from the surrounding areas throng the roads to the town. To the beating of drums and blowing of trumpets, the gods and goddesses are brought to the fair in gaily decorated palanquins. The surrounding villages wear a deserted look that day as everyone flocks to the temples and bathing ghats and to the entertainments of the fair itself.

We have to move far downstream to reach another large centre of population, the town of Tehri, and this is a very different place from Uttarkashi. Tehri has all the characteristics of a small town in the plains—crowds, noise, traffic congestion, dust and refuse, scruffy dhabas—with this difference that here it is all ephemeral, for Tehri is destined to be submerged by the water of the Bhagirathi when the Tehri dam is finally completed.

The rulers of Garhwal were often changing their capitals, and when, after the Gurkha War (of 1811–15), the former capital of Srinagar became part of British Garhwal, Raja Sudershan Shah established his new capital at Tehri. It is said that when he reached this spot, his horse refused to go any further. This was enough for the king, it seems; or so the story goes.

Perhaps Prince Bhagirath's chariot will come to a halt here too, when the dam is built. The two 246 metre-high earthen dam, with forty-two square miles of reservoir capacity, will submerge the town and about thirty villages.

But as we leave the town and cross the narrow bridge over the river, a mighty blast from above sends rocks hurtling down the defile, just to remind us that work is indeed in progress.

Unlike the Raja's horse, I have no wish to be stopped in my tracks at Tehri. There are livelier places upstream. And as for the Ganga herself, that

deceptively gentle river, I wonder if she will take kindly to our efforts to contain her.

Great Trees of Garhwal

LIVING FOR MANY years in a cottage at 7,000 feet in the Garhwal Himalayas, I was fortunate to have a big window that opened out on the forest, so that the trees were almost within my reach. Had I jumped, I should have landed quite safely in the arms of an oak or chestnut.

The incline of the hill was such that my first-floor window opened on what must, I suppose, have been the second floor of the tree. I never made the jump, but the big langurs—silver grey monkeys with long swishing tails—often leapt from the trees on to the corrugated tin roof and made enough noise to disturb the bats sleeping in the space between the roof and ceiling.

Standing on its own was a walnut tree, and truly this was a tree for all seasons. In winter the branches were bare; but they were smooth and straight and round like the arms of a woman in a painting by Jamini Roy. In the spring, each branch produced a hard, bright spear of new leaf. By midsummer the entire tree was in leaf; and towards the end of the monsoon, the walnuts, encased in their green jackets, had reached maturity.

Then the jackets began to split, revealing the hard brown shell of the walnuts. Inside the shell was the nut itself. Look closely at the nut and you will notice that it is shaped rather like the human brain. No wonder the ancients prescribed walnuts for headaches!

Every year the tree gave me a basket of walnuts. But last year the walnuts were disappearing one by one, and I was at a loss to know who had been taking them. Could it have been Bijju, the milkman's son? He was an inveterate tree climber. But he was usually to be found on oak trees, gathering fodder for his cows. He told me that his cows liked oak leaves but did not care for walnuts. He admitted that they had relished my dahlias, which they had eaten the previous week, but he denied having fed them walnuts.

It wasn't the woodpecker. He was out there every day, knocking furiously against the bark of the tree, trying to prise an insect out of a narrow crack. He was strictly non-vegetarian and none the worse for it.

One day I found a fat langur sitting in the walnut tree. I watched him for some time to see if he was going to help himself to the nuts, but he was only sunning himself. When he thought I wasn't looking, he came down and ate the geraniums; but he did not take any walnuts.

The walnuts had been disappearing early in the morning while I was still in bed. So one morning I surprised everyone, including myself, by getting up before sunrise. I was just in time to catch the culprit climbing out of the walnut tree.

She was an old woman, who sometimes came to cut grass on the hillside. Her face was as wrinkled as the walnuts she had been helping herself to. In spite of her age, her arms and legs were sturdy. When she saw me, she was as swift as a civet cat in getting out of the tree.

‘And how many walnuts did you gather today, Grandmother?’ I asked.

‘Only two,’ she said with a giggle, offering them to me on her open palm. I accepted one of them. Encouraged, she climbed back into the tree and helped herself to the remaining nuts. It was impossible to object. I was taken up in admiration of her agility in the tree. She must have been about sixty, and I was a mere forty-five, but I knew I would never be climbing trees again.

To the victor the spoils!

The horse chestnuts are inedible, even the monkeys throw them away in disgust. Once, on passing beneath a horse chestnut tree, a couple of chestnuts bounced off my head. Looking up, I saw that they had been dropped on me by a couple of mischievous rhesus monkeys.

The tree itself is a friendly one, especially in summer when it is in full leaf. The least breath of wind makes the leaves break into conversation, and their rustle is a cheerful sound, unlike the sad notes of pine trees in the wind. The spring flowers look like candelabra, and when the blossoms fall they carpet the hillside with their pale pink petals.

We pass now to my favourite tree, the deodar. In Garhwal and Kumaon it is called dujar or devdar; in Jaunsar and parts of Himachal it is known as the kelu or kelon. It is also identified with the cedar of Lebanon (the cones are identical), although the deodar's needles are slightly longer and more bluish.

Trees, like humans, change with their environment. Several persons familiar with the deodar at Indian hill stations, when asked to point it out in London's Kew Gardens, indicated the cedar of Lebanon; and when shown a deodar, declared that they had never seen this tree in the Himalayas!

We shall stick to the name deodar, which comes from the Sanskrit Deva-daru (divine tree). It is a sacred tree in the Himalayas; not worshipped, not protected in the way that a peepul is in the plains, but sacred in that its timber has always been used in temples, for doors, windows, walls and even roofs. Quite frankly, I would just as soon worship the deodar as worship anything, for in its beauty and majesty it represents nature in its most noble aspect.

No one who has lived amongst deodars would deny that it is the most godlike of Himalayan trees. It stands erect, dignified; and though in a strong wind it may hum and sigh and moan, it does not bend to the wind. The snow slips softly from its resilient branches. In the spring the new leaves are tender green, while during the monsoon the tiny young cones spread like blossoms in the dark green folds of the branches. The deodar thrives in the rain and enjoys the company of its own kind. Where one deodar grows, there will be others. Isolate a young tree and it will often pine away.

The great deodar forests are found along the upper reaches of the Bhagirathi valley and the Tons in Garhwal; and in Himachal and Kashmir, along the Chenab and the Jhelum, and also the Kishanganga; it is at its best between 7,000 and 9,000 feet. I had expected to find it on the upper reaches of the Alaknanda, but could not find a single deodar along the road to Badrinath. That particular valley seems hostile to trees in general, and deodars in particular.

The average girth of the deodar is 15–20 feet, but individual trees often attain a great size. Records show that one great deodar was 250 feet high, 20 feet in girth at the base, and more than 550 years old. The timber of these trees, which is unaffected by extremes of climate, was always highly prized for house buildings; and in the villages of Jaunsar Bawar, finely carved doors and windows are a feature of the timbered dwellings. Many of the quaint old bridges over the Jhelum in Kashmir are supported on pillars fashioned from whole deodar trees; some of these bridges are more than 500 years old.

To return to my own trees, I went among them often, acknowledging their presence with the touch of my hand against their trunks—the walnut's smooth and polished; the pine's patterned and whorled; and oak's rough,

gnarled, full of experience. The oak had been there the longest, and the wind had bent his upper branches and twisted a few, so that he looked shaggy and undistinguished. It is a good tree for the privacy of birds, its crooked branches spreading out with no particular effect; and sometimes the tree seems uninhabited until there is a whirring sound, as of a helicopter approaching, and a party of long-tailed blue magpies stream across the forest glade.

After the monsoon, when the dark red berries had ripened on the hawthorn, this pretty tree was visited by green pigeons, the kokla birds of Garhwal, who clambered upside down among the fruit-laden twigs. And during winter, a white-capped redstart perched on the bare branches of the wild pear tree and whistled cheerfully. He had come down from higher places to winter in the garden.

The pines grow on the next hill—the chir, the Himalayan blue pine, and the long-leaved pine—but there is a small blue pine a little way below the cottage, and sometimes I sit beneath it to listen to the wind playing softly in its branches.

Open the window at night and there is usually something to listen to: the mellow whistle of a pigmy owlet, or the cry of a barking deer which has scented the proximity of a panther. Sometimes, if you are lucky, you will see the moon coming up over Nag Tibba and two distant deodars in perfect silhouette.

Some sounds cannot be recognized. They are strange night sounds, the sounds of the trees themselves, stretching their limbs in the dark, shifting a little, flexing their fingers. Great trees of the mountains, they know me well. They know my face in the window; they see me watching them, watching them grow, listening to their secrets, bowing my head before their outstretched arms and seeking their benediction.

Birdsong in the Hills

BIRDWATCHING IS MORE difficult in the hills than on the plains. Many birds are difficult to spot against the dark green of the trees or the varying shades of the hillsides. Large gardens and open fields make birdwatching much easier on the plains; but up here in the mountains one has to be quick of eye to spot a flycatcher flitting from tree to tree, or a mottled brown tree creeper ascending the trunk of oak or spruce. But few birds remain silent, and one learns of their presence from their calls or songs. Birdsong is with you wherever you go in the hills, from the foothills to the tree line; and it is often easier to recognize a bird from its voice than from its colourful but brief appearance.

The barbet is one of those birds which are heard more than they are seen. Summer visitors to our hill stations must have heard their monotonous, far-reaching call, *pee-oh, pee-oh*, or *un-neeow, un-neeow*. They would probably not have seen the birds, as they keep to the tops of high trees where they are not easily distinguished from the foliage. Apart from that, the sound carries for about half a mile, and as the bird has the habit of turning its head from side to side while calling, it is very difficult to know in which direction to look for it.

Barbets love listening to their own voices and often two or three birds answer each other from different trees, each trying to outdo the other in a shrill shouting match. Most birds are noisy during the mating season. Barbets are noisy all the year round!

Some people like the barbet's call and consider it both striking and pleasant. Some don't like it and simply consider it striking!

In parts of the Garhwal Himalayas, there is a legend that the bird is the reincarnation of a moneylender who died of grief at the unjust termination of a lawsuit. Eternally his plaint rises to heaven, *un-neeow, un-neeow* which

means, 'injustice, injustice'.

Barbets are found throughout the tropical world, but probably the finest of these birds is the great Himalayan barbet. Just over a foot in length, it has a massive yellow bill, almost as large as that of a toucan. The head and neck are a rich violet; the upper back is olive brown with pale green streaks. The wings are green, washed with blue, brown and yellow. In spite of all these brilliant colours, the barbet is not easily distinguished from its leafy surroundings. It goes for the highest treetops and seldom comes down to earth.

Hodgson's grey-headed flycatcher-warbler is the long name that ornithologists, in their infinite wisdom, have given to a very small bird. This tiny bird is heard, if not seen, more often than any other bird throughout the Western Himalayas. It is almost impossible to visit any hill station between Naini Tal and Dalhousie without noticing this warbler; its voice is heard in every second tree; and yet there are few who can say what it looks like.

Its song (if you can call it that) is not very musical, and Douglas Dewar in writing about it was reminded of a notice that once appeared in a third-rate music hall: The audience is respectfully requested not to throw things at the pianist. He is doing his best.

Our little warbler does his best, incessantly emitting four or five unmusical but joyful and penetrating notes.

He is much smaller than a sparrow, being only some four inches in length, of which one-third consists of tail. His lower plumage is bright yellow, his upper parts olive green; the head and neck are grey, the head being set off by cream-coloured eyebrows. He is an active little bird always on the move, and both he and his mate, and sometimes a few friends, hop about from leaf to leaf, looking for insects both large and small. And the way he puts away an inch-long caterpillar would please the most accomplished spaghetti eater!

Another tiny bird heard more often than it is seen is the green-backed tit, a smart little bird about the size of a sparrow. It constantly utters a sharp, rather metallic but not unpleasant, call which sounds like 'kiss me, kiss me, kiss me...'

Another fine singer is the sunbird, which is found in Kumaon and Garhwal. But perhaps the finest songster is the grey-winged ouzel. Throughout the early summer he makes the wooded hillsides ring with his blackbird-like melody. The hill people call this bird the kastura or kasturi, a

name also applied to the Himalayan whistling thrush. But the whistling thrush has a yellow bill, whereas the ouzel is redbilled and is much the sweeter singer.

Nightjars (or goatsuckers, to give them their ancient name) are birds that lie concealed during the day in shady woods, coming out at dusk on silent wings to hunt for insects. The nightjar has a huge frog-like mouth, but is best recognized by its long tail and wings and its curiously silent flight. After dusk and just before dawn, you can hear its curious call, *tonk-tonk, tonk-tonk*—a note like that produced by striking a plank with a hammer.

As we pass from the plains to the hills, the traveller is transported from one bird realm to another.

Rajpur is separated from Mussoorie by a five-mile footpath, and within that brief distance we find the caw of the house crow replaced by the deeper note of the corby. Instead of the crescendo shriek of the koel, the double note of the cuckoo meets the ear. For the eternal cooing of the little brown dove, the melodious kokla green pigeon is substituted. The harsh cries of the rose-ringed parakeets give place to the softer call of the slate-headed species. The dissonant voices of the seven-sisters no longer issue from the bushes; their place is taken by the weird but more pleasing calls of the Himalayan streaked laughing thrushes.

When I first came to live in the hills, it was the song of the Himalayan whistling thrush that caught my attention. I did not see the bird that day. It kept to the deep shadows of the ravine below the old stone cottage.

The following day I was sitting at my window, gazing out at the new leaves on the walnut and wild pear trees. All was still, the wind was at peace with itself, the mountains brooded massively under the darkening sky. And then, emerging from the depths of that sunless chasm like a dark sweet secret, came the indescribably beautiful call of the whistling thrush.

It is a song that never fails to thrill and enchant me. The bird starts with a hesitant schoolboy whistle, as though trying out the tune; then, confident of the melody, it bursts into full song, a crescendo of sweet notes and variations that ring clearly across the hillside. Suddenly the song breaks off right in the middle of a cadenza, and I am left wondering what happened to make the bird stop so suddenly.

At first the bird was heard but never seen. Then one day I found the whistling thrush perched on the broken garden fence. He was deep glistening

purple, his shoulders flecked with white; he had sturdy black legs and a strong yellow beak. A dapper fellow who would have looked just right in a tophat! When he saw me coming down the path, he uttered a sharp *kree-ee*—unexpectedly harsh when compared to his singing—and flew off into the shadowed ravine.

As the months passed, he grew used to my presence and became less shy. Once the rainwater pipes were blocked, and this resulted in an overflow of water and a small permanent puddle under the steps. This became the whistling thrush's favourite bathing place. On sultry summer afternoons, while I was taking a siesta upstairs, I would hear the bird flapping about in the rainwater pool. A little later, refreshed and sunning himself on the roof, he would treat me to a little concert—performed, I could not help feeling, especially for my benefit.

It was Govind, the milkman, who told me the legend of the whistling thrush, locally called *kastura* by the hill people, but also going by the name of *Krishan-patti*.

According to the story, Lord Krishna fell asleep near a mountain stream and while he slept, a small boy made off with the god's famous flute. Upon waking and finding his flute gone, Krishna was so angry that he changed the culprit into a bird. But having once played on the flute, the bird had learnt bits and pieces of Krishna's wonderful music. And so he continued, in his disrespectful way, to play the music of the gods, only stopping now and then (as the whistling thrush does) when he couldn't remember the tune.

It wasn't long before my whistling thrush was joined by a female, who looked exactly like him. (I am sure there are subtle points of difference, but not to my myopic eyes!) Sometimes they gave solo performances, sometimes they sang duets; and these, no doubt, were love calls, because it wasn't long before the pair were making forays into the rocky ledges of the ravine, looking for a suitable maternity home. But a few breeding seasons were to pass before I saw any of their young.

After almost three years in the hills, I came to the conclusion that these were 'birds for all seasons'. They were liveliest in midsummer; but even in the depths of winter, with snow lying on the ground, they would suddenly start singing as they flitted from pine to oak to naked chestnut.

As I write, there is a strong wind rushing through the trees and bustling about in the chimney, while distant thunder threatens a storm. Undismayed,

the whistling thrushes are calling to each other as they roam the wind-threshed forest.

Whistling thrushes usually nest on rocky ledges near water; but my overtures of friendship may have my visitors other ideas. Recently I was away from Mussoorie for about a fortnight. When I returned, I was about to open the window when I noticed a large bundle of ferns, lichen, grass, mud and moss balanced outside on the window ledge. Peering through the glass, I was able to recognize this untidy bundle as a nest.

It meant, of course, that I couldn't open the window, as this would have resulted in the nest toppling over the edge. Fortunately the room had another window and I kept this one open to let in sunshine, fresh air, the music of birds, and, always welcome, the call of the postman! The postman's call may not be as musical as birdsong, but this writer never tires of it, for it heralds the arrival of the occasional cheque that makes it possible for him to live close to nature.

And now, this very day, three pink freckled eggs lie in the cup of moss that forms the nursery in this jumble of a nest. The parent birds, both male and female, come and go, bustling about very efficiently, fully prepared for a great day that's coming soon.

The wild cherry tree, which I grew especially for birds, attract a great many small birds, both when it is in flower and when it is in fruit.

When it is covered with pale pink blossoms, the most common visitor is a little yellow-backed sunbird, who emits a squeaky little song as he flits from branch to branch. He extracts the nectar from the blossoms with his tubular tongue, sometimes while hovering on the wing but usually while clinging to the slender twigs.

Just as some vegetarians will occasionally condescend to eat meat, the sunbird (like the barbet) will vary his diet with insects. Small spiders, caterpillars, beetles, bugs and flies (probably in most cases themselves visitors to these flowers) fall prey to these birds. I have also seen a sunbird flying up and catching insects on the wing.

The flycatchers are gorgeous birds, especially the paradise flycatcher with its long white tail and ghostlike flight; and although they are largely insectivorous, like some meat-eaters they will also take a little fruit! And so they will occasionally visit the cherry tree when its sour little cherries are ripening. While travelling over the boughs, they utter twittering notes with

occasional louder calls, and now and then the male bird breaks out into a sweet little song, thus justifying the name of shah bulbul by which he is known in northern India.

Children of India

THEY PASS ME every day, on their way to school—boys and girls from the surrounding villages and the outskirts of the hill station. There are no school buses plying for these children: they walk.

For many of them, it's a very long walk to school.

Ranbir, who is ten, has to climb the mountain from his village, four miles distant and 2,000 feet below the town level. He comes in all weathers, wearing the same pair of cheap shoes until they have almost fallen apart.

Ranbir is a cheerful soul. He waves to me whenever he sees me at my window. Sometimes he brings me cucumbers from his father's field. I pay him for the cucumbers; he uses the money for books or for small things needed at home.

Many of the children are like Ranbir—poor, but slightly better off than what their parents were at the same age. They cannot attend the expensive residential and private schools that abound here, but must go to the government-aided schools with only basic facilities. Not many of their parents managed to go to school. They spent their lives working in the fields or delivering milk in the hill station. The lucky ones got into the army. Perhaps Ranbir will do something different when he grows up.

He has yet to see a train but he sees planes flying over the mountains almost every day.

‘How far can a plane go?’ he asks.

‘All over the world,’ I tell him. ‘Thousands of miles in a day. You can go almost anywhere.’

‘I’ll go round the world one day,’ he vows. ‘I’ll buy a plane and go everywhere!’

And maybe he will. He has a determined chin and a defiant look in his

eye.

The following lines in my journal were put down for my own inspiration or encouragement, but they will do for any determined young person:

We get out of life what we bring to it. There is not a dream which may not come true if we have the energy which determines our own fate. We can always get what we want if we will it intensely enough...So few people succeed greatly because so few people conceive a great end, working towards it without giving up. We all know that the man who works steadily for money gets rich; the man who works day and night for fame or power reaches his goal. And those who work for deeper, more spiritual achievements will find them too. It may come when we no longer have any use for it, but if we have been willing it long enough, it will come!



