



**About the poet :**

**Thomas Hardy** (1840 –1928) was a renowned English poet and novelist. Some of his famous novels are *Return of the Native*, *Under the Greenwood Tree* and *Mayor of Casterbridge*. His collections of poetry includes *Wessex Poems and Other Verses*, *Poems of the Past and the Present*, *Satires of Circumstance* etc. He also wrote an epic drama *The Dynasts*.

## Lesson 12

# The Money Box

—Robert Lynd

The elder of my nieces had brought home a money-box. It was a charming thing in the shape of a house, with long painted windows on the front.

“How does one open it?” she asked me, tugging at the floor, **gable-ends** and roof in turn, in the hope that something would give away.

“Yes,” I said, taking it from her and examining it, “that is the important thing to know about a money-box.”



She took it back from me. Just then, as if by a miracle, the floor of the money-box turned gently round in her hand. The great secret was revealed. "Good," she cried. "A money-box is useless if you can't take out at will the money you put into."