Up to a few years ago, very few girls in the hills or in the villages of India went to school. They helped in the home until they were old enough to be married, which wasn't very old. But there are now just as many girls as there are boys going to school.

Bindra is something of an extrovert—a confident fourteen-year-old who chatters away as she hurries down the road with her companions. Her father is a forest guard and knows me quite well: I meet him on my walks through the deodar woods behind Landour. And I had grown used to seeing Bindra almost every day. When she did not put in an appearance for a week, I asked her brother if anything was wrong.

‘Oh, nothing,’ he says, ‘she is helping my mother cut grass. Soon the monsoon will end and the grass will dry up. So we cut it now and store it for the cows for winter.’

‘And why aren't you cutting grass, too?’

‘Oh, I have a cricket match today,’ he says, and hurries away to join his team-mates. Unlike his sister, he puts pleasure before work!

Cricket, once the game of the elite, has become the game of the masses. On any holiday, in any part of this vast country, groups of boys can be seen making their way to the nearest field, or open patch of land, with bat, ball and any other cricketing gear that they can cobble together. Watching some of

them play, I am amazed at the quality of talent, at the finesse with which they bat or bowl. Some of the local teams are as good, if not better, than any from the private schools, where there are better facilities. But the boys from these poor or lower-middle-class families will never get the exposure that is necessary to bring them to the attention of those who select state or national teams. They will never get near enough to the men of influence and power. They must continue to play for the love of the game, or watch their more fortunate heroes' exploits on television.



As winter approaches and the days grow shorter, those children who live far away must quicken their pace in order to get home before dark. Ranbir and his friends find that darkness has fallen before they are halfway home.

'What is the time, Uncle?' he asks, as he trudges up the steep road past Ivy Cottage.

One gets used to being called 'Uncle' by almost every boy or girl one meets. I wonder how the custom began. Perhaps it has its origins in the folk tale about the tiger who refrained from pouncing on you if you called him 'uncle'. Tigers don't eat their relatives! Or do they? The ploy may not work if the tiger happens to be a tigress. Would you call her 'Aunty' as she (or your teacher!) descends on you?

It's dark at six and by then, Ranbir likes to be out of the deodar forest and on the open road to the village. The moon and the stars and the village lights are sufficient, but not in the forest, where it is dark even during the day. And the silent flitting of bats and flying foxes, and the eerie hoot of an owl, can be a little disconcerting for the hardiest of children. Once Ranbir and the other boys were chased by a bear.

When he told me about it, I said, 'Well, now we know you can run faster than a bear!'

'Yes, but you have to run downhill when chased by a bear.' He spoke as one having long experience of escaping from bears. 'They run much faster uphill!'

'I'll remember that,' I said, 'thanks for the advice.' And I don't suppose calling a bear 'Uncle' would help.

Usually Ranbir has the company of other boys, and they sing most of the way, for loud singing by small boys will silence owls and frighten away the

forest demons. One of them plays a flute, and flute music in the mountains is always enchanting.



Not only in the hills, but all over India, children are constantly making their way to and from school, in conditions that range from dust storms in the Rajasthan desert to blizzards in Ladakh and Kashmir. In the larger towns and cities, there are school buses, but in remote rural areas getting to school can pose a problem.

Most children are more than equal to any obstacles that may arise. Like those youngsters in the Ganjam district of Orissa. In the absence of a bridge, they swim or wade across the Dhanei River every day in order to reach their school. I have a picture of them in my scrapbook. Holding books or satchels aloft in one hand, they do the breast stroke or dog-paddle with the other; or form a chain and help each other across.

Wherever you go in India, you will find children helping out with the family's source of livelihood, whether it be drying fish on the Malabar coast, or gathering saffron buds in Kashmir, or grazing camels or cattle in a village in Rajasthan or Gujarat.

Only the more fortunate can afford to send their children to English-medium private or 'public' schools, and those children really are fortunate, for some of these institutions are excellent schools, as good, and often better, than their counterparts in Britain or the US. Whether it's in Ajmer or Bangalore, New Delhi or Chandigarh, Kanpur or Calcutta, the best schools set very high standards. The growth of a prosperous middle class has led to an ever-increasing demand for quality education. But as private schools proliferate, standards suffer too, and many parents must settle for the second-rate.

The great majority of our children still attend schools run by the state or municipality. These vary from the good to the bad to the ugly, depending on how they are run and where they are situated. A classroom without windows, or with a roof that lets in the monsoon rain, is not uncommon. Even so, children from different communities learn to live and grow together. Hardship makes brothers of us all.

The census tells us that two in every five of the population is in the age group of five to fifteen. Almost half our population is on the way to school!

And here I stand at my window, watching some of them pass by—boys and girls, big and small, some scruffy, some smart, some mischievous, some serious, but all *going* somewhere—hopefully towards a better future.

Friends of My Youth

1

SUDHEER

FRIENDSHIP IS ALL about doing things together. It may be climbing a mountain, fishing in a mountain stream, cycling along a country road, camping in a forest clearing, or simply travelling together and sharing the experiences that a new place can bring.

On at least two of these counts, Sudheer qualified as a friend, albeit a troublesome one, given to involving me in his adolescent escapades.

I met him in Dehra soon after my return from England. He turned up at my room, saying he'd heard I was a writer and did I have any comics to lend him?

'I don't write comics,' I said; but there were some comics lying around, left over from my own boyhood collection so I gave these to the lanky youth who stood smiling in the doorway, and he thanked me and said he'd bring them back. From my window I saw him cycling off in the general direction of Dalanwala.

He turned up again a few days later and dumped a large pile of new-looking comics on my desk. 'Here are all the latest,' he announced. 'You can keep them for me. I'm not allowed to read comics at home.'

It was only weeks later that I learnt he was given to pilfering comics and magazines from the town's bookstores. In no time at all, I'd become a receiver of stolen goods!

My landlady had warned me against Sudheer and so had one or two others. He had acquired a certain notoriety for having been expelled from his school. He had been in charge of the library, and before a consignment of

newly acquired books could be registered and library stamped, he had sold them back to the bookshop from which they had originally been purchased. Very enterprising but not to be countenanced in a very pukka public school. He was now studying in a municipal school, too poor to afford a library.

Sudheer was an amoral scamp all right, but I found it difficult to avoid him, or to resist his undeniable and openly affectionate manner. He could make you laugh. And anyone who can do that is easily forgiven for a great many faults.

One day he produced a couple of white mice from his pockets and left them on my desk.

‘You keep them for me,’ he said. ‘I’m not allowed to keep them at home.’

There were a great many things he was not allowed to keep at home. Anyway, the white mice were given a home in an old cupboard, where my landlady kept unwanted dishes, pots and pans, and they were quite happy there, being fed on bits of bread or chapatti, until one day I heard shrieks from the storeroom, and charging into it, found my dear stout landlady having hysterics as one of the white mice sought refuge under her blouse and the other ran frantically up and down her back.

Sudheer had to find another home for the white mice. It was that, or finding another home for myself.

Most young men, boys, and quite a few girls used bicycles. There was a cycle hire shop across the road, and Sudheer persuaded me to hire cycles for both of us. We cycled out of town, through tea gardens and mustard fields, and down a forest road until we discovered a small, shallow river where we bathed and wrestled on the sand. Although I was three or four years older than Sudheer, he was much the stronger, being about six feet tall and broad in the shoulders. His parents had come from Bhanu, a rough-and-ready district on the North West Frontier, as a result of the partition of the country. His father ran a small press situated behind the Sabzi Mandi and brought out a weekly newspaper called *The Frontier Times*.

We came to the stream quite often. It was Sudheer’s way of playing truant from school without being detected in the bazaar or at the cinema. He was sixteen when I met him, and eighteen when we parted, but I can’t recall that he ever showed any interest in his school work.

He took me to his home in the Karanpur bazaar, then a stronghold of the Bhanu community. The Karanpur boys were an aggressive lot and resented

Sudheer's friendship with an angrez. To avoid a confrontation, I would use the back alleys and side streets to get to and from the house in which they lived. Sudheer had been overindulged by his mother, who protected him from his father's wrath. Both parents felt I might have an 'improving' influence on their son, and encouraged our friendship. His elder sister seemed more doubtful. She felt he was incorrigible, beyond redemption, and that I was not much better, and she was probably right.

The father invited me to his small press and asked me if I'd like to work with him. I agreed to help with the newspaper for a couple of hours every morning. This involved proofreading and editing news agency reports. Uninspiring work, but useful.

Meanwhile, Sudheer had got hold of a pet monkey, and he carried it about in the basket attached to the handlebar of his bicycle. He used it to ingratiate himself with the girls. 'How sweet! How pretty!' they would exclaim, and Sudheer would get the monkey to show them its tricks.

After some time, however, the monkey appeared to be infected by Sudheer's amorous nature, and would make obscene gestures which were not appreciated by his former admirers. On one occasion, the monkey made off with a girl's dupatta. A chase ensued, and the dupatta retrieved, but the outcome of it all was that Sudheer was accosted by the girl's brothers and given a black eye and a bruised cheek. His father took the monkey away and returned it to the itinerant juggler who had sold it to the young man.

Sudheer soon developed an insatiable need for money. He wasn't getting anything at home, apart from what he pinched from his mother and sister, and his father urged me not to give the boy any money. After paying for my boarding and lodging I had very little to spare, but Sudheer seemed to sense when a money order or cheque arrived, and would hang around, spinning tall tales of great financial distress until, in order to be rid of him, I would give him five to ten rupees. (In those days, a magazine payment seldom exceeded fifty rupees.)

He was becoming something of a trial, constantly interrupting me in my work, and even picking up confectionery from my landlady's small shop and charging it to my account. I had stopped going for bicycle rides. He had wrecked one of the cycles and the shopkeeper held me responsible for repairs.

The sad thing was that Sudheer had no other friends. He did not go in for

team games or for music or other creative pursuits which might have helped him to move around with people of his own age group. He was a loner with a propensity for mischief. Had he entered a bicycle race, he would have won easily. Forever eluding a variety of pursuers, he was extremely fast on his bike. But we did not have cycle races in Dehra.

And then, for a blessed two or three weeks, I saw nothing of my unpredictable friend.

I discovered later that he had taken a fancy to a young schoolteacher, about five years his senior, who lived in a hostel up at Rajpur. His cycle rides took him in that direction. As usual, his charm proved irresistible, and it wasn't long before the teacher and the acolyte were taking rides together down lonely forest roads. This was all right by me, of course, but it wasn't the norm with the middle-class matrons of small-town India, at least not in 1957. Hostel wardens, other students, and naturally Sudheer's parents, were all in a state of agitation. So I wasn't surprised when Sudheer turned up in my room to announce that he was on his way to Nahan, to study at an Inter college there.

Nahan was a small hill town about sixty miles from Dehra. Sudheer was banished to the home of his mama, an uncle who was a sub-inspector in the local police force. He had promised to see that Sudheer stayed out of trouble.

Whether he succeeded or not, I could not tell, for a couple of months later I gave up my rooms in Dehra and left for Delhi. I lost touch with Sudheer's family, and it was only several years later, when I bumped into an old acquaintance, that I was given news of my erstwhile friend.

He had apparently done quite well for himself. Taking off for Calcutta, he had used his charm and his fluent English to land a job as an assistant on a tea estate. Here he had proved quite efficient, earning the approval of his manager and employers. But his roving eye soon got him into trouble. The women working in the tea gardens became prey to his amorous and amoral nature. Keeping one mistress was acceptable. Keeping several was asking for trouble. He was found dead early one morning with his throat cut.

Dehra was going through a slump in those days, and there wasn't much work for anyone—least of all for my neighbour, Suresh Mathur, an income tax lawyer, who was broke for two reasons. To begin with, there was not much work going around, as those with taxable incomes were few and far between. Apart from that, when he did get work, he was slow and half-hearted about getting it done. This was because he seldom got up before eleven in the morning, and by the time he took a bus down from Rajpur and reached his own small office (next door to my rooms), or the income tax office a little further on, it was lunchtime and all the tax officials were out. Suresh would then repair to the Royal Cafe for a beer or two (often at my expense) and this would stretch into a gin and tonic, after which he would stagger up to his first-floor office and collapse on the sofa for an afternoon nap. He would wake up at six, after the income tax office had closed.

I occupied two rooms next to his office, and we were on friendly terms, sharing an enthusiasm for the humorous works of P.G. Wodehouse. I think he modelled himself on Bertie Wooster, for he would often turn up wearing mauve or yellow socks or a pink shirt and a bright green tie—enough to make anyone in his company feel quite liverish. Unlike Bertie Wooster, he did not have a Jeeves to look after him and get him out of various scrapes. I tried not to be too friendly, as Suresh was in the habit of borrowing lavishly from all his friends, conveniently forgetting to return the amounts. I wasn't well off and could ill afford the company of a spendthrift friend. Sudheer was trouble enough.

Dehra, in those days, was full of people living on borrowed money or no money at all. Hence, the large number of disconnected telephone and electric lines. I did not have electricity myself, simply because the previous tenant had taken off, leaving me with outstandings of over a thousand rupees, then a princely sum. My monthly income seldom exceeded 500 rupees. No matter. There was plenty of kerosene available, and the oil lamp lent a romantic glow to my literary endeavours.

Looking back, I am amazed at the number of people who were quite broke. There was William Matheson, a Swiss journalist, whose remittances from Zurich never seemed to turn up; my landlady, whose husband had deserted her two years previously; Mr Madan, who dealt in second-hand cars which no one wanted; the owner of the corner restaurant, who sat in solitary splendour surrounded by empty tables; and the proprietor of the Ideal Book Depot, who was selling off his stock of unsold books and becoming a

departmental store. We complain that few people buy or read books today, but I can assure you that there were even fewer customers in the fifties and sixties. Only doctors, dentists, and the proprietors of English schools were making money.

Suresh spent whatever cash came his way, and borrowed more. He had an advantage over the rest of us—he owned an old bungalow, inherited from his father, up at Rajpur in the foothills, where he lived alone with an old manservant. And owning a property gave him some standing with his creditors. The grounds boasted of a mango and lichi orchard, and these he gave out on contract every year, so that his friends did not even get to enjoy some of his produce. The proceeds helped him to pay his office rent in town, with a little left over to give small amounts on account to the owner of the Royal Cafe.

If a lawyer could be hard up, what chance had a journalist? And yet, William Matheson had everything going for him from the start, when he came out to India as an assistant to Von Hesseltein, correspondent for some of the German papers. Von Hesseltein passed on some of the assignments to William, and for a time, all went well. William lived with Von Hesseltein and his family, and was also friendly with Suresh, often paying for the drinks at the Royal Cafe. Then William committed the folly (if not the sin) of having an affair with Von Hesseltein's wife. Von Hesseltein was not the understanding sort. He threw William out of the house and stopped giving him work.

William hired an old typewriter and set himself up as a correspondent in his own right, living and working from a room in the Doon Guest House. At first he was welcome there, having paid a three-month advance for room and board. He bombarded the Swiss and German papers with his articles, but there were very few takers. No one in Europe was really interested in India's five-year plans, or Corbusier's Chandigarh, or the Bhakra Nangal Dam. Book publishing in India was confined to textbooks, otherwise William might have published a vivid account of his experiences in the French Foreign Legion. After two or three rums at the Royal Cafe, he would regale us with tales of his exploits in the Legion, before and after the siege of Dien Bien Phu. Some of his stories had the ring of truth, others (particularly his sexual exploits) were obviously tall tales; but I was happy to pay for the beer or coffee in order to hear him spin them out.

Those were glorious days for an unknown freelance writer. I was realizing my dream of living by my pen, and I was doing it from a small town in north India, having turned my back on both London and New Delhi. I had no ambitions to be a great writer, or even a famous one, or even a rich one. All I wanted to do was *write*. And I wanted a few readers and the occasional cheque so I could carry on living my dream.

The cheques came along in their own desultory way—fifty rupees from the *Weekly*, or thirty-five from *The Statesman* or the same from *Sport and Pastime*, and so on—just enough to get by, and to be the envy of Suresh Mathur, William Matheson, and a few others, professional people who felt that I had no business earning more than they did. Suresh even declared that I should have been paying tax, and offered to represent me, his other clients having gone elsewhere.

And there was old Colonel Wilkie, living on a small pension in a corner room of the White House Hotel. His wife had left him some years before, presumably because of his drinking, but he claimed to have left her because of her obsession with moving the furniture—it seems she was always shifting things about, changing rooms, throwing out perfectly sound tables and chairs and replacing them with fancy stuff picked up here and there. If he took a liking to a particular easy chair and showed signs of settling down in it, it would disappear the next day to be replaced by something horribly ugly and uncomfortable.

‘It was a form of mental torture,’ said Colonel Wilkie, confiding in me over a glass of beer on the White House veranda. ‘The sitting room was cluttered with all sorts of ornamental junk and flimsy side tables, so that I was constantly falling over the damn things. It was like a minefield! And the mines were never in the same place. You’ve noticed that I walk with a limp?’

‘First World War?’ I ventured. ‘Wounded at Ypres? Or was it Flanders?’

‘Nothing of the sort,’ snorted the Colonel. ‘I did get one or two flesh wounds but they were nothing as compared to the damage inflicted on me by those damned shifting tables and chairs. Fell over a coffee table and dislocated my shoulder. Then broke an ankle negotiating a stool that was in the wrong place. Bookshelf fell on me. Tripped on a rolled-up carpet. Hit by a curtain rod. Would you have put up with it?’

‘No,’ I had to admit.

‘Had to leave her, of course. She went off to England. Send her an

allowance. Half my pension! All spent on furniture!’

‘It’s a superstition of sorts, I suppose. Collecting things.’

The Colonel told me that the final straw was when his favourite spring bed had suddenly been replaced by a bed made up of hard wooden slats. It was sheer torture trying to sleep on it, and he had left his house and moved into the White House Hotel as a permanent guest.

Now he couldn’t allow anyone to touch or tidy up anything in his room. There were beer stains on the tablecloth, cobwebs on his family pictures, dust on his books, empty medicine bottles on his dressing table, and mice nesting in his old, discarded boots. He had gone to the other extreme and wouldn’t have anything changed or moved in his room.

I didn’t see much of the room because we usually sat out on the veranda, waited upon by one of the hotel bearers, who came over with bottles of beer that I dutifully paid for, the Colonel having exhausted his credit. I suppose he was in his late sixties then. He never went anywhere, not even for a walk in the compound. He blamed this inactivity on his gout, but it was really inertia and an unwillingness to leave the precincts of the bar, where he could cadge the occasional drink from a sympathetic guest. I am that age now, and not half as active as I used to be, but there are people to live for, and tales to tell, and I keep writing. It is important to keep writing.

Colonel Wilkie had given up on life. I suppose he could have gone off to England, but he would have been more miserable there, with no one to buy him a drink (since he wasn’t likely to reciprocate), and the possibility of his wife turning up again to rearrange the furniture.

3 ‘BIBIJI’

My landlady was a remarkable woman, and this little memoir of Dehra in the 1950s would be incomplete without a sketch of hers.

She would often say, ‘Ruskin, one day you must write my life story,’ and I would promise to do so. And although she really deserves a book to herself, I shall try to do justice to her in these few pages.

She was, in fact, my Punjabi stepfather’s first wife. Does that sound

confusing? It was certainly complicated. And you might well ask, why on earth were you living with your stepfather's first wife instead of your stepfather and mother?

The answer is simple. I got on rather well with this rotund, well-built lady, and sympathized with her predicament. She had been married at a young age to my stepfather, who was something of a playboy, and who ran the photographic saloon he had received as part of her dowry. When he left her for my mother, he sold the saloon and gave his first wife part of the premises. In order to sustain herself and two small children, she started a small provision store and thus became Dehra's first lady shopkeeper.

I had just started freelancing from Dehra and was not keen on joining my mother and stepfather in Delhi. When 'Bibiji'—as I called her—offered me a portion of her flat on very reasonable terms, I accepted without hesitation and was to spend the next two years above her little shop on Rajpur Road. Almost fifty years later, the flat is still there, but it is now an ice cream parlour! Poetic justice, perhaps.

'Bibiji' sold the usual provisions. Occasionally, I lent a helping hand and soon learnt the names of the various lentils arrayed before us—moong, malka, masoor, arhar, channa, rajma, etc. She bought her rice, flour and other items wholesale from the mandi, and sometimes I would accompany her on an early morning march to the mandi (about two miles distant) where we would load a handcart with her purchases. She was immensely strong and could lift sacks of wheat or rice that left me gasping. I can't say I blame my rather skinny stepfather for staying out of her reach.

She had a helper, a Bihari youth, who would trundle the cart back to the shop and help with the loading and unloading. Before opening the shop (at around 8 a.m.) she would make our breakfast—parathas with my favourite shalgam pickle, and in winter, a delicious kanji made from the juice of red carrots. When the shop opened, I would go upstairs to do my writing while she conducted the day's business.

Sometimes she would ask me to help her with her accounts, or in making out a bill, for she was barely literate. But she was an astute shopkeeper; she knew instinctively who was good for credit and who was strictly nakad (cash). She would also warn me against friends who borrowed money without any intention of returning it; warnings that I failed to heed. Friends in perpetual need there were aplenty—Sudheer, William, Suresh and a couple of

others—and I am amazed that I didn't have to borrow, too, considering the uncertain nature of my income. Those little cheques and money orders from magazines did not always arrive in time. But sooner or later something *did* turn up. I was very lucky.



Bibiji had a friend, a neighbour, Mrs Singh, an attractive woman in her thirties who smoked a hookah and regaled us with tales of ghosts and chudails from her village near Agra. We did not see much of her husband who was an excise inspector. He was busy making money.

Bibiji and Mrs Singh were almost inseparable, which was quite understandable in view of the fact that both had absentee husbands. They were really happy together. During the day Mrs Singh would sit in the shop, observing the customers. And afterwards she would entertain us with clever imitations of the more odd or eccentric among them. At night, after the shop was closed, Bibiji and her friend would make themselves comfortable on the same cot (creaking beneath their combined weights), wrap themselves in a razai or blanket and invite me to sit on the next charpai and listen to their yarns or tell them a few of my own. Mrs Singh had a small son, not very bright, who was continually eating laddoos, jalebis, barfis and other sweets. Quite appropriately, he was called Laddoo. And I believe he grew into one.

Bibiji's son and daughter were then at a residential school. They came home occasionally. So did Mr Singh, with more sweets for his son. He did not appear to find anything unusual in his wife's intimate relationship with Bibiji. His mind was obviously on other things.

Bibiji and Mrs Singh both made plans to get me married. When I protested, saying I was only twenty-three, they said I was old enough. Bibiji had an eye on an Anglo-Indian schoolteacher who sometimes came to the shop, but Mrs Singh turned her down, saying she had very spindly legs. Instead, she suggested the daughter of the local padre, a glamorous-looking, dusky beauty, but Bibiji vetoed the proposal, saying the young lady used too much make-up and already displayed too much fat around the waistline. Both agreed that I should marry a plain-looking girl who could cook, use a sewing machine, and speak a little English.

‘And be strong in the legs,’ I added, much to Mrs Singh's approval.

They did not know it, but I was enamoured of Kamla, a girl from the hills,

who lived with her parents in quarters behind the flat. She was always giving me mischievous glances with her dark, beautiful, expressive eyes. And whenever I passed her on the landing, we exchanged pleasantries and friendly banter; it was as though we had known each other for a long time. But she was already betrothed, and that too to a much older man, a widower, who owned some land outside the town. Kamla's family was poor, her father was in debt, and it was to be a marriage of convenience. There was nothing much I could do about it—landless, and without prospects—but after the marriage had taken place and she had left for her new home, I befriended her younger brother and through him sent her my good wishes from time to time. She is just a distant memory now, but a bright one, like a forget-me-not blooming on a bare rock. Would I have married her, had I been able to? She was simple, unlettered; but I might have taken the chance.

Those two years on Rajpur Road were an eventful time, what with the visitations of Sudheer, the company of William and Suresh, the participation in Bibiji's little shop, the evanescent friendship with Karma. I did a lot of writing and even sold a few stories here and there; but the returns were modest, barely adequate. Everyone was urging me to try my luck in Delhi. And so I bid goodbye to sleepy little Dehra (as it then was) and took a bus to the capital. I did no better there as a writer, but I found a job of sorts and that kept me going for a couple of years.

But to return to Bibiji, I cannot just leave her in limbo. She continued to run her shop for several years, and it was only failing health that forced her to close it. She sold the business and went to live with her married daughter in New Delhi. I saw her from time to time. In spite of high blood pressure, diabetes, and eventually blindness, she lived on into her eighties. She was always glad to see me, and never gave up trying to find a suitable bride for me.

The last time I saw her, shortly before she died, she said, 'Ruskin, there is this widow—lady who lives down the road and comes over sometimes. She has two children but they are grown up. She feels lonely in her big house. If you like, I'll talk to her. It's time you settled down. And she's only sixty.'

'Thanks, Bibiji,' I said, holding both ears. 'But I think I'll settle down in my next life.'

Some Hill Station Ghosts

S_{HIMLA} HAS ITS phantom-rickshaw and Lansdowne its headless horseman. Mussoorie has its woman in white. Late at night, she can be seen sitting on the parapet wall on the winding road up to the hill station. Don't stop to offer her a lift. She will fix you with her evil eye and ruin your holiday.

The Mussoorie taxi drivers and other locals call her Bhoot Aunty. Everyone has seen her at some time or the other. To give her a lift is to court disaster. Many accidents have been attributed to her baleful presence. And when people pick themselves up from the road (or are picked up by concerned citizens), Bhoot Aunty is nowhere to be seen, although survivors swear that she was in the car with them.

Ganesh Saili, Abha and I were coming back from Dehradun late one night when we saw this woman in white sitting on the parapet by the side of the road. As our headlights fell on her, she turned her face away, Ganesh, being a thorough gentleman, slowed down and offered her a lift. She turned towards us then, and smiled a wicked smile. She seemed quite attractive except that her canines protruded slightly in vampire fashion.

'Don't stop!' screamed Abha. 'Don't even look at her! It's Aunty!'

Ganesh pressed down on the accelerator and sped past her. Next day we heard that a tourist's car had gone off the road and the occupants had been severely injured. The accident took place shortly after they had stopped to pick up a woman in white who had wanted a lift. But she was not among the injured.



Miss Ripley-Bean, an old English lady who was my neighbour when I lived near Wynberg-Allen school, told me that her family was haunted by a malignant phantom head that always appeared before the death of one of her

relatives.

She said her brother saw this apparition the night before her mother died, and both she and her sister saw it before the death of their father. The sister slept in the same room. They were both awakened one night by a curious noise in the cupboard facing their beds. One of them began getting out of bed to see if their cat was in the room, when the cupboard door suddenly opened and a luminous head appeared. It was covered with matted hair and appeared to be in an advanced stage of decomposition. Its fleshless mouth grinned at the terrified sisters. And then as they crossed themselves, it vanished. The next day they learned that their father, who was in Lucknow, had died suddenly, at about the time that they had seen the death's head.



Everyone likes to hear stories about haunted houses; even sceptics will listen to a ghost story, while casting doubts on its veracity.

Rudyard Kipling wrote a number of memorable ghost stories set in India—*Imray's Return*, *The Phantom Rickshaw*, *The Mark of the Beast*, *The End of the Passage*—his favourite milieu being the haunted dak bungalow. But it was only after his return to England that he found himself actually having to live in a haunted house. He writes about it in his autobiography, *Something of Myself*.

The spring of '96 saw us in Torquay, where we found a house for our heads that seemed almost too good to be true. It was large and bright, with big rooms each and all open to the sun, the ground embellished with great trees and the warm land dipping southerly to the clean sea under the Mary Church cliffs. It had been inhabited for thirty years by three old maids.

The revelation came in the shape of a growing depression which enveloped us both—a gathering blackness of mind and sorrow of the heart, that each put down to the new, soft climate and, without telling the other, fought against for long weeks. It was the Feng-shui—the Spirit of the house itself—that darkened the sunshine and fell upon us every time we entered, checking the very words on our lips... We paid forfeit and fled. More than thirty years later we returned down the steep little road to that house, and found, quite unchanged, the same brooding spirit of deep despondency within the rooms.

Again, thirty years later, he returned to this house in his short story, 'The House Surgeon', in which two sisters cannot come to terms with the suicide of a third sister, and brood upon the tragedy day and night until their thoughts saturate every room of the house.

Many years ago, I had a similar experience in a house in Dehradun, in which an elderly English couple had died from neglect and starvation. In 1947, when many European residents were leaving the town and emigrating to the UK, this poverty-stricken old couple, sick and friendless, had been forgotten. Too ill to go out for food or medicine, they had died in their beds, where they were discovered several days later by the landlord's munshi.

The house stood empty for several years. No one wanted to live in it. As a young man, I would sometimes roam about the neglected grounds or explore the cold, bare rooms, now stripped of furniture, doorless and windowless, and I would be assailed by a feeling of deep gloom and depression. Of course I knew what had happened there, and that may have contributed to the effect the place had on me. But when I took a friend, Jai Shankar, through the house, he told me he felt quite sick with apprehension and fear. 'Ruskin, why have you brought me to this awful house?' he said. 'I'm sure it's haunted.' And only then did I tell him about the tragedy that had taken place within its walls.

Today, the house is used as a government office. No one lives in it at night except for a Gurkha chowkidar, a man of strong nerves who sleeps in the back veranda. The atmosphere of the place doesn't bother him, but he does hear strange sounds in the night. 'Like someone crawling about on the floor above,' he tells me. 'And someone groaning. These old houses are noisy places...'



A morgue is not a noisy place, as a rule. And for a morgue attendant, corpses are silent companions.

Old Mr Jacob, who lives just behind the cottage, was once a morgue attendant for the local mission hospital. In those days it was situated at Sunny Bank, about a hundred metres up the hill from here. One of the outhouses served as the morgue: Mr Jacob begs me not to identify it.

He tells me of a terrifying experience he went through when he was doing night duty at the morgue.

‘The body of a young man was found floating in the Aglar River, behind Landour, and was brought to the morgue while I was on night duty. It was placed on the table and covered with a sheet.

‘I was quite accustomed to seeing corpses of various kinds and did not mind sharing the same room with them, even after dark. On this occasion a friend had promised to join me, and to pass the time I strolled around the room, whistling a popular tune. I think it was “Danny Boy”, if I remember right. My friend was a long time coming, and I soon got tired of whistling and sat down on the bench beside the table. The night was very still, and I began to feel uneasy. My thoughts went to the boy who had drowned and I wondered what he had been like when he was alive. Dead bodies are so impersonal...

‘The morgue had no electricity, just a kerosene lamp, and after some time I noticed that the flame was very low. As I was about to turn it up, it suddenly went out. I lit the lamp again, after extending the wick. I returned to the bench, but I had not been sitting there for long when the lamp again went out, and something moved very softly and quietly past me.

‘I felt quite sick and faint, and could hear my heart pounding away. The strength had gone out of my legs, otherwise I would have fled from the room. I felt quite weak and helpless, unable even to call out.

‘Presently the footsteps came nearer and nearer. Something cold and icy touched one of my hands and felt its way up towards my neck and throat. It was behind me, then it was before me. Then it was *over* me. I was in the arms of the corpse!

‘I must have fainted, because when I woke up I was on the floor, and my friend was trying to revive me. The corpse was back on the table.’

‘It may have been a nightmare,’ I suggested. ‘Or you allowed your imagination to run riot.’

‘No,’ said Mr Jacobs. ‘There were wet, slimy marks on my clothes. And the feet of the corpse matched the wet footprints on the floor.’

After this experience, Mr Jacobs refused to do any more night duty at the morgue.



From Herbertpur near Paonta you can go up to Kalsi, and then up the hill

road to Chakrata.

Chakrata is in a security zone, most of it off limits to tourists, which is one reason why it has remained unchanged in 150 years of its existence. This small town's population of 1,500 is the same today as it was in 1947—probably the only town in India that hasn't shown a population increase.

Courtesy a government official, I was fortunate enough to be able to stay in the forest rest house on the outskirts of the town. This is a new building, the old rest house—a little way downhill—having fallen into disuse. The chowkidar told me the old rest house was haunted, and that this was the real reason for its having been abandoned. I was a bit sceptical about this, and asked him what kind of haunting took place in it. He told me that he had himself gone through a frightening experience in the old house, when he had gone there to light a fire for some forest officers who were expected that night. After lighting the fire, he looked round and saw a large black animal, like a wild cat, sitting on the wooden floor and gazing into the fire. 'I called out to it, thinking it was someone's pet. The creature turned, and looked full at me with eyes that were human, and a face which was the face of an ugly woman. The creature snarled at me, and the snarl became an angry howl. Then it vanished!'

'And what did you do?' I asked.

'I vanished too,' said the chowkidar. I haven't been down to that house again.'

I did not volunteer to sleep in the old house but made myself comfortable in the new one, where I hoped I would not be troubled by any phantom. However, a large rat kept me company, gnawing away at the woodwork of a chest of drawers. Whenever I switched on the light it would be silent, but as soon as the light was off, it would start gnawing away again.

This reminded me of a story old Miss Kellner (of my Dehra childhood) told me, of a young man who was desperately in love with a girl who did not care for him. One day, when he was following her in the street, she turned on him and, pointing to a rat which some boys had just killed, said, 'I'd as soon marry that rat as marry you.' He took her cruel words so much to heart that he pined away and died. After his death the girl was haunted at night by a rat and occasionally she would be bitten. When the family decided to emigrate, they travelled down to Bombay in order to embark on a ship sailing for London. The ship had just left the quay, when shouts and screams were heard

from the pier. The crowd scattered, and a huge rat with fiery eyes ran down to the end of the quay. It sat there, screaming with rage, then jumped into the water and disappeared. After that (according to Miss Kellner), the girl was not haunted again.

Old dak bungalows and forest rest houses have a reputation for being haunted. And most hill stations have their resident ghosts—and ghost writers! But I will not extend this catalogue of ghostly hauntings and visitations, as I do not want to discourage tourists from visiting Landour and Mussoorie. In some countries, ghosts are an added attraction for tourists. Britain boasts of hundreds of haunted castles and stately homes, and visitors to Romania seek out Transylvania and Dracula's castle. So do we promote Bhoot Aunty as a tourist attraction? Only if she reforms and stops sending vehicles off those hairpin bends that lead to Mussoorie.

Party Time in Mussoorie

IT IS VERY kind of people to invite me to their parties, especially as I do not throw parties myself, or invite anyone anywhere. At more than one party I have been known to throw things at people. In spite of this—or maybe because of it—I get invited to these affairs.

I can imagine a prospective hostess saying ‘Shall we invite Ruskin?’

‘Would it be safe?’ says her husband doubtfully. ‘He has been known to throw plates at people.’

‘Oh, then we *must* have him!’ she shouts in glee. ‘What fun it will be, watching him throw a plate at—. We’ll use the cheaper crockery, of course...’

Here I am tempted to add that living in Mussoorie these forty-odd years has been one long party. But if that were so, I would not be alive today. Rekha’s garlic chicken and Nandu’s shredded lamb would have done for me long ago. They have certainly done for my teeth. But they are only partly to blame. Hill goats are tough, stringy creatures. I remember Begum Para trying to make us roganjosh one evening. She sat over the degchi for three or four hours but even then the mutton wouldn’t become tender.

Begum Para, did I say?

Not *the* Begum Para? The saucy heroine of the silver screen?

And why not? This remarkable lady had dropped in from Pakistan to play the part of my grandmother in Shubhadarshini’s serial *Ek Tha Rusty*, based on stories of my childhood. Not only was she a wonderful actress, she was also a wonderful person who loved cooking. But she was defeated by the Mussoorie goat, who resisted all her endeavours to turn it into an edible roganjosh.

The Mussoorie goat is good only for getting into your garden and eating up your dahlias. These creatures also strip the hillside of any young

vegetation that attempts to come up in the spring or summer. I have watched them decimate a flower garden and cause havoc to a vegetable plot. For this reason alone I do not shed a tear when I see them being marched off to the butcher's premises. I might cry over a slaughtered chicken, but not over a goat.

One of my neighbours on the hillside, Mrs K—, once kept a goat as a pet. She attempted to throw one or two parties, but no one would go to them. The goat was given the freedom of the drawing room and smelt to high heaven. Mrs K—was known to take it to bed with her. She too developed a strong odour. It is not surprising that her husband left the country and took a mistress in Panama. He couldn't get much further, poor man.

Mrs K—'s goat disappeared one day, and that same night a feast was held in Kolti village, behind Landour. People say the mutton was more tender and succulent than at most feasts—the result, no doubt, of its having shared Mrs K—'s meals and bed for a couple of years.

One of Mrs K—'s neighbours was Mrs Santra, a kind-hearted but rather tiresome widow in her sixties. She was childless but had a fixation that, like the mother of John the Baptist, she would conceive in her sixties and give birth to a new messenger of the Messiah. Every month she would visit the local gynaecologist for advice, and the doctor would be gentle with her and tell her anything was possible and that in the meantime she should sustain herself with nourishing soups and savouries.

Mrs Santra liked giving little tea parties and I went to a couple of them. The sandwiches, samosas, cakes and jam tarts were delicious, and I expressed my appreciation. But then she took to visiting me at odd times, and I found this rather trying, as she would turn up while I was writing or sleeping or otherwise engaged. On one occasion, when I pretended I was not at home, she even followed me into the bathroom (where I had concealed myself) and scolded me for trying to avoid her.

She was a good lady, but I found it impossible to reciprocate her affectionate and even at times ardent overtures, so I had to ask her to desist from visiting me. The next day she sent her servant down with a small present—a little pot with a pansy growing in it!

On that happy note, I leave Mrs Santra and turn to other friends.

Such as Auntie Bhakti, a tremendous consumer of viands and victuals who, after a more than usually heavy meal at my former lodgings, retired to

my Indian-style lavatory to relieve herself. Ten minutes passed, then twenty, and still no sign of Aunty! My other luncheon guests, the Maharani Saheba of Jind, writer Bill Aitken and local pehelwan Maurice Alexander, grew increasingly concerned. Was Aunty having a heart attack or was she just badly constipated?

I went to the bathroom door and called out: 'Are you all right, Aunty?'

A silence, and then, in a quavering voice, 'I'm stuck!'

'Can you open the door?' I asked.

'It's open,' she said, 'but I can't move.'

I pushed open the door and peered in. Aunty, a heavily built woman, had lost her balance and subsided backwards on the toilet, in the process jamming her bottom into the cavity!

'Give me a hand, Aunty,' I said, and taking her by the hand (the only time I'd ever been permitted to do so), tried my best to heave her out of her predicament. But she wouldn't budge.

I went back to the drawing room for help. 'Aunty's stuck,' I said, 'and I can't get her out.' The Maharani went to take a look. After all, they were cousins. She came back looking concerned. 'Bill', she said, 'get up and help Ruskin extricate Aunty before she has a heart attack!'

Bill Aitken and I bear some resemblance to Laurel and Hardy. I'm Hardy, naturally. We did our best but Aunty Bhakti couldn't be extracted. So we called on the expertise of Maurice, our pehelwan, and forming a human chain or something of a tug of war team, we all pulled and tugged until Aunty Bhakti came out with a loud bang, wrecking my toilet in the process.

I must say she was not the sort to feel embarrassed. Returning to the drawing room, she proceeded to polish off half a brick of ice cream.



Another ice cream fiend is Nandu Jauhar who, at the time of writing, owns the Savoy in Mussoorie. At a marriage party, and in my presence, he polished off thirty-two cups of ice cream and this after a hefty dinner.

The next morning he was as green as his favorite pistachio ice cream.

When admonished, all he could say was 'They were only small cups, you know.'

Nandu's eating exploits go back to his schooldays when (circa 1950) he

held the Doon School record for consuming the largest number of mangoes—a large bucketful, all of five kilos—in one extended sitting.

‘Could you do it again?’ we asked him the other day.

‘Only if they are Alfonsos,’ he said. ‘And you have to pay for them.’

Fortunately for our pockets, and for Nandu’s well-being, Alfonsos are not available in Mussoorie in December.



You must meet Rekha some day. She grows herbs now, and leads the quiet life, but in her heyday she gave some memorable parties, some of them laced with a bit of pot or marijuana. Rekha was a full-blooded American girl who had married into a well-known and highly respected Brahmin family and taken an Indian name. She was highly respected too, because she’d produced triplets at her first attempt at motherhood.

Some of her old hippie friends often turned up at her house. One of them, a French sitar player, wore a red sock on his left foot and a green sock on his right. His shoes were decorated with silver sequins. Another of her friends was an Australian film producer who had yet to produce a film. On one occasion I found the Frenchman and the Australian in Lakshmi’s garden, standing in the middle of a deep hole they’d been digging.

I thought they were preparing someone’s grave and asked them who it was meant for. They told me they were looking for a short cut to Australia, and carried on digging. As I never saw them again, I presume they came out in the middle of the great Australian desert. Yes, her pot was that potent!

I have never smoked pot, and have never felt any inclination to do so. One can get a great ‘high’ from so many other things—falling in love, or reading a beautiful poem, or taking in the perfume of a rose, or getting up at dawn to watch the morning sky and then the sunrise, or listening to great music, or just listening to birdsong—it does seem rather pointless having to depend on artificial stimulants for relaxation; but human beings are a funny lot and will often go to great lengths to obtain the sort of things that some would consider rubbish.

I have no intention of adopting a patronizing, moralizing tone. I did, after all, partake of Rekha’s bhang pakoras one evening before Diwali, and I discovered a great many stars that I hadn’t seen before.

I was in such high spirits that I insisted on being carried home by the two most attractive girls at the party—Abha Saili and Shenaz Kapadia—and they, having also partaken of those magical pakoras, were only too happy to oblige.

They linked arms to form a sort of chariot seat, and I sat upon it (I was much lighter then) and was carried with great dignity and aplomb down Landour's upper Mall, stopping only now and then to remove the odd, disfiguring nameplate from an offending gate.

On our way down, we encountered a lady on her way up. Well, she looked like a lady to me, and I took off my cap and wished her good evening and asked where she was going at one o'clock in the night.

She sailed past us without deigning to reply.

'Snooty old bitch!' I called out. 'Just who is that midnight woman?' I asked Abha.

'It's not a woman,' said Abha. 'It's the circuit judge.'

'The circuit judge is taking a circuitous route home,' I commented. 'And why is he going about in drag?'

'Hush. He's not in drag. He's wearing his wig!'

'Ah well,' I said. 'Even judges must have their secret vices. We must live and let live!'

They got me home in style, and I'm glad I never had to come up before the judge. He'd have given me more than a wiggling.

That was a few years ago. Our Diwalis are far more respectable now, and Rekha sends us sweets instead of pakoras. But those were the days, my friend. We thought they'd never end.

In fact, they haven't. It's still party time in Landour and Mussoorie.

The Walkers' Club

THOUGH THEIR NUMBERS have diminished over the years, there are still a few compulsive daily walkers around: the odd ones, the strange ones, who will walk all day, here, there and everywhere, not in order to get somewhere, but to escape from their homes, their lonely rooms, their mirrors, themselves...

Those of us who must work for a living and would love to be able to walk a little more don't often get the chance. There are offices to attend, deadlines to be met, trains or planes to be caught, deals to be struck, people to deal with. It's the rat race for most people, whether they like it or not. So who are these lucky ones, a small minority it has to be said, who find time to walk all over this hill station from morn to night?

Some are fitness freaks, I suppose; but several are just unhappy souls who find some release, some meaning, in covering miles and miles of highway without so much as a nod in the direction of others on the road. They are not looking at anything as they walk, not even at a violet in a mossy stone.

Here comes Miss Romola. She's been at it for years. A retired schoolmistress who never married. No friends. Lonely as hell. Not even a visit from a former pupil. She could not have been very popular.

She has money in the bank. She owns her own flat. But she doesn't spend much time in it. I see her from my window, tramping up the road to Lal Tibba. She strides around the mountain like the character in the old song 'She'll be coming round the mountain', only she doesn't wear pink pyjamas; she dresses in slacks and a shirt. She doesn't stop to talk to anyone. It's quick march to the top of the mountain, and then down again, home again, jiggetyjig. When she has to go down to Dehradun (too long a walk even for her), she stops a car and cadges a lift. No taxis for her; not even the bus.

Miss Romola's chief pleasure in life comes from conserving her money. There are people like that. They view the rest of the world with suspicion. An

overture of friendship will be construed as taking an undue interest in her assets. We are all part of an international conspiracy to relieve her of her material possessions! She has no servants, no friends; even her relatives are kept at a safe distance.

A similar sort of character but even more eccentric is Mr Sen, who used to live in the US and walks from the Happy Valley to Landour (five miles) and back every day, in all seasons, year in and year out. Once or twice every week he will stop at the Community Hospital to have his blood pressure checked or undergo a blood or urine test. With all that walking he should have no health problems, but he is a hypochondriac and is convinced that he is dying of something or the other.

He came to see me once. Unlike Miss Romala, he seemed to want a friend, but his neurotic nature turned people away. He was convinced that he was surrounded by individual and collective hostility. People were always staring at him, he told me. I couldn't help wondering why, because he looked fairly nondescript. He wore conventional Western clothes, perfectly acceptable in urban India, and looked respectable enough except for a constant nervous turning of the head, looking to the left, right, or behind, as though to check on anyone who might be following him. He was convinced that he was being followed at all times.

'By whom?' I asked.

'Agents of the government,' he said.

'But why should they follow you?'

'I look different,' he said. 'They see me as an outsider. They think I work for the CIA.'

'And do you?'

'No, no!' He shied nervously away from me. 'Why did you say that?'

'Only because you brought the subject up. I haven't noticed anyone following you.'

'They're very clever about it. Perhaps you're following me too.'

'I'm afraid I can't walk as fast or as far as you,' I said with a laugh, but he wasn't amused. He never smiled, never laughed. He did not feel safe in India, he confided. The saffron brigade was after him!

'But why?' I asked. 'They're not after me. And you're a Hindu with a Hindu name.'

‘Ah yes, but I don’t look like one!’

‘Well, I don’t look like a Taoist monk, but that’s what I am,’ I said, adding, in a more jocular manner: ‘I know how to become invisible, and you wouldn’t know I’m around. That’s why no one follows me! I have this wonderful cloak, you see, and when I wear it I become invisible!’

‘Can you lend it to me?’ he asked eagerly.

‘I’d love to,’ I said, ‘but it’s at the cleaners right now. Maybe next week.’

‘Crazy,’ he muttered. ‘Quite mad.’ And he hurried on.

A few weeks later he returned to New York and safety. Then I heard he’d been mugged in Central Park. He’s recovering, but doesn’t do much walking now.

Neurotics do not walk for pleasure, they walk out of compulsion. They are not looking at the trees or the flowers or the mountains; they are not looking at other people (except in apprehension); they are usually walking away from something—unhappiness or disarray in their lives. They tire themselves out, physically and mentally, and that brings them some relief.

Like the journalist who came to see me last year. He’d escaped from Delhi, he told me. He had taken a room in Landour Bazaar and was going to spend a year on his own, away from family, friends, colleagues, the entire rat race. He was full of noble resolutions. He was planning to write an epic poem or a great Indian novel or a philosophical treatise. Every fortnight I meet someone who is planning to write one or the other of these things, and I do not like to discourage them, just in case they turn violent!

In effect he did nothing but walk up and down the mountain, growing shabbier by the day. Sometimes he recognized me. At other times there was a blank look on his face, as though he were on some drug, and he would walk past me without a sign of recognition. He discarded his slippers and began walking about barefoot, even on the stony paths. He did not change or wash his clothes. Then he disappeared; that is, I no longer saw him around.

I did not really notice his absence until I saw an ad in one of the national papers, asking for information about his whereabouts.

His family was anxious to locate him. The ad carried a picture of the gentleman, taken in happier, healthier times; but it was definitely my acquaintance of that summer.

I was sitting in the bank manager’s office, up in the cantonment, when a

woman came in, making inquiries about her husband. It was the missing journalist's wife. Yes, said Mr Ohri, the friendly bank manager, he'd opened an account with them; not a very large sum, but there were a few hundred rupees lying to his credit. And no, they hadn't seen him in the bank for at least three months

He couldn't be found. Several months passed, and it was presumed that he had moved on to some other town; or that he'd lost his mind or his memory. Then some milkmen from Kolti Gaon discovered bones and remnants of clothing at the bottom of a cliff.

In the pocket of the ragged shirt was the journalist's press card.

How he'd fallen to his death remains a mystery. It's easy to miss your footing and take a fatal plunge on the steep slopes of this range. He may have been high on something or he may simply have been trying out an unfamiliar path. Walking can be dangerous in the hills if you don't know the way or if you take one chance too many.

And here's a tale to illustrate that old chestnut that truth is often stranger than fiction.

Colonel Parshottam had just retired and was determined to pass the evening of his life doing the things he enjoyed most: taking early morning and late evening walks, afternoon siestas, a drop of whisky before dinner, and a good book on his bedside table.

A few streets away, on the fourth floor of a block of flats, lived Mrs L, a stout, neglected woman of forty, who'd had enough of life and was determined to do away with herself.

Along came the Colonel on the road below, a song on his lips, strolling along with a jaunty air; in love with life and wanting more of it.

Quite unaware of anyone else around, Mrs L chose that moment to throw herself out of her fourth-floor window. Seconds later she landed with a thud on the Colonel. If this was a Ruskin Bond story, it would have been love at first sight. But the grim reality was that he was crushed beneath her and did not recover from the impact. Mrs L, on the other hand, survived the fall and lived on into a miserable old age.

There is no moral to the story, any more than there is a moral to life. We cannot foresee when a bolt from the blue will put an end to the best-laid plans of mice and men.

Love Thy Critic

HAVING JUST READ a nasty review of my last book in *India Today*, I take heart by recalling Hemingway's direct action against critic Max Eastman in 1937. Eastman had questioned Hemingway's manhood in his review of *Death in the Afternoon*, which he had sarcastically titled 'Bull in the Afternoon'.

When Hemingway saw Eastman, he bashed him over the head with a copy of the book and then wrestled him to the ground. Trouble is, my critic is a woman. I'd lose the wrestling match.

This sort of response is rare, but exchanges between authors and critics can get nasty, with reputations maligned and genuine talents belittled. The worst sort of reviewers are those who make personal attacks on authors, usually a sign of envy coupled with malice. Thomas Carlyle called Emerson 'a hoary-headed and toothless baboon' and wrote of Charles Lamb: 'a more pitiful, rickety, gasping, staggering Tomfool I do not know.' But we still read and enjoy Lamb and Emerson; who reads Carlyle?

Of Walt Whitman, one reviewer said: 'Whitman is as unacquainted with art as a hog is with mathematics.' Swift was accused of having 'a diseased mind' and Henry James was called an 'idiot and a Boston idiot to boot, than which there is nothing lower in the world'. Their critics have long been forgotten, but just occasionally an author turns critic with equal virulence. There was the classic Dorothy Parker review which read: 'This is not a novel to be tossed aside lightly. It should be thrown with great force.'

When brickbats are flung at an author it is usually a sign that he or she is successful, has reached the top. No one received more abuse than Shakespeare. *Hamlet* was described by Voltaire as 'the work of a drunken savage', and Pepys said *A Midsummer Night's Dream* was 'the most insipid, ridiculous play that I ever saw in my life'. Macaulay sneered at

Wordsworth's 'crazy mystical metaphysics, the endless wilderness of dull, flat, prosaic twaddle', a description that would aptly describe Macaulay's own meandering and monotonous style.

Should authors really have to put up with this sort of thing? Politicians do, and actors and sportsmen, so why not writers? As E.M. Forster once said: 'No author has the right to whine. He was not obliged to be an author. He invited publicity, and he must take the publicity that comes along.'

Of course, some reviewers do go a little too far, like the one who once referred to 'that well-known typist Harold Robbins'.

That was a remark truly deserving a bash over the head, on behalf of typists everywhere.

Writing for a living: it's a battlefield!

People do ask funny questions. Accosted on the road by a stranger, who proceeds to cross-examine me, starting with: 'Excuse me, are you a good writer?' For once, I'm stumped for an answer.

Those Simple Things

IT'S THE *simple* things in life that keep us from going crazy.

Like that pigeon in the skylight in the New Delhi Nursing Home where I was incarcerated for two or three days. Even worse than the illness that had brought me there were the series of tests that the doctors insisted I had to go through—gastroscopies, endoscopies, X-rays, blood tests, urine tests, probes into any orifice they could find, and at the end of it all a nice fat bill designed to give me a heart attack.

The only thing that prevented me from running into the street, shouting for help, was that pigeon in the skylight. It sheltered there at various times during the day, and its gentle cooing soothed my nerves and kept me in touch with the normal world outside. I owe my sanity to that pigeon.

Which reminds me of the mouse who shared my little bed-sitting room in London, when I was just seventeen and all on my own. Those early months in London were lonely times for a shy young man going to work during the day and coming back to a cold, damp, empty room late in the evening. In the morning I would make myself a hurried breakfast, and at night I'd make myself a cheese or ham sandwich. This was when I noticed the little mouse peeping out at me from behind the books I had piled up on the floor, there being no bookshelf. I threw some crumbs in his direction, and he was soon making a meal of them and a piece of cheese. After that, he would present himself before me every evening, and the room was no longer as empty and lonely as when I had first moved in.

He was a smart little mouse and sometimes he would speak to me—sharp little squeaks to remind me it was dinner time.

Months later, when I moved to another part of London, I had to leave him behind—I did not want to deprive him of friends and family—but it was a fat little mouse I left behind.

During my three years in London I must have lived in at least half a dozen different lodging houses, and the rooms were usually dull and depressing. One had a window looking out on a railway track; another provided me with a great view of a cemetery. To spend my day off looking down upon hundreds of graves was hardly uplifting, even if some of the tombstones were beautifully sculpted. No wonder I spent my evenings watching old Marx Brothers films at the Everyman Cinema nearby.

Living in small rooms for the greater part of my life, I have always felt the need for small, familiar objects that become a part of me, even if sometimes I forget to say hello to them. A glass paperweight, a laughing Buddha, an old horseshoe, a print of Hokusai's *Great Wave*, a suitcase that has seen better days, an old school tie (never worn, but there all the same), a gramophone record (can't play it now, but when I look at it, the song comes back to me), a potted fern, an old address book... Where have they gone, those old familiar faces? Not one address is relevant today (after some forty years), but I keep it all the same.

I turn to a page at the end, and discover why I have kept it all these years. It holds a secret, scribbled note to an early love:

'I did not sleep last night, for you had kissed me. You held my hand and put it to your cheek and to your breasts. And I had closed your eyes and kissed them, and taken your face in my hands and touched your lips with mine. And then, my darling, I stumbled into the light like a man intoxicated, and did not know what people were saying or doing...'

Gosh! How romantic I was at thirty! And reading that little entry, I feel like going out and falling in love again. But will anyone fall in love with an old man of seventy-five?

Yes! There's a little mouse in my room.

A Good Philosophy

THE OTHER DAY, when I was with a group of students, a bright young thing asked me, ‘Sir, what is your philosophy of life?’

She had me stumped.

There I was, a seventy-five-year-old, still writing, and still functioning physically and mentally (or so I believed), but quite helpless when it came to formulating ‘a philosophy of life’.

How dare I reach the venerable age of seventy-five without a philosophy; without anything resembling a religious outlook; without arming myself with a battery of great thoughts with which to impress my young interlocutor, who is obviously in need of a little practical if not spiritual guidance to help her navigate the shoals of life.

This morning I was pondering on this absence of a philosophy or religious outlook in my make-up, and feeling a little low because it was cloudy and dark outside, and gloomy weather always seems to dampen my spirits. Then the clouds broke up and the sun came out, large, yellow splashes of sunshine in my room and upon my desk, and almost immediately I felt an uplift of spirit. And at the same time I realized that no philosophy would be of any use to a person so susceptible to changes in light and shade, sunshine and shadow. I was a pagan, pure and simple; a sensualist; sensitive to touch and colour and fragrance and odour and sounds of every description; a creature of instinct, of spontaneous attractions, given to illogical fancies and attachments. As a guide, philosopher and friend I am of no use to anyone, least of all to myself.

I think the best advice I ever had was contained in these lines from Shakespeare which my father had copied into one of my notebooks when I was nine years old:

‘This above all, to thine own self be true,
And it must follow as the night of the day,
Thou can’st not then be false to any man.’

Each one of us is a mass of imperfections, and to be able to recognize and live with our imperfections, our basic natures, defects of genes and birth—hereditary flaws—makes for an easier transit on life’s journey.

I am always a little wary of saints and godmen, preachers and teachers, who are ready with solutions for all our problems. For one thing, they talk too much. When I was at school, I mastered the art of sleeping (without appearing to sleep) through a long speech or lecture by the principal or visiting dignitary, and I must confess to doing the same thing today. The trick is to sleep with your eyes half closed; this gives the impression of concentrating very hard on what is being said, even though you might well be roaming happily in dreamland.

In our imperfect world there is far too much talk and not enough thought.

The TV channels are awash with TV gurus telling us how to live, and they do so at great length. This verbal diarrhoea is infectious and appears to affect newsmen and TV anchors who are prone to lecturing and bullying the guests on their shows. Too many know-alls. A philosophy for living? You won’t find it on your TV sets. You will learn more from a cab driver or street vendor.

‘And what’s your philosophy?’ I asked my sabziwalla, as he weighed out a kilo of onions.

‘Philosophy? What’s that?’ He turned to his assistant. ‘Is this gentleman trying to abuse me?’

‘No, sir,’ I said. ‘It’s not a term of abuse. I was just asking—are you a happy man?’

‘Why do you want to know? Are you from the income tax department?’

‘No, I’m just a storyteller. So tell me—what makes you happy?’

‘A good customer,’ he said. ‘So tell me—what makes *you* happy?’

‘The same thing, I suppose,’ I had to confess. ‘A good publisher!’ I did not tell him about the sunshine, the birdsong, the bedside book, the potted geranium, and all the other little things that make life worth living. It’s better that he finds out for himself.

Life at My Own Pace

ALL MY LIFE I've been a walking person. To this day I have neither owned nor driven a car, bus, tractor, aeroplane, motor boat, scooter, truck, or steam roller. Forced to make a choice, I would drive a steam-roller, because of its slow but solid progress and unhurried finality.

In my early teens I did for a brief period ride a bicycle, until I rode into a bullock cart and broke my arm; the accident only serving to underline my unsuitability for wheeled conveyance that is likely to take my feet off the ground. Although dreamy and absent-minded, I have never walked into a bullock cart.

Perhaps there is something to be said for sun signs. Mine being Taurus, I have, like the bull, always stayed close to grass, and have lived my life at my own leisurely pace, only being stirred into furious activity when goaded beyond endurance. I have every sympathy for bulls and none for bullfighters.

I was born in the Kasauli military hospital in 1934, and was baptized in the little Anglican church which still stands in the hill station. My father had done his schooling at the Lawrence Royal Military School, at Sanawar, a few miles away, but he had gone into 'tea' and then teaching, and at the time I was born he was out of a job. In any case, the only hospital in Kasauli was the Pasteur Institute for the treatment of rabies, and as neither of my parents had been bitten by a mad dog, it was the army who took charge of my delivery.

But my earliest memories are not of Kasauli, for we left when I was two or three months old; they are of Jamnagar, a small state in coastal Kathiawar, where my father took a job as English tutor to several young princes and princesses. This was in the tradition of Forester and Ackerley, but my father did not have literary ambitions, although after his death I was to come across a notebook filled with love poems addressed to my mother, presumably

written while they were courting.

This was where the walking really began, because Jamnagar was full of palaces and spacious lawns and gardens, and by the time I was three I was exploring much of this territory on my own, with the result that I encountered my first cobra, who, instead of striking me dead as the best fictional cobras are supposed to do, allowed me to pass.

Living as he did so close to the ground, and sensitive to even footfall, that intelligent snake must have known instinctively that I presented no threat, that I was just a small human discovering the use of his legs. Envious of the snake's swift gliding movements, I went indoors and tried crawling about on my belly, but I wasn't much good at it. Legs were better.

Amongst my father's pupils in one of these small states were three beautiful princesses. One of them was about my age, but the other two were older, and they were the ones at whose feet I worshipped. I think I was four or five when I had this strong crush on two 'older' girls—eight and ten respectively. At first I wasn't sure that they were girls, because they always wore jackets and trousers and kept their hair quite short. But my father told me they were girls, and he never lied to me.

My father's schoolroom and our own living quarters were located in one of the older palaces, situated in the midst of a veritable jungle of a garden. Here I could roam to my heart's content, amongst marigolds and cosmos growing rampant in the long grass, an ayah or a bearer often being sent post-haste after me, to tell me to beware of snakes and scorpions.

One of the books read to me as a child was a work called *Little Henry and His Bearer*, in which little Henry converts his servant to Christianity. I'm afraid something rather different happened to me. My ayah, bless her soul, taught me to eat paan and other forbidden delights from the bazaar, while the bearer taught me to abuse in choice Hindustani—an attribute that has stood over the years.

Neither of my parents were overly religious, and religious tracts came my way far less frequently than they do now. (*Little Henry* was a gift from a distant aunt.) Nowadays everyone seems to feel I have a soul worth saving, whereas, when I was a boy, I was left severely alone by both preachers and adults. In fact the only time I felt threatened by religion was a few years later, when, visiting the aunt I have mentioned, I happened to fall down her steps and sprain my ankle. She gave me a triumphant look and said, See what

happens when you dont go to church!

My father was a good man. He taught me to read and write long before I started going to school, although its true to say that I first learned to read upside down. This happened because I would sit on a stool in front of the three princesses, watching them read and write and so the view I had of their books was an upside-down view; I still read that way occasionally, when a book gets boring.

He gave me books like *Peter Pan* and *Alice in Wonderland* (which I lapped up), but he was a fanatical stamp-collector, had dozens of albums, and corresponded and dealt regularly with Stanley Gibbons in London. After he died, the collections disappeared, otherwise I might well have been left a fortune in rare stamps!

My mother was at least twelve years younger, and liked going out to parties and dances. She was quite happy to leave me in the care of the ayah and bearer. I had no objection to the arrangement. The servants indulged me; and so did my father, bringing me books, toys, comics, chocolates, and of course stamps, when he returned from visits to Bombay.

Walking along the beach, collecting seashells, I got into the habit of staring hard at the ground, a habit which has stayed with me all my life. Apart from helping my thought processes, it also results in my picking up odd objects—coins, keys, broken bangles, marbles, pens, bits of crockery, pretty stones, ladybirds, feathers, snail-shells. Occasionally, of course, this habit results in my walking some way past my destination (if I happen to have one), and why not? It simply means discovering a new and different destination, sights and sounds that I might not have experienced had I ended my walk exactly where it was supposed to end. And I am not looking at the ground all the time. Sensitive like the snake to approaching footfalls, I look up from time to time to examine the faces of passers-by, just in case they have something they wish to say to me.

A bird singing in a bush or tree has my immediate attention; so does any unfamiliar flower or plant, particularly if it grows in an unusual place such as a crack in a wall or rooftop, or in a yard full of junk where I once found a rose bush blooming on the roof of an old Ford car.

There are other kinds of walks that I shall come to later, but it wasn't until I came to Dehradun and my grandmother's house that I really found my feet as a walker.

In 1939, when World War II broke out, my father joined the RAF, and my mother and I went to stay with her mother in Dehradun, while my father found himself in a tent in the outskirts of Delhi.

It took two or three days by train from Jamnagar to Dehradun, but trains were not quite as crowded then as they are today (the population being much smaller), and provided no one got sick, a long train journey was something of an extended picnic, with halts at quaint little stations, railway meals in abundance brought by waiters in smart uniforms, an ever-changing landscape, bridges over mighty rivers, forest, desert, farmland, everything sun-drenched, the air clear and unpolluted except when dust storms swept across the plains. Bottled drinks were a rarity then, the occasional lemonade or Vimto being the only aerated soft drinks, apart from soda water. We made our own orange juice or lime juice, and took it with us.

By journey's end we were wilting and soot covered, but Dehra's bracing winter climate brought us back to life.

Scarlet poinsettia leaves and trailing bougainvilleas adorned the garden walls, while in the compounds grew mangoes, lichis, papayas, guavas, and lemons large and small. It was a popular place for retiring Anglo-Indians, and my maternal grandfather, after retiring from the Railways, had built a neat, compact bungalow on Old Survey Road. There it stands today, unchanged except in ownership. Dehra was a small, quiet, garden town, only parts of which are still recognizable, forty years after I first saw it. I remember waking in the train early in the morning, and looking out of the window at heavy forest, trees of every description but mostly sal and shisham; here and there a forest glade, or a stream of clear water—quite different from the muddied waters of the streams and rivers we'd crossed the previous day. As we passed over a largish river (the Song) we saw a herd of elephants bathing; and leaving the forests of the Siwalik hills, we entered the Doon valley where fields of rice and flowing mustard stretched away to the foothills.

Outside the station we climbed into a tonga, or pony-trap, and rolled creakingly along quiet roads until we reached my grandfather's house. Grandfather had died a couple of years previously, I and Grandmother had lived alone, except for occasional visits from her married daughters and their families, and from the unmarried but wandering son Ken, who was to turn up from time to time, especially when his funds were low. Granny also had a tenant, Miss Kellner, who occupied a portion of the bungalow.

Miss Kellner had been crippled in a carriage accident in Calcutta when she was a girl, and had been confined to a chair all her adult life. She had been left some money by her parents, and was able to afford an ayah and four stout palanquin-bearers, who carried her about when she wanted the chair moved and took her for outings in a real sedan chair or sometimes a rickshaw—she had both. Her hands were deformed and she could scarcely hold a pen, but she managed to play cards quite dexterously and taught me a number of card games, which I have forgotten now, as Miss Kellner was the only person with whom I could play cards: she allowed me to cheat. She took a fancy to me, and told Granny that I was the only one of her grandchildren with whom she could hold an intelligent conversation; Granny said that I was merely adept at flattery. It's true Miss Kellner's cook made marvellous meringues, coconut biscuits and curry puffs, and these would be used very successfully to lure me over to her side of the garden, where she was usually to be found sitting in the shade of an old mango tree, shuffling her deck of cards. Granny's cook made a good kofta curry, but he did not go in for the exotic trifles that Miss Kellner served up.

Granny employed a full-time gardener, a wizened old character named Dukhi (sad), and I don't remember that he ever laughed or smiled. I'm not sure what deep tragedy dwelt behind those dark eyes (he never spoke about himself, even when questioned) but he was tolerant of me, and talked to me about flowers and their characteristics.

There were rows and rows of sweet peas; beds full of phlox and sweet-smelling snapdragons; geraniums on the veranda steps, hollyhocks along the garden wall... Behind the house were the fruit trees, somewhat neglected since my grandfather's death, and it was here that I liked to wander in the afternoons, for the old orchard was dark and private and full of possibilities. I made friends with an old jackfruit tree, in whose trunk was a large hole in which I stored marbles, coins, catapults, and other treasures much as a crow stores the bright objects it picks up during its peregrinations.

I have never been a great tree climber, having a tendency to fall off the branches, but I liked climbing walls (and still do), and it was not long before I had climbed the wall behind the orchard, to drop into unknown territory and explore the bazaars and by-lanes of Dehra.

'Great, grey, formless India,' as Kipling had called it, was, until I was eight or nine, unknown territory for me, and I had heard only vaguely of the

freedom movement and Nehru and Gandhi; but then, a child of today's India is just as vague about them. Most domiciled Europeans and Anglo-Indians were apolitical. That the rule of the sahib was not exactly popular in the land was made plain to me on the few occasions I ventured far from the house. Shouts of 'Red Monkey!' or 'White Pig!' were hurled at me with some enthusiasm but without any physical follow-up. I had the sense, even then, to follow the old adage, 'Sticks and stones may break my bones, but words can never hurt me.'

It was a couple of years later, when I was eleven, just a year or two before independence, that two passing cyclists, young men, swept past and struck me over the head. I was stunned but not hurt. They rode away with cries of triumph—I suppose it was a rare achievement to have successfully assaulted someone whom they associated with the ruling race—but although I could hardly (at that age) be expected to view them with Gandhian love and tolerance, I did not allow the resentment to rankle. I know I did not mention the incident to anyone—not to my mother or grandmother, or even to Mr Ballantyne, the superintendent of police, a family friend who dropped in at the house quite frequently. Perhaps it was personal pride that prevented me from doing so; or perhaps I had already learnt to accept the paradox that India could be as cruel as it could be kind. With my habit, already formed, of taking long walks into unfamiliar areas, I exposed myself more than did most Anglo-Indian boys of my age. Boys bigger than me rode bicycles; boys smaller than me stayed at home!

My parents' marriage had been on the verge of breaking up, and I was eight or nine when they finally separated. My mother was soon married again, to a Punjabi businessman, while I went to join my father in his air force hutment in Delhi. I would return to Dehra, not once but many times in the course of my life, for the town, even when it ceased to enchant, continued to exert a considerable influence on me, both as a writer and as a person; not a literary influence (for that came almost entirely from books) but as an area whose atmosphere was to become a part of my mind and sensuous nature.

I had a very close relationship with my father and was more than happy with him in Delhi, although he would be away almost every day, and sometimes, when he was hospitalized with malaria, he would be away almost every night too. When he was free he took me for long walks to the old tombs and monuments that dotted the wilderness that then surrounded New Delhi; or to the bookshops and cinemas of Connaught Place, the capital's smart

shopping complex, then spacious and uncluttered. I shared his fondness for musicals, and wartime Delhi had a number of cinemas offering all the glitter of Hollywood.

I wasn't doing much reading then—I did not, in fact, become a great reader until after my father's death—but played gramophone records when I was alone in the house, or strolled about the quiet avenues of New Delhi, waiting for my father to return from his office. There was very little traffic in those days, and the roads were comparatively safe.

I was lonely, shy and aloof, and when other children came my way I found it difficult to relate to them. Not that they came my way very often. My father hadn't the time or the inclination to socialize and in the evenings he would sit down to his stamp collection, while I helped to sort, categorize and mount his treasures.

I was quite happy with this life. During the day, when there was nothing else to do, I would make long lists of films or books or records; and although I have long since shed this hobby, it had the effect of turning me into an efficient cataloguer. When I became a writer, the world lost a librarian or archivist.

My father felt that this wasn't the right sort of life for a growing boy, and arranged for me to go to a boarding school in Simla. As often happens, when the time approached for me to leave, I did make friends with some other boys who lived down the road.

Trenches had been dug all over New Delhi, in anticipation of Japanese air raids, and there were several along the length of the road on which we lived. These were ideal places for games of cops and robbers, and I was gradually drawn into them. The heat of midsummer, with temperatures well over 100 degrees Fahrenheit, did not keep us indoors for long, and in any case the trenches were cooler than the open road. I discovered that I was quite strong too, in comparison with most boys of my age, and in the wrestling bouts that were often held in the trenches I invariably came out, quite literally, on top. At eight or nine I was a chubby boy; I hadn't learnt to use my fists (and never did), but I knew how to use my weight, and when I sat upon an opponent he usually remained sat upon until I decided to move.

I don't remember all their names, but there was a dark boy called Joseph, Goan I think, who was particularly nice to me, no matter how often I sat upon him. Our burgeoning friendship was cut short when my father and I set out

for Simla. My father had two weeks' leave, and we would spend that time together before I was shut up in school. Ten years in a boarding school was to convince me that such places bring about an unnatural separation between children and parents that is good for neither body nor soul.

That fortnight with my father was the only happy spell in my life for some time to come. We walked up to the Hanuman temple on Jakke Hill; took a rickshaw ride to Sanjauli, while my father told me the story of Kipling's phantom rickshaw, set on that very road; ate ice creams at Davice's restaurant (and as I write this, I learn that this famous restaurant has just been destroyed in a fire); browsed in bookshops and saw more films; made plans for the future. 'We will go to England after the war.'

He was, in fact, the only friend I had as a child, and after his death I was to be a lonely boy until I reached my late teens.

School seemed a stupid and heartless place after my father had gone away. The traditions even in prep school—such as ragging and caning, compulsory games and daily chapel attendance, prefects larger than life, and Honours Boards for everything from School Captaincy to choir membership—had apparently been borrowed from *Tom Brown's Schooldays*. It was all part of the process of turning us into 'leaders of men'. Well, my leadership qualities remained exactly at zero, and in time I was to discover the sad fact that the world at large judges you according to who you are, rather than what you have done.

My father had been transferred to Calcutta and wasn't keeping well. Malaria again. And the jaundice. But his last letter sounded quite cheerful. He'd been selling his valuable stamp collection, so as to have enough money for us to settle in England.

One day my class teacher sent for me.

'I want to talk to you, Bond,' he said. 'Let's go for a walk.'

I knew it wasn't going to be a walk I would enjoy; I knew instinctively that something was wrong.

As soon as my unfortunate teacher (no doubt cursing the Headmaster for giving him such an unpleasant task) started on the theme of 'God wanting your father in a higher and better place'—as though there could be any better place than Jakke Hill in midsummer!—I knew my father was dead, and burst into tears.

Later, the Headmaster sent for me and made me give him the pile of

letters from my father that I had been keeping in my locker. He probably felt it was unmanly of me to cling to them.

‘You might lose them,’ he said. ‘Why not keep them with me? At the end of term, before you go home, you can come and collect them.’

Reluctantly I gave him the letters. He told me he had heard from my mother and stepfather and that I would be going to them when school closed.

At the end of the year, the day before school closed, I went to the headmaster’s office and asked him for my letters.

‘What letters?’ he said. His desk was piled with papers and correspondence, and he was irritated by the interruption.

‘My father’s letters,’ I explained. ‘You said you would keep them for me, sir.’

‘Letters, letters. Are you sure you gave them to me?’ He was growing more irritated. ‘You must be mistaken, Bond. What would I want from your father’s letters?’

‘I don’t know, sir. You said I could collect them before going home.’

‘Look, I don’t remember your letters and I’m very busy just now. So run along. I’m sure you’re mistaken, but if I find any personal letters of yours, I’ll send them on to you.’

I don’t suppose his forgetfulness was anything more than the muddled indifference that grows in many of those who have charge of countless small boys, but for the first time in my life, I knew what it was like to hate someone.

And I had discovered that words could hurt too.

Upon an Old Wall Dreaming

IT IS TIME to confess that at least half my life has been spent in idleness. My old school would not be proud of me. Nor would my Aunt Muriel.

‘You spend most of your time sitting on that wall, doing nothing,’ scolded Aunt Muriel, when I was seven or eight. ‘Are you *thinking* about something?’

‘No, Aunt Muriel.’

‘Are you *dreaming*?’

‘I’m awake!’

‘Then what on earth are you doing there?’

‘Nothing, Aunt Muriel.’

‘He’ll come to no good,’ she warned the world at large. ‘He’ll spend all his life sitting on walls, doing nothing.’

And how right she proved to be! Sometimes I bestir myself, and bang out a few sentences on my old typewriter, but most of the time I’m still sitting on that wall, preferably in the winter sunshine. Thinking? Not very deeply. Dreaming? But I’ve grown too old to dream. Meditation, perhaps. That’s been fashionable for some time. But it isn’t that either. Contemplation might come closer to the mark.

Was I born with a silver spoon in my mouth that I could afford to sit in the sun for hours, doing nothing? Far from it; I was born poor and remained poor, as far as worldly riches went. But one has to eat and pay the rent. And there have been others to feed too. So I have to admit that between long bouts of idleness there have been short bursts of creativity. My typewriter after more than thirty years of loyal service, has finally collapsed, proof enough that it has not lain idle all this time.

Sitting on walls, apparently doing nothing, has always been my favourite form of inactivity. But for these walls, and the many idle hours I have spent

upon them, I would not have written even a fraction of the hundreds of stories, essays and other diversions that have been banged out on the typewriter over the years. It is not the walls themselves that set me off or give me ideas, but a personal view of the world that I receive from sitting there.

Creative idleness, you could call it. A receptivity to the world around me—the breeze, the warmth of the old stone, the lizard on the rock, a raindrop on a blade of grass—these and other impressions impinge upon me as I sit in that passive, benign condition that makes people smile tolerantly at me as they pass. ‘Eccentric writer,’ they remark to each other, as they drive on, hurrying in a heat of hope, towards the pot of gold at the end of their personal rainbows.

It’s true that I am eccentric in many ways, and old walls bring out the essence of my eccentricity.

I do not have a garden wall. This shaky tumbledown house in the hills is perched directly above a motorable road, making me both accessible and vulnerable to casual callers of all kinds—inquisitive tourists, local busybodies, schoolgirls with their poems, hawkers selling candyfloss, itinerant sadhus, scrap merchants, potential Nobel Prize winners...

To escape them, and to set my thoughts in order, I walk a little way up the road, cross it, and sit down on a parapet wall overlooking the Woodstock spur. Here, partially shaded by an overhanging oak, I am usually left alone. I look suitably down and out, shabbily dressed, a complete nonentity—not the sort of person you would want to be seen talking to!

Stray dogs sometimes join me here. Having been a stray dog myself at various periods of my life, I can empathize with these friendly vagabonds of the road. Far more intelligent than your inbred Pom or Peke, they let me know by their silent companionship that they are on the same wavelength. They sport about on the road, but they do not yap at all and sundry.

Left to myself on the wall, I am soon in the throes of composing a story or poem. I do not write it down—that can be done later—I just work it out in my mind, memorize my words, so to speak, and keep them stored up for my next writing session.

Occasionally a car will stop, and someone I know will stick his head out and say, ‘No work today, Mr Bond? How I envy you! Not a care in the world!’

I travel back in time some fifty years to Aunt Muriel asking me the same

question. The years melt away, and I am a child again, sitting on the garden wall, doing nothing.

‘Don’t you get bored sitting there?’ asks the latest passing motorist, who has one of those half-beards which are in vogue with TV news readers. ‘What are you doing?’

‘Nothing, Aunty,’ I reply.

He gives me a long hard stare.

‘You must be dreaming. Don’t you recognize me?’

‘Yes, Aunt Muriel.’

He shakes his head sadly, steps on the gas, and goes roaring up the hill in a cloud of dust.

‘Poor old Bond,’ he tells his friends over evening cocktails. ‘Must be going round the bend. This morning he called me Aunty.’

Nina

THE BIG CIRCUS tent looms up out of the monsoon mist, standing forlorn in a quagmire of mud and slush. It has rained ceaselessly for two days and nights. The chairs stand about in deep pools of water. One or two of them float around with their legs in the air. There will be no show for the third night running, and tomorrow there will be problems, with the ringhands to be fed and the ground rent to be paid: a hundred odd bills to be settled, and no money at the gate.

Nina, a dark, good-looking girl—part Indian, part Romanian—who has been doing the high-wire act for several years, sits at the window of a shabby hotel room and gazes out at the heavy downpour.

At one time, she tells me, she was with a very small circus, touring the remote areas of the Konkan on India's west coast. The tent was so low that when she stood on her pedestal her head touched the ceiling cloth. She can still hear the hiss of the Petromax lamps. The band was a shrill affair: it made your hair stand on end!

The manager of a big circus happened to be passing through, and he came in and saw Nina's act, and that was the beginning of a life of constant travel.

She remembers her first night with the new circus, and the terrible suspense she went through. Suddenly feeling like a country bumpkin, she looked about her in amazement. There were more than twenty elephants, countless horses, and a menacing array of lions and tigers. She looked at the immense proportions of the tent and wanted to turn and run. The lights were a blinding brilliance—she had never worked in a spotlight before.

As the programme ran through, she stood at the rear curtains waiting for her entrance. She peeped through the curtains and felt sure she would be lost in that wide circus ring. Though her costume was new, she suddenly felt shabby. She had spangled her crimson velvet costume with scarlet sequins so

that the whole thing was a red blaze. Her feet were sweating in white kid boots.

She cannot recall how she entered the ring. But she remembers standing on her pedestal and looking over her shoulder to see if the supporting wires were pulled taut. Her attention was caught by the sea of faces behind her. All the artists, the ringhands and the stable boys were there, eager to look over the new act.

Her most critical audience was the group of foreign artists who stood to one side in a tight, curious knot. There were two Italian brothers, a family of Belgians, and a half Russian, half English aerial ballet artist, a tiny woman who did a beautiful act on the single trapeze.

Nina has no recollection of how she got through her act. She did get through it somehow and was almost in tears when she reached the exit gate. She hurried to the seclusion of her dressing-room tent, and there she laid her head upon her arms and sobbed. She did not hear the tent flaps open and was surprised at the sudden appearance of the tiny woman at her side.

‘Ah, no!’ exclaimed the little trapeze artist, laying a hand on the girl’s head. ‘Never tears on your first night! It was a lovely act, my child. Why do you cry? You are sensitive and beautiful in the ring.’

Nina sobbed all the more and would not be comforted by the kind woman’s words. Yet it was the beginning of a friendship that lasted for several years. The woman’s name was Isabella. She took the young girl under her wing with deep maternal care.

She showed Nina how to use ring make-up and what colours I looked best at night. She was nimble-fingered and made costumes and coronets for the girl, and taught her grace in the ring. Once she made a blue-and-silver outfit. The first night Nina wore it, she performed solely for her friend, although the circus tent was crowded and appreciative.

The Road to Badrinath

IF YOU HAVE travelled up the Mandakini valley, and then cross over into the valley of the Alaknanda, you are immediately struck by the contrast. The Mandakini is gentler, richer in vegetation, almost pastoral in places; the Alaknanda is awesome, precipitous, threatening—and seemingly inhospitable to those who must live, and earn a livelihood, in its confines.

Even as we left Chamoli and began the steady, winding climb to Badrinath, the nature of the terrain underwent a dramatic change. No longer did green fields slope gently down to the riverbed. Here they clung precariously to rocky slopes and ledges that grew steeper and narrower, while the river below, impatient to reach its confluence with the Bhagirathi at Deoprayag, thundered along the narrow gorge.

Badrinath is one of the four dhams, or four most holy places in India. (The other three are Rameshwaram, Dwarka and Jagannath Puri.) For the pilgrim travelling to this holiest of holies, the journey is exciting, possibly even uplifting; but for those who live permanently on these crags and ridges, life is harsh, a struggle from one day to the next. No wonder so many young men from Garhwal find their way into the army. Little grows on these rocky promontories; and what does, is at the mercy of the weather. For most of the year the fields lie fallow. Rivers, unfortunately, run downhill and not uphill.

The harshness of this life, typical of much of Garhwal, was brought home to me at Pipalkoti, where we stopped for the night. Pilgrims stop here by the coachload, for the Garhwal Mandal Vikas Nigam's rest house is fairly capacious, and small hotels and dharamshalas abound. Just off the busy road is a tiny hospital, and here, late in the evening, we came across a woman keeping vigil over the dead body of her husband. The body had been laid out on a bench in the courtyard. A few feet away the road was crowded with pilgrims in festival mood; no one glanced over the low wall to notice this

tragic scene.

The woman came from a village near Helong. Earlier that day, finding her consumptive husband in a critical condition she had decided to bring him to the nearest town for treatment. As he was frail and emaciated, she was able to carry him on her back for several miles, until she reached the motor road. Then, at some expense, she engaged a passing taxi and brought him to Pipalkoti. But he was already dead when she reached the small hospital. There was no morgue; so she sat beside the body in the courtyard, waiting for dawn and the arrival of others from the village. A few men arrived next morning and we saw them wending their way down to the cremation ground. We did not see the woman again. Her children were hungry and she had to hurry home to look after them.

Pipalkoti is hot (and peepul trees are conspicuous by their absence), but Joshimath, the winter resort of the Badrinath temple establishment, is about 6,000 feet above sea level and has an equable climate. It is now a fairly large town, and although the surrounding hills are rather bare, it does have one great tree that has survived the ravages of time. This is an ancient mulberry, known as the Kalpa Vriksha (Immortal Wishing Tree), beneath which the great Sankaracharya meditated, a few centuries ago. It is reputedly over 2,000 years old, and is certainly larger than my modest four-roomed flat in Mussoorie. Sixty pilgrims holding hands might just about encircle its trunk.

I have seen some big trees, but this is certainly the oldest and broadest of them. I am glad the Sankaracharya meditated beneath it and thus ensured its preservation. Otherwise it might well have gone the way of other great trees and forests that once flourished in this area.

A small boy reminds me that it is a Wishing Tree, so I make my wish. I wish that other trees might prosper like this one.

‘Have you made a wish?’ I ask the boy.

‘I wish that you will give me one rupee,’ he says. His wish comes true with immediate effect. Mine lies in the uncertain future. But he has given me a lesson in wishing.

Joshimath has to be a fairly large place, because most of Badrinath arrives here in November, when the shrine is snowbound for six months. Army and PWD structures also dot the landscape. This is no carefree hill resort, but it has all the amenities for making a short stay quite pleasant and interesting. Perched on the steep mountainside above the junction of the Alaknanda and

Dhauli Rivers, it is now vastly different from what it was when Frank Smythe visited it fifty years ago and described it as ‘an ugly little place...straggling unbeautifully over the hillside. Primitive little shops line the main street, which is roughly paved in places and in others has been deeply channelled by the monsoon rains. The pilgrims spend the night in single-storeyed rest-houses, not unlike the hovels provided for the Kentish hop-pickers of former days, some of which are situated in narrow passages running off the main street and are filthy and evil-smelling.’

Those were Joshimath’s former days. It is a different place today, with small hotels, modern shops, a cinema; and its growth and comparative modernity date from the early sixties, when the old pilgrim footpath gave way to the motor road which takes the traveller all the way to Badrinath. No longer does the weary, footsore pilgrim sink gratefully down in the shade of the Kalpa Vriksha. He alights from his bus or luxury coach and drinks a cola or a Thums-up at one of the many small restaurants on the roadside.

Contrast this comfortable journey with the pilgrimage fifty years ago. Frank Smythe again: ‘So they venture on their pilgrimage... Some borne magnificently by coolies, some toiling along in rags, some almost crawling, preyed on by disease and distorted by dreadful deformities... Europeans who have read and travelled cannot conceive what goes on in the minds of these simple folk, many of them from the agricultural parts of India, wonderment and fear must be the prime ingredients. So the pilgrimage becomes an adventure. Unknown dangers threaten the broad, well-made path, at any moment the gods, who hold the rocks in leash, may unloose their wrath upon the hapless passer-by. To the European it is a walk to Badrinath, to the Hindu pilgrim it is far, far more,’

Above Vishnuprayag, Smythe left the Alaknanda and entered the Bhyundar valley, a botanist’s paradise, which he called the Valley of Flowers. He fell in love with the lush meadows of this high valley, and made it known to the world. It continues to attract the botanist and trekker. Primulas of subtle shades, wild geraniums, saxifrages clinging to the rocks, yellow and red potentillas, snow-white anemones, delphiniums, violets, wild roses, all these and many more flourish there, capturing the mind and heart of the flower lover.

‘Impossible to take a step without crushing a flower.’ This may not be true any more, for many footsteps have trodden the Bhyundar in recent years.

There are other areas in Garhwal where the hills are rich in flora—the Har-ki-doon, Harsil, Tungnath, and the Khiraun valley where the balsam grows to a height of eight feet—but the Bhyundar has both a variety and a concentration of wild flowers, especially towards the end of the monsoon. It would be no exaggeration to call it one of the most beautiful valleys in the world. The Bhyundar is a digression for lovers of mountain scenery; but the pilgrim keeps his eyes fixed on the ultimate goal—Badrinath, where the gods dwelt and where salvation is to be found.

There are still a few who do it the hard way—mostly those who have taken sanyas and renounced the world. Here is one hardy soul doing penance. He stretches himself out on the ground, draws himself up to a standing position, then flattens himself out again. In this manner he will proceed from Badrinath to Rishikesh, oblivious of the sun and rain, the dust from passing buses, the sharp gravel of the footpath.

Others are not so hardy. One saffron-robed scholar, speaking fair English, asks us for a lift to Badrinath, and we find a space for him. He rewards us with a long and involved commentary on the Vedas, which lasts through the remainder of the journey. His special field of study, he informs us, is the part played by aeronautics in Vedic literature.

‘And what,’ I ask him, ‘is the connection between the two?’

He looks at me pityingly.

‘It is what I am trying to find out,’ he replies.

The road drops to Pandukeshwar and rises again, and all the time I am scanning the horizon for the forests of the Badrinath region I had read about many years ago in James B. Fraser’s *The Himalaya Mountains*! Walnuts growing up to 9,000 feet, deodars and ‘bilka’ up to 9,500 feet, and ‘amesh’ and ‘kiusu’ fir up a similar height—but, apart from strands of long-leaved excelsia pine, I do not see much, certainly no deodars. What has happened to them, I wonder. An endless variety of trees delighted us all the way from Dugalbeta to Mandal, a well-protected area, but here on the high ridges above the Alaknanda, little seems to grow; or, if ever they did, have long since been bespoiled or swept away.

Finally we reach the wind-swept, barren valley which harbours Badrinath—a growing township, thriving, lively, but somewhat dwarfed by the snow-capped peaks that tower above it. As at Joshimath, there is no dearth of hostelries and dharamshalas. Even so, every hotel or rest house is filled to

overflowing. It is the height of the pilgrim season, and pilgrims, tourists and mendicants of every description throng the riverfront.

Just as Kedar is the most sacred of the Shiva temples in the Himalayas, so Badrinath is the supreme place of worship for the Vaishnav sects.

According to legend, when Sankaracharya in his digvijaya travels visited the Mana valley he arrived at the Narada-Kund and found fifty different images lying in its waters. These he rescued, and when he had done so, a voice from Heaven said, 'These are the images for the Kaliyug, establish them here.' Sankaracharya accordingly placed them beneath a mighty tree which grew there and whose shade extended from Badrinath to Nandprayag, a distance of over eighty miles. Close to it was the hermitage of Nar-Narayana (or Arjuna and Krishna), and in course of time temples were built in honour of these and other manifestations of Vishnu. It was here that Vishnu appeared to his followers in person, as the four-armed, crested and adorned with pearls and garlands.' The faithful, it is said, can still see him on the peak of Nilkantha, on the great Kumbha day. It is, in fact, the Nilkantha peak that dominates this crater-like valley where a few hardy thistles and nettles manage to survive. Like cacti in the desert, the pricklier forms of life seem best equipped to live in a hostile environment.

Nilkantha means blue-necked, an allusion to the god Shiva's swallowing of a poison meant to destroy the world. The poison remained in his throat, which was rendered blue thereafter. It is a majestic and awe-inspiring peak, soaring to a height of 21,640 feet. As its summit is only five miles from Badrinath, it is justly held in reverence. From its ice-clad pinnacle three great ridges sweep down, of which the southern one terminates in the Alaknanda valley.

On the evening of our arrival we could not see the peak, as it was hidden in clouds. Badrinath itself was shrouded in mist. But we made our way to the temple, a gaily decorated building about fifty feet high, with a gilded roof. The image of Vishnu, carved in black stone, stands in the centre of the sanctum, opposite the door, in a dhyana posture. An endless stream of people passes through the temple to pay homage and emerge the better for their proximity to the divine.

From the temple, flights of steps lead down to the rushing river and to the hot springs which emerge just above it. Another road leads through a long but tidy bazaar where pilgrims may buy mementos of their visit—from sacred

amulets to pictures of the gods in vibrant technicolour. Here at last I am free to indulge my passion for cheap rings, with none to laugh at my foible. There are all kinds, from rings designed like a coiled serpent (my favourite) to twisted bands of copper and iron and others containing the pictures of gods, gurus and godmen. They do not cost more than two or three rupees each, and so I am able to fill my pockets. I never wear these rings. I simply hoard them away. My friends are convinced that in a previous existence I was a jackdaw, seizing upon and hiding away any kind of bright and shiny object: So be it...

Even those who have renounced the world appear to be cheerful—like the young woman from Gujarat who had taken sanyas and who met me on the steps below the temple. She gave me a dazzling smile and passed me an exercise book. She had taken a vow of silence; but being, I think, of an extrovert nature, she seemed eager to remain in close communication with the rest of humanity, and did so by means of written questions and answers. Hence the exercise book

Although at Badrinath I missed the sound of birds and the presence of trees, it was good to be part of the happy throng at its colourful little temple, and to see the sacred river close to its source. And early next morning I was rewarded with the liveliest experience of all.

Opening the window of my room, and glancing out, I saw the rising sun touch the snow-clad summit of Nilkantha. At first the snows were pink; then they turned to orange and gold. All sleep vanished as I gazed up in wonder at that magnificent pinnacle in the sky. And had Lord Vishnu appeared just then on the summit I would not have been in the least surprised.

The Good Earth

AS WITH MANY who love gardens, I have never really had enough space in which to create a proper garden of my own. A few square feet of rocky hillside has been the largest patch at my disposal. All that I managed to grow on it were daisies—and they'd probably have grown there anyway. Still, they made for a charmingly dappled hillside throughout the summer, especially on full-moon nights when the flowers were at their most radiant.

For the past few years, here in Mussoorie, I have had to live in two small rooms on the second floor of a tumbledown building which has no garden space at all. All the same, it has a number of ever-widening cracks in which wild sorrels, dandelions, thorn apples and nettles all take root and thrive. You could, I suppose, call it a wild wall-garden. Not that I am deprived of flowers. I am better off than most city dwellers because I have only to walk a short way out of the hill station to see (or discover) a variety of flowers in their wild state; and wild flowers are rewarding, because the best ones are often the most difficult to find.

But I have always had this dream of possessing a garden of my own. Not a very formal garden—certainly not the 'stately home' type, with its pools and fountains and neat hedges as described in such detail by Bacon in his essay 'Of Gardens'. Bacon had a methodical mind, and he wanted a methodical garden. I like a garden to be a little untidy, unplanned, full of surprises—rather like my own muddled mind, which gives even me a few surprises at times.

My grandmother's garden in Dehra, in north India, for example; Grandmother liked flowers, and she didn't waste space on lawns and hedges. There was plenty of space at the back of the house for shrubs and fruit trees, but the front garden was a maze of flower beds of all shapes and sizes, and everything that could grow in Dehra (a fertile

valley) was grown in them—masses of sweet peas, petunias, antirrhinum, poppies, phlox, and larkspur; scarlet poinsettia leaves draped the garden walls, while purple and red bougainvillea climbed the porch; geraniums of many hues mounted the veranda steps; and, indoors, vases full of cut flowers gave the rooms a heady fragrance. I suppose it was this garden of my childhood that implanted in my mind the permanent vision of a perfect garden so that, whenever I am worried or down in the dumps, I close my eyes and conjure up a picture of this lovely place, where I am wandering through forests of cosmos and banks of rambling roses. It soothes the agitated mind.

I remember an aunt who sometimes came to stay with my grandmother, and who had an obsession about watering the flowers. She would be at it morning and evening, an old and rather lopsided watering-can in her frail hands. To everyone's amazement, she would water the garden in all weathers, even during the rains.

‘But it’s just been raining, Aunt,’ I would remonstrate. ‘Why are you watering the garden?’

‘The rain comes from above,’ she would reply. ‘This is from me. They expect me at this time, you know.’

Grandmother died when I was still a boy, and the garden soon passed into other hands. I’ve never done well enough to be able to acquire something like it. And there’s no point in getting sentimental about the past.

Yes, I’d love to have a garden of my own—spacious and gracious, and full of everything that’s fragrant and flowering. But if I don’t succeed, never mind—I’ve still got the dream.

I wouldn’t go so far as to say that a garden is the answer to all problems, but it’s amazing how a little digging and friendly dialogue with the good earth can help reactivate us when we grow sluggish.

Before I moved into my present home which has no space for a garden, I had, as I’ve said, a tiny patch on a hillside, where I grew some daisies. Whenever I was stuck in the middle of a story or an essay, I would go into my tiny hillside garden and get down to the serious business of transplanting or weeding or pruning or just plucking off dead blooms, and in no time at all I was struck with a notion of how to proceed with the stalled story, reluctant essay, or unresolved poem.

Not all gardeners are writers, but you don't have to be a writer to benefit from the goodness of your garden. Baldev, who heads a large business corporation in Delhi, tells me that he wouldn't dream of going to his office unless he'd spent at least half an hour in his garden that morning. If you can start the day by looking at the dew on your antirrhinums, he tells me, you can face the stormiest of board meetings.

Or take Cyril, an old friend.

When I met him, he was living in a small apartment on the first floor of a building that looked over a steep, stony precipice. The house itself appeared to be built on stilts, although these turned out to be concrete pillars. Altogether an ugly edifice. 'Poor Cyril,' I thought. 'There's no way *he* can have a garden.'

I couldn't have been more wrong. Cyril's rooms were surrounded by a long veranda that allowed in so much sunlight and air, resulting in such a profusion of leaf and flower, that at first I thought I was back in one of the greenhouses at Kew Gardens, where I used to wander during a lonely sojourn in London.

Cyril found a chair for me among the tendrils of a climbing ivy, while a coffee table materialized from behind a plant. By the time I had recovered enough from taking in my arboreal surroundings, I discovered that there were at least two other guests—one concealed behind a tree-sized philodendron, the other apparently embedded in a pot of begonias.

Cyril, of course, was an exception. We cannot all have sunny verandas; nor would I show the same tolerance as he does towards the occasional caterpillar on my counterpane. But he was a happy man until his landlord, who lived below, complained that water was cascading down through the ceiling.

'Fix the ceiling,' said Cyril, and went back to watering his plants. It was the end of a beautiful tenant-landlord relationship.

So let us move on to the washerwoman who lives down the road, a little distance from my own abode. She and her family live at the subsistence level. They have one square meal at midday, and they keep the leftovers for the evening. But the steps to their humble quarters are brightened by geraniums potted in large tin cans, all ablaze with several shades of flower.

Hard as I try, I cannot grow geraniums to match hers. Does she scold her plants the way she scolds her children? Maybe I'm not firm enough with my

geraniums. Or has it something to do with the washing? Anyway, her abode certainly looks more attractive than some of the official residences here in Mussoorie.

Some gardeners like to specialize in particular flowers, but specialization has its dangers. My friend, Professor Saili, an ardent admirer of the nature poetry of William Wordsworth, decided he would have his own field of nodding daffodils, and planted daffodil bulbs all over his front yard. The following spring, after much waiting, he was rewarded by the appearance of a solitary daffodil that looked like a railway passenger who had gotten off at the wrong station. This year he is specializing in 'easy-to-grow' French marigolds. They grow easily enough in France, I'm sure; but the professor is discovering that they are stubborn growers on our stony Himalayan soil.

Not everyone in this hill station has a lovely garden. Some palatial homes and spacious hotels are approached through forests of weeds, clumps of nettle, and dead or dying rose bushes. The owners are often plagued by personal problems that prevent them from noticing the state of their gardens. Loveless lives, unloved gardens.

On the other hand, there was Annie Powell who, at the age of ninety, was up early every morning to water her lovely garden. Watering-can in hand, she would move methodically from one flower bed to the next, devotedly giving each plant a sprinkling. She said she loved to see leaves and flowers sparkling with fresh water, it gave her a new lease of life every day.

And there were my maternal grandparents, whose home in Dehra in the valley was surrounded by a beautiful, well-kept garden. How I wish I had been old enough to prevent that lovely home from passing into other hands. But no one can take away our memories.

Grandfather looked after the orchard, Grandmother looked after the flower garden. Like all people who have lived together for many years, they had the occasional disagreement.

Grandfather would proceed to sulk on a bench beneath the jackfruit tree while, at the other end of the garden, Grandmother would start clipping a hedge with more than her usual vigour. Silently, imperceptibly, they would make their way towards the centre of the garden, where the flower beds gave way to a vegetable patch. This was neutral ground. My cousins and I looked on like UN observers. And there among the cauliflowers, conversation would begin again, and the quarrel would be forgotten. There's nothing like home-

grown vegetables for bringing two people together.

Red roses for young lovers. French beans for long-standing relationships!

A Night Walk Home

NO NIGHT IS so dark as it seems.

Here in Landour, on the first range of the Himalayas, I have grown accustomed to the night's brightness—moonlight, starlight, lamplight, firelight! Even fireflies light up the darkness.

Over the years, the night has become my friend. On the one hand, it gives me privacy; on the other, it provides me with limitless freedom.

Not many people relish the dark. There are some who will even sleep with their lights burning all night. They feel safer that way. Safer from the phantoms conjured up by their imaginations. A primeval instinct, perhaps, going back to the time when primitive man hunted by day and was in turn hunted by night.

And yet, I have always felt safer by night, provided I do not deliberately wander about on clifftops or roads where danger is known to lurk. It's true that burglars and lawbreakers often work by night, their principal object being to get into other people's houses and make off with the silver or the family jewels. They are not into communing with the stars. Nor are late-night revellers, who are usually to be found in brightly lit places and are thus easily avoided. The odd drunk stumbling home is quite harmless and probably in need of guidance.

I feel safer by night, yes, but then I do have the advantage of living in the mountains, in a region where crime and random violence are comparatively rare. I know that if I were living in a big city in some other part of the world, I would think twice about walking home at midnight, no matter how pleasing the night sky would be.

Walking home at midnight in Landour can be quite eventful, but in a different sort of way. One is conscious all the time of the silent life in the surrounding trees and bushes. I have smelt a leopard without seeing it. I have

seen jackals on the prowl. I have watched foxes dance in the moonlight. I have seen flying squirrels flit from one treetop to another. I have observed pine martens on their nocturnal journeys, and listened to the calls of nightjars and owls and other birds who live by night. Not all on the same night, of course. That would be a case of too many riches all at once. Some night walks can be uneventful. But usually there is something to see or hear or sense. Like those foxes dancing in the moonlight. One night, when I got home, I sat down and wrote these lines:

As I walked home last night,
I saw a lone fox dancing
In the bright moonlight.
I stood and watched; then
Took the low road, knowing
The night was his by right.
Sometimes, when words ring true,
I'm like a lone fox dancing
In the morning dew.

Who else, apart from foxes, flying squirrels and night-loving writers are at home in the dark? Well, there are the nightjars, not much to look at, although their large, lustrous eyes gleam uncannily in the light of a lamp. But their sounds are distinctive. The breeding call of the Indian nightjar resembles the sound of a stone skimming over the surface of a frozen pond; it can be heard for a considerable distance. Another species utters a loud grating call which, when close at hand, sounds exactly like a whiplash cutting the air. 'Horsfield's nightjar' (with which I am more familiar in Mussoorie) makes a noise similar to that made by striking a plank with a hammer.

I must not forget the owls, those most celebrated of night birds, much maligned by those who fear the night. Most owls have very pleasant calls. The little jungle owlet has a note which is both mellow and musical. One misguided writer has likened its call to a motorcycle starting up, but this is libel. If only motorcycles sounded like the jungle owl, the world would be a more peaceful place to live and sleep in.

Then there is the little scops owl, who speaks only in monosyllables, occasionally saying 'wow' softly but with great deliberation. He will

continue to say 'wow' at intervals of about a minute, for several hours throughout the night.

Probably the most familiar of Indian owls is the spotted owlet, a noisy bird who pours forth a volley of chuckles and squeaks in the early evening and at intervals all night. Towards sunset, I watch the owlets emerge from their holes one after another. Before coming out, each puts out a queer little round head with staring eyes. After they have emerged they usually sit very quietly for a time as though only half awake. Then, all of a sudden, they begin to chuckle, finally breaking out in a torrent of chattering. Having in this way 'psyched' themselves into the right frame of mind, they spread their short, rounded wings and sail off for the night's hunting.

And I wend my way homewards. 'Night with her train of stars' is always enticing. The poet Henley found her so. But he also wrote of 'her great gift of sleep', and it is this gift that I am now about to accept with gratitude and humility.

The Beetle Who Blundered In

WHEN MIST FILLS the Himalayan valleys, and heavy monsoon rain sweeps across the hills, it is natural for wild creatures to seek shelter. Any shelter is welcome in a storm—and sometimes my cottage in the forest is the most convenient refuge.

There is no doubt that I make things easier for all concerned by leaving most of my windows open—I am one of those peculiar people who like to have plenty of fresh air indoors—and if a few birds, beasts and insects come in too, they're welcome, provided they don't make too much of a nuisance of themselves.

I must confess that I did lose patience with a bamboo beetle who blundered in the other night and fell into the water jug. I rescued him and pushed him out of the window. A few seconds later he came whirring in again, and with unerring accuracy landed with a plop in the same jug. I fished him out once more and offered him the freedom of the night. But attracted no doubt by the light and warmth of my small sitting room, he came buzzing back, circling the room like a helicopter looking for a good place to land. Quickly I covered the water jug. He landed in a bowl of wild dahlias, and I allowed him to remain there, comfortably curled up in the hollow of a flower.

Sometimes, during the day, a bird visits me—a deep purple whistling thrush, hopping about on long dainty legs, peering to right and left, too nervous to sing. She perches on the windowsill, looking out at the rain. She does not permit any familiarity. But if I sit quietly in my chair, she will sit quietly on her windowsill, glancing quickly at me now and then just to make sure that I'm keeping my distance. When the rain stops, she glides away, and it is only then, confident in her freedom, that she bursts into full-throated song, her broken but haunting melody echoing down the ravine.

A squirrel comes sometimes, when his home in the oak tree gets

waterlogged. Apparently he is a bachelor; anyway, he lives alone. He knows me well, this squirrel, and is bold enough to climb on to the dining table looking for tidbits which he always finds, because I leave them there deliberately. Had I met him when he was a youngster, he would have learned to eat from my hand, but I have only been here a few months. I like it this way. I am not looking for pets: these are simply guests.

Last week, as I was sitting down at my desk to write a long-deferred article, I was startled to see an emerald-green praying mantis sitting on my writing pad. He peered up at me with his protruberant glass-bead eyes, and I stared down at him through my reading glasses. When I gave him a prod, he moved off in a leisurely way. Later I found him examining the binding of Whitman's *Leaves of Grass*; perhaps he had found a succulent bookworm. He disappeared for a couple of days, and then I found him on the dressing table, preening himself before the mirror. Perhaps I am doing him an injustice in assuming that he was preening. Maybe he thought he'd met another mantis and was simply trying to make contact. Anyway, he seemed fascinated by his reflection.

Out in the garden, I spotted another mantis, perched on the jasmine bush. Its arms were raised like a boxer's. Perhaps they're a pair, I thought, and went indoors and fetched my mantis and placed him on the jasmine bush, opposite his fellow insect. He did not like what he saw—no comparison with own image!—and made off in a huff.

My most interesting visitor comes at night, when the lights are still burning—a tiny bat who prefers to fly in at the door, should it be open, and will use the window only if there's no alternative. His object in entering the house is to snap up the moths that cluster around the lamps.

All the bats I've seen fly fairly high, keeping near the ceiling as far as possible, and only descending to ear level (my ear level) when they must; but this particular bat flies in low, like a dive bomber, and does acrobatics amongst the furniture, zooming in and out of chair legs and under tables. Once, while careening about the room in this fashion, he passed straight between my legs.

Has his radar gone wrong, I wondered, or is he just plain crazy?

I went to my shelves of *Natural History* and looked up bats, but could find no explanation for this erratic behaviour. As a last resort, I turned to an ancient volume, Sterndale's *Indian Mammalia* (Calcutta, 1884), and in it, to

my delight, I found what I was looking for:

A bat found near Mussoorie by Captain Hutton, on the southern range of hills at 5500 feet; head and body, 1.4 inch; skims close to the ground, instead of flying high as bats generally do; habitat, Jharipani, N.W. Himalayas.

Apparently the bat was rare even in 1884.

Perhaps I've come across one of the few surviving members of the species: Jharipani is only two miles from where I live. And I feel rather offended that modern authorities should have ignored this tiny bat; possibly they feel that it is already extinct. If so, I'm pleased to have rediscovered it. I am happy that it survives in my small corner of the woods, and I undertake to celebrate it in verse:

Most bats fly high,
Swooping only
To take some insect on the wing;
But there's a bat I know
Who flies so low
He skims the floor,
He does not enter at the window
But flies in at the door,
Does stunts beneath the furniture—
Is his radar wrong,
Or does he just prefer
Being different from other bats?
And when sometimes
He settles upside down
At the foot of my bed,
I let him be.
On lonely nights, even a crazy bat
Is company.

Some Plants Become Friends

THE LITTLE ROSE begonia: it has a glossy chocolate leaf, a pretty rose-pink flower, and it grows and flowers in my bedroom—almost all the year round. What more can one ask for?

Some plants become friends. Most garden flowers are fair-weather friends; gone in the winter when times are difficult up here in the mountains. Those who stand by you in adversity—plant or human—are your true friends; there aren't many around, so cherish them and take care of them in all seasons.

A loyal plant friend is the variegated ivy that has spread all over my bedroom wall. My small bedroom-cum-study gets plenty of light and sun, and when the windows are open, cool breeze from the mountains floats in, rustling the leaves of the ivy. (This breeze can turn into a raging blizzard in winter—on one occasion, even blowing the roof away—but right now, it's just a zephyr, gentle and balmy.) Ivy plants seem to like my room, and this one, which I brought up from Dehra, took an instant liking to my desk and walls, so that I now have difficulty keeping it from trailing over my typewriter when I am at work.

I like to take in other people's sick or discarded plants and nurse or cajole them back to health. This has given me a bit of a reputation as a plant doctor. Actually, all I do is give an ailing plant a quiet corner where it can rest and recuperate from whatever ails it—they have usually been ill-treated in some way. Plant abuse, no less! And it's wonderful how quickly a small tree or plant will recover if given a little encouragement.

I rescued a dying asparagus fern from the portals of the Savoy Hotel, and now, six months later, its strong feathery fronds have taken over most of one window, so that I have no need of curtains. Nandu, the owner of Savoy, now wants his fern back.

Maya Banerjee's sick geranium, never allowed to settle in one place—hence its stunted appearance—has, within a fortnight of being admitted to my plant ward, burst forth in such an array of new leaf and flower that I'm afraid it might pull a muscle or strain a ligament from too much activity.

Should I return these and other plants when they have fully recovered? I don't think they want to go back. And I should hate to see them suffering relapses on being returned to their former abodes. So I tell the owners that their plants need monitoring for a while... Perhaps, if I sent in doctor's bills, the demands for their return would not be so strident?

Loyalty in plants, as in friends, must be respected and rewarded. If dandelions show a tendency to do well on the steps of the house, then that is where they shall be encouraged to grow. If a sorrel is happier on the windowsill than on the hillside, then I shall let it stay, even if it means the window won't close properly. And if the hydrangea does better in my neighbour's garden than mine, then my neighbour shall be given the hydrangea. Among flower lovers, there must be no double standards: generosity, not greed; sugar, not spite.

And what of the rewards for me, apart from the soothing effect of fresh fronds and leaves at my place of work and rest? Well, the other evening I came home to find my room vibrating to the full-throated chorus of several crickets who had found the ivy to their liking. I thought they would keep me up all night with their music; but when I switched the light off, they immediately fell silent. So, crickets don't sing in the dark, I surmised, and switched the light on again. Once more, I was treated to symphonic variations on a theme by Tchaikovsky.

This reminded me that I hadn't listened to Tchaikovsky for some time, so I played a tape of 'The Dance of the Sugar Plum Fairy' from the *Nutcracker Suite*. The crickets maintained a respectful silence, even with the lights on.

Rainy Day in June

A THUNDERSTORM, FOLLOWED by strong winds, brought down the temperature. That was yesterday. And today it is cloudy, cool, drizzling a little, almost monsoon weather; but it is still too early for the real monsoon.

The birds are enjoying the cool weather. The green-backed tits cool their bottoms in the rainwater pool. A king crow flashes past, winging through the air like an arrow. On the wing, it snaps up a hovering dragonfly. The mynahs fetch crow feathers to line their nests in the eaves of the house. I am lying so still on the window seat that a tit alights on the sill, within a few inches of my head. It snaps up a small dead moth before flying away.

At dusk I sit at the window and watch the trees and listen to the wind as it makes light conversation in the leafy tops of the maples. There is a whirr of wings as the king-crows fly into the trees to roost for the night. But for one large bat it is time to get busy, and he flits in and out of the trees. The sky is just light enough to enable me to see the bat and the outlines of the taller trees.

Up on Landour hill, the lights are just beginning to come on. It is deliciously cool, eight o'clock, a perfect summer's evening. Prem is singing to himself in the kitchen. His wife and sister are chattering beneath the walnut tree. Down the hill, a kakar is barking, alarmed perhaps by the presence of a leopard.

The wind grows stronger and the tall maples bow before it: the maple moves its slender branches slowly from side to side, the oak moves its branches up and down. It is darker now; more lights on Landour. The cry of the barking deer has grown fainter, more distant, and now I hear a cricket singing in the bushes. The stars are out, the wind grows chilly, it is time to close the window.

The Old Gramophone

IT WAS A large square mahogany box, well polished, and there was a handle you had to wind, and lids that opened top and front. You changed the steel needle every time you changed the record.

The records were kept flat in a cardboard box to prevent them from warping. If you didn't pack them flat, the heat and humidity turned them into strange shapes which would have made them eligible for an exhibition of modern sculpture.

The winding, the changing of records and needles, the selection of a record were boyhood tasks that I thoroughly enjoyed. I was very methodical in these matters. I hated records being scratched, or the turntable slowing down in the middle of a record, bringing the music of the song to a slow and mournful stop: this happened if the gramophone wasn't fully wound. I was especially careful with my favourites, such as Nelson Eddy singing 'The Mounties' and 'The Hills of Home', various numbers sung by the Ink Spots, and medley of marches.

All this musical activity (requiring much physical exertion on the part of the listener!) took place in a little-known port called Jamnagar, on the west coast of our country, where my father taught English to the young princes and princesses of the state. The gramophone had been installed to amuse me and my mother, but my mother couldn't be bothered with all the effort that went into playing it.

I loved every aspect of the gramophone, even the cleaning of the records with a special cloth. One of my first feats of writing was to catalogue all the records in our collection—only about fifty to begin with—and this cataloguing I did with great care and devotion. My father liked 'grand opera'—Caruso, Gigli and Galli-Curci—but I preferred the lighter ballads of Nelson Eddy, Deanna Durbin, Gracie Fields, Richard Tauber, and 'The Street

Singer' (Arthur Tracy). It may seem incongruous, to have been living within sound of the Arabian Sea and listening to Nelson sing most beautifully of the mighty Missouri river, but it was perfectly natural to me. I grew up with that music, and I love it still.

I was a lonely boy, without friends of my own age, so that the gramophone and the record collection meant a lot to me. My catalogue went into new and longer editions, taking in the names of composers, lyricists and accompanists.

When we left Jamnagar, the gramophone accompanied us on the long train journey (three days and three nights, with several changes) to Dehradun. Here, in the spacious grounds of my grandparents' home at the foothills of the Himalayas, songs like 'The Hills of Home' and 'Shenandoah' did not seem out of place.

Grandfather had a smaller gramophone and a record collection of his own. His tastes were more 'modern' than mine. Dance music was his passion, and there were any number of foxtrots, tangos and beguines played by the leading dance bands of the 1940s. Granny preferred waltzes and taught me to waltz. I would waltz with her on the broad veranda, to the strains of 'The Blue Danube' and 'The Skater's Waltz', while a soft breeze rustled in the banana fronds. I became quite good at the waltz, but then I saw Gene Kelly tap-dancing in a brash, colourful MGM musical, and—base treachery!—forsook the waltz and began tap-dancing all over the house, much to Granny's dismay.

All this is pure nostalgia, of course, but why be ashamed of it? Nostalgia is simply an attempt to try and preserve that which was good in the past... The past has served us: why not serve the past in this way?

When I was sent to boarding school and was away from home for nine long months, I really missed the gramophone. How I looked forward to coming home for the winter holidays! There were, of course, some new records waiting for me. And Grandfather had taken to the Brazilian rumba, which was all the rage just then. Yes, Grandfather did the rumba with great aplomb.

I believe he moved on to the samba and then the calypso, but by then I'd left India and was away for five years. A great deal had changed in my absence. My grandparents had moved on, and my mother had sold the old gramophone and replaced it with a large radiogram. But this wasn't so much

fun: I wanted something I could wind!

I keep hoping our old gramophone will turn up somewhere—maybe in an antique shop or in someone's attic or storeroom, or at a sale. Then I shall buy it back, whatever the cost, and install it in my study and have the time of my life winding it up and playing the old records. I now have tapes of some of them, but that won't stop me listening to the gramophone. I have even kept a box of needles in readiness for the great day.

Who Kissed Me in the Dark?

THIS CHAPTER, OR story, could not have been written but for a phone call I received last week. I'll come to the caller later. Suffice to say that it triggered off memories of a hilarious fortnight in the autumn of that year (can't remember which one) when India and Pakistan went to war with each other. It did not last long, but there was plenty of excitement in our small town, set off by a rumour that enemy parachutists were landing in force in the ravine below Pari Tibba.

The road to this ravine led past my dwelling, and one afternoon I was amazed to see the town's constabulary, followed by hundreds of concerned citizens (armed mostly with hockey sticks) taking the trail down to the little stream where I usually went birdwatching. The parachutes turned out to be bedsheets from a nearby school, spread out to dry by the dhobis who lived on the opposite hill. After days of incessant rain the sun had come out, and the dhobis had finally got a chance to dry the school bedsheets on the verdant hillside. From afar they did look a bit like open parachutes. In times of crisis, it's wonderful what the imagination will do.

There were also blackouts. It's hard for a hill station to black itself out, but we did our best. Two or three respectable people were arrested for using their torches to find their way home in the dark. And of course, nothing could be done about the lights on the next mountain, as the people there did not even know there was a war on. They did not have radio or television or even electricity. They used kerosene lamps or lit bonfires!

We had a smart young set in Mussoorie in those days, mostly college students who had also been to convent schools and some of them decided it would be a good idea to put on a show—or old-fashioned theatrical extravaganza—to raise funds for the war effort. And they thought it would be a good idea to rope me in, as I was the only writer living in Mussoorie in

those innocent times. I was thirty-one and I had never been a college student but they felt I was the right person to direct a one-act play in English. This was to be the centrepiece of the show.

I forget the name of the play. It was one of those drawing-room situation comedies popular from the 1920s, inspired by such successes as *Charley's Aunt* and *Tons of Money*. Anyway, we went into morning rehearsals at Hakman's, one of the older hotels, where there was a proper stage and a hall large enough to seat at least two hundred spectators.

The participants were full of enthusiasm, and rehearsals went along quite smoothly. They were an engaging bunch of young people—Guttoo, the intellectual among them; Ravi, a schoolteacher; Gita, a tiny ball of fire; Neena, a heavy-footed Bharatanatyam exponent; Nellie, daughter of a nurse; Chameli, who was in charge of make-up (she worked in a local beauty saloon); Rajiv, who served in the bar and was also our prompter; and a host of others, some of whom would sing and dance before and after our one-act play.

The performance was well attended, Ravi having rounded up a number of students from the local schools; and the lights were working, although we had to cover all doors, windows and exits with blankets to maintain the regulatory blackout. But the stage was old and rickety and things began to go wrong during Neena's dance number when, after a dazzling pirouette, she began stamping her feet and promptly went through, while the rest of her remained above board and visible to the audience.

The schoolboys cheered, the curtain came down and we rescued Neena, who had to be sent to the civil hospital with a sprained ankle, Mussoorie's only civilian war casualty.

There was a hold-up, but before the audience could get too restless the curtain went up on our play, a tea-party scene, which opened with Guttoo pouring tea for everyone. Unfortunately, our stage manager had forgotten to put any tea in the pot and poor Guttoo looked terribly put out as he went from cup to cup, pouring invisible tea. 'Damm. What happened to the tea?' muttered Guttoo, a line, which was not in the script. 'Never mind,' said Gita, playing opposite him and keeping her cool. 'I prefer my milk without tea,' and proceeded to pour herself a cup of milk.

After this, everyone began to fluff their lines and our prompter had a busy time. Unfortunately, he'd helped himself to a couple of rums at the bar, so

that whenever one of the actors faltered, he'd call out the correct words in a stentorian voice which could be heard all over the hall. Soon there was more prompting than acting and the audience began joining in with dialogue of their own.

Finally, to my great relief, the curtain came down—to thunderous applause. It went up again, and the cast stepped forward to take a bow. Our prompter, who was also curtain-putter, released the ropes prematurely and the curtain came down with a rush, one of the sandbags hitting poor Guttoo on the head. He has never fully recovered from the blow.

The lights, which had been behaving all evening, now failed us, and we had a real blackout. In the midst of this confusion, someone—it must have been a girl, judging from the overpowering scent of jasmine that clung to her—put her arms around me and kissed me.

When the light came on again, she had vanished.

Who had kissed me in the dark?

As no one came forward to admit to the deed, I could only make wild guesses. But it had been a very sweet kiss, and I would have been only too happy to return it had I known its ownership. I could hardly go up to each of the girls and kiss them in the hope of reciprocation. After all, it might even have been someone from the audience.

Anyway, our concert did raise a few hundred rupees for the war effort. By the time we sent the money to the right authorities, the war was over. Hopefully they saw to it that the money was put to good use.

We went our various ways and although the kiss lingered in my mind, it gradually became a distant, fading memory and as the years passed it went out of my head altogether. Until the other day, almost forty years later...

'Phone for you,' announced Gautam, my seven-year-old secretary.

'Boy or girl? Man or woman?

'Don't know. Deep voice like my teacher but it says you know her.'

'Ask her name.'

Gautam asked.

'She's Nellie, and she's speaking from Bareilly.'

'Nellie from Bareilly?' I was intrigued. I took the phone.

'Hello,' I said. 'I'm Bonda from Golconda.'

‘Then you must be wealthy now.’ Her voice was certainly husky. ‘But don’t you remember me? Nellie? I acted in that play of yours, up in Mussoorie a long time ago.’

‘Of course, I remember now.’ I was remembering. ‘You had a small part, the maidservant I think. You were very pretty. You had dark, sultry eyes. But what made you ring me after all these years.’

‘Well, I was thinking of you. I’ve often thought about you. You were much older than me, but I liked you. After that show, when the lights went out, I came up to you and kissed you. And then I ran away.’

‘So it was you! I’ve often wondered. But why did you run away? I would have returned the kiss. More than once.’

‘I was very nervous. I thought you’d be angry.’

‘Well, I suppose it’s too late now. You must be happily married with lots of children.’

‘Husband left me. Children grew up, went away.’

‘It must be lonely for you.’

‘I have lots of dogs.’

‘How many?’

‘About thirty.’

‘Thirty dogs! Do you run a kennel club?’

‘No, they are all strays. I run a dog shelter.’

‘Well, that’s very good of you. Very humane.’

‘You must come and see it sometime. Come to Bareilly. Stay with me. You like dogs, don’t you?’

‘Er—yes, of course. Man’s best friend, the dog. But thirty is a lot of dogs to have about the house.’

‘I have lots of space.’

‘I’m sure...well, Nellie, if ever I’m in Bareilly, I’ll come to see you. And I’m glad you phoned and cleared up the mystery. It was a lovely kiss and I’ll always remember it.’

We said our goodbyes and I promised to visit her some day. A trip to Bareilly to return a kiss might seem a bit far-fetched, but I’ve done sillier things in my life. It’s those dogs that worry me. I can imagine them snapping at my heels as I attempt to approach their mistress. Dogs can be very

possessive.

‘Who was that on the phone?’ asked Gautam, breaking in on my reverie.

‘Just an old friend.’

‘Dada’s old girlfriend. Are you going to see her?’

‘I’ll think about it.’

And I’m still thinking about it and about those dogs. But bliss it was to be in Mussoorie forty years ago, when Nellie kissed me in the dark.

Some memories are best left untouched.

Joyfully I Write

I AM A fortunate person. For over fifty years I have been able to make a living by doing what I enjoy most—writing.

Sometimes I wonder if I have written too much. One gets into the habit of serving up the same ideas over and over again; with a different sauce perhaps, but still the same ideas, themes, memories, characters. Writers are often chided for repeating themselves. Artists and musicians are given more latitude. No one criticized Turner for painting so many sunsets at sea, or Gauguin for giving us all those lovely Tahitian women; or Husain for treating us to so many horses, or Jamini Roy for giving us so many identical stylized figures.

In the world of music, one Puccini opera is very like another, a Chopin nocturne will return to familiar themes, and in the realm of lighter, modern music the same melodies recur with only slight variations. But authors are often taken to task for repeating themselves. They cannot help this, for in their writing they are expressing their personalities. Hemingway's world is very different from Jane Austen's. They are both unique worlds, but they do not change or mutate in the minds of their author-creators. Jane Austen spent all her life in one small place, and portrayed the people she knew. Hemingway roamed the world, but his characters remained much the same, usually extensions of himself.

In the course of a long writing career, it is inevitable that a writer will occasionally repeat himself, or return to themes that have remained with him even as new ideas and formulations enter his mind. The important thing is to keep writing, observing, listening and paying attention to the beauty of words and their arrangement. And like artists and musicians, the more we work on our art, the better it will be.

Writing, for me, is the simplest and greatest pleasure in the world. Putting

a mood or an idea into words is an occupation I truly love. I plan my day so that there is time in it for writing a poem, or a paragraph, or an essay, or part of a story or longer work; not just because writing is my profession, but from a feeling of delight.

The world around me—be it the mountains or the busy street below my window—is teeming with subjects, sights, thoughts, that I wish to put into words in order to catch the fleeting moment, the passing image, the laughter, the joy, and sometimes the sorrow. Life would be intolerable if I did not have this freedom to write every day. Not that everything I put down is worth preserving. A great many pages of manuscripts have found their way into my waste-paper basket or into the stove that warms the family room on cold winter evenings. I do not always please myself. I cannot always please others because, unlike the hard professionals, the Forsyths and the Sheldons, I am not writing to please everyone, I am really writing to please myself!

My theory of writing is that the conception should be as clear as possible, and that words should flow like a stream of clear water, preferably a mountain stream! You will, of course, encounter boulders, but you will learn to go over them or around them, so that your flow is unimpeded. If your stream gets too sluggish or muddy, it is better to put aside that particular piece of writing. Go to the source, go to the spring, where the water is purest, your thoughts as clear as the mountain air.

I do not write for more than an hour or two in the course of the day. Too long at the desk, and words lose their freshness.

Together with clarity and a good vocabulary, there must come a certain elevation of mood. Sterne must have been bubbling over with high spirits when he wrote *Shandy*. The sombre intensity of *Wuthering Heights* reflects Emily Bronte's passion for life, fully knowing that it was to be brief. Tagore's melancholy comes through in his poetry. Dickens is always passionate; there are no half measures in his work. Conrad's prose takes on the moods of the sea he knew and loved.

A real physical emotion accompanies the process of writing, and great writers are those who can channel this emotion into the creation of their best work.

'Are you a serious writer?' a schoolboy once asked.

'Well, I try to be *serious*,' I said, 'but cheerfulness keeps breaking in!'

Can a cheerful writer be taken seriously? I don't know. But I was

certainly serious about making writing the main occupation of my life.

In order to do this, one has to give up many things—a job, security, comfort, domesticity—or rather, the pursuit of these things. Had I married when I was twenty-five, I would not have been able to throw up a good job as easily as I did at the time; I might now be living on a pension! God forbid. I am grateful for continued independence and the necessity to keep writing for my living, and for those who share their lives with me and whose joys and sorrows are mine too. An artist must not lose his hold on life. We do that when we settle for the safety of a comfortable old age.

Normally writers do not talk much, because they are saving their conversation for the readers of their books—those invisible listeners with whom we wish to strike a sympathetic chord. Of course, we talk freely with our friends, but we are reserved with people we do not know very well. If I talk too freely about a story I am going to write, chances are it will never be written. I have talked it to death.

Being alone is vital for any creative writer. I do not mean that you must live the life of a recluse. People who do not know me are frequently under the impression that I live in lonely splendour on a mountain top, whereas in reality, I share a small flat with a family of twelve—and I'm the twelfth man, occasionally bringing out refreshments for the players!

I love my extended family, every single individual in it, but as a writer I must sometimes get a little time to be alone with my own thoughts, reflect a little, talk to myself, laugh about all the blunders I have committed in the past, and ponder over the future. This is contemplation, not meditation. I am not very good at meditation, as it involves remaining in a passive state for some time. I would rather be out walking, observing the natural world, or sitting under a tree contemplating my novel or navel! I suppose the latter is a form of meditation.

When I casually told a journalist that I planned to write a book consisting of my meditations, he reported that I was writing a book on meditation per se, which gave it a different connotation. I shall go along with the simple dictionary meaning of the verb *meditate*—to plan mentally, to exercise the mind in contemplation.

So I was doing it all along!

I am not, by nature, a gregarious person. Although I love people, and have often made friends with complete strangers, I am also a lover of solitude. Naturally, one thinks better when one is alone. But I prefer walking alone to walking with others. That ladybird on the wild rose would escape my attention if I was engaged in a lively conversation with a companion. Not that the ladybird is going to change my life. But by acknowledging its presence, stopping to admire its beauty, I have paid obeisance to the natural scheme of things of which I am only a small part.

It is upon a person's power of holding fast to such undimmed beauty that his or her inner hopefulness depends. As we journey through the world, we must inevitably encounter meanness and selfishness. As we fight for our survival, the higher visions and ideals often fade. It is then that we need ladybirds! Contemplating that tiny creature, or the flower on which it rests, gives one the hope—better, the certainty—that there is more to life than interest rates, dividends, market forces and infinite technology.

As a writer, I have known hope and despair, success and failure; some recognition but also long periods of neglect and critical dismissal. But I have had no regrets. I have enjoyed the writer's life to the full, and one reason for this is that living in India has given me certain freedoms which I would not have enjoyed elsewhere. Friendship when needed. Solitude when desired. Even, at times, love and passion. It has tolerated me for what I am—a bit of a dropout, unconventional, idiosyncratic. I have been left alone to do my own thing. In India, people do not censure you unless you start making a nuisance of yourself. Society has its norms and its orthodoxies, and provided you do not flaunt all the rules, society will allow you to go your own way. I am free to become a naked ascetic and roam the streets with a begging bowl; I am also free to live in a palatial farmhouse if I have the wherewithal. For twenty-five years, I have lived in this small, sunny second-floor room looking out on the mountains, and no one has bothered me, unless you count the neighbour's dog who prevents the postman and courier boys from coming up the steps.



I may write for myself, but as I also write to get published, it must follow that I write for others too. Only a handful of readers might enjoy my writing, but they are my soulmates, my alter egos, and they keep me going through those lean times and discouraging moments.

Even though I depend upon my writing for a livelihood, it is still, for me, the most delightful thing in the world.

I did not set out to make a fortune from writing; I knew I was not that kind of writer. But it was the thing I did best, and I persevered with the exercise of my gift, cultivating the more discriminating editors, publishers and readers, never really expecting huge rewards but accepting whatever came my way. Happiness is a matter of temperament rather than circumstance, and I have always considered myself fortunate in having escaped the tedium of a nine-to-five job or some other form of drudgery.

Of course, there comes a time when almost every author asks himself what his effort and output really amounts to. We expect our work to influence people, to affect a great many readers, when in fact, its impact is infinitesimal. Those who work on a large scale must feel discouraged by the world's indifference. That is why I am happy to give a little innocent pleasure to a handful of readers. This is a reward worth having.

As a writer, I have difficulty in doing justice to momentous events, the wars of nations, the politics of power; I am more at ease with the dew of the morning, the sensuous delights of the day, the silent blessings of the night, the joys and sorrows of children, the strivings of ordinary folk and, of course, the ridiculous situations in which we sometimes find ourselves.

We cannot prevent sorrow and pain and tragedy. And yet when we look around us, we find that the majority of people are actually enjoying life! There are so many lovely things to see, there is so much to do, so much fun to be had, and so many charming and interesting people to meet... How can my pen ever run dry?

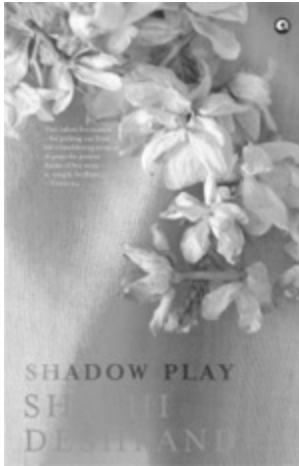
Author's Note

Almost all my early stories, novellas and essays made their first appearance in different periodicals and anthologies, both Indian and international. I have kept a record of most them, and the details are as follows:

‘The Thief’s Story’, *The Illustrated Weekly of India*; *The Room on the Roof*, first published in the UK by André Deutsch and serialized in India by *The Illustrated Weekly of India*; ‘The Photograph’, *The Illustrated Weekly of India*; ‘A Face in the Dark’, *The Illustrated Weekly of India*; ‘The Tunnel’, *The Road to the Bazaar*, Rupa Publications India; ‘The Kitemaker’, *Short Story International*; ‘Most Beautiful’, *Short Story International*; ‘Wilson’s Bridge’, *The Statesman*; ‘The Superior Man’, *Tales and Legends of India*, Rupa Publications India; ‘The Hare in the Moon’, *Tales and Legends of India*, Rupa Publications India; ‘Toria and the Daughter of the Sun’, *Tales and Legends of India*, Rupa Publications India; ‘Colonel Gardner and the Princess of Cambay’, *The Illustrated Weekly of India*; ‘The Lady of Sardhana’, *The Illustrated Weekly of India*; ‘A Hill Station’s Vintage Murders’, *Strange Men, Strange Places*, Rupa Publications India; ‘A Village in Garhwal’, *Blackwood’s Magazine*; ‘Once Upon a Mountain Time’, *The Christian Science Monitor*; ‘Voting at Barlowganj’, *Blackwood’s Magazine*; ‘Sounds I Like to Hear’, *The Christian Science Monitor*; ‘Bhabiji’s House’ first appeared as ‘Punjabi Day’ in *Blackwood’s Magazine*; ‘Break of the Monsoon’, *The Christian Science Monitor*; ‘To See a Tiger’, *The Lady Magazine*; ‘In Grandfather’s Garden’, *The Lady Magazine*; ‘Man and Leopard’, *Blackwood’s Magazine*; ‘Landour Bazaar’, *Blackwood’s Magazine*; ‘Ganga Descends’, *Beautiful Garhwal: Heaven in Himalayas*, Garhwal Mandal Vikas Nigam; ‘Great Trees of Garhwal’, *The Christian Science Monitor*; ‘Birdsong in the Hills’, *The Christian Science Monitor*; ‘Children of India’, *The Lady Magazine*; ‘Friends of My Youth’, *The India I Love*, Rupa Publications India; ‘Some Hill Station Ghosts’, *Roads to*

Mussoorie, Rupa Publications India; 'Party Time in Mussoorie', *Roads to Mussoorie*, Rupa Publications India; 'The Walkers' Club', adapted for this book from an essay in *Landour Days: A Writer's Journal*, Penguin Books India; 'Love Thy Critic', adapted for this book from an essay in *Landour Days: A Writer's Journal*, Penguin Books India; 'Those Simple Things', *The Statesman*; 'A Good Philosophy', *Deccan Herald*; 'Life at My Own Pace', *The Heritage*, Chennai; 'Upon an Old Wall Dreaming', *Deccan Herald*; 'Nina', *The Lady Magazine*; 'The Road to Badrinath', *Beautiful Garhwal: Heaven in Himalayas*, Garhwal Mandal Vikas Nigam; 'The Good Earth', *The Christian Science Monitor*; 'A Night Walk Home', *The Statesman*; 'The Beetle Who Blundered In' first appeared as 'Guests Who Come in from the Forest', *Cricket Magazine*; 'Some Plants Become Friends', *Deccan Herald*; 'Rainy Day in June', *Deccan Herald*; 'The Old Gramophone', *The Best of Ruskin Bond*, Penguin Books India; 'Who Kissed Me in the Dark?', *Funny Side Up*, Rupa Publications India; 'Joyfully I Write', *The India I Love*, Rupa Publications India.

Also in Aleph



SHADOW PLAY

SHASHI DESHPANDE

A masterful meditation on kinship, marriage, ambition and the changing face of urban India.

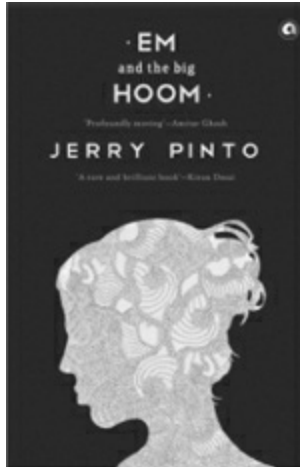


THE KING'S HARVEST

CHETAN RAJ SHRESTA

Two powerful novellas set in Sikkim.

EM AND THE BIG HOOM



JERRY PINTO

A poignant and often darkly funny portrait of a marriage, and an unforgettable study of mental illness.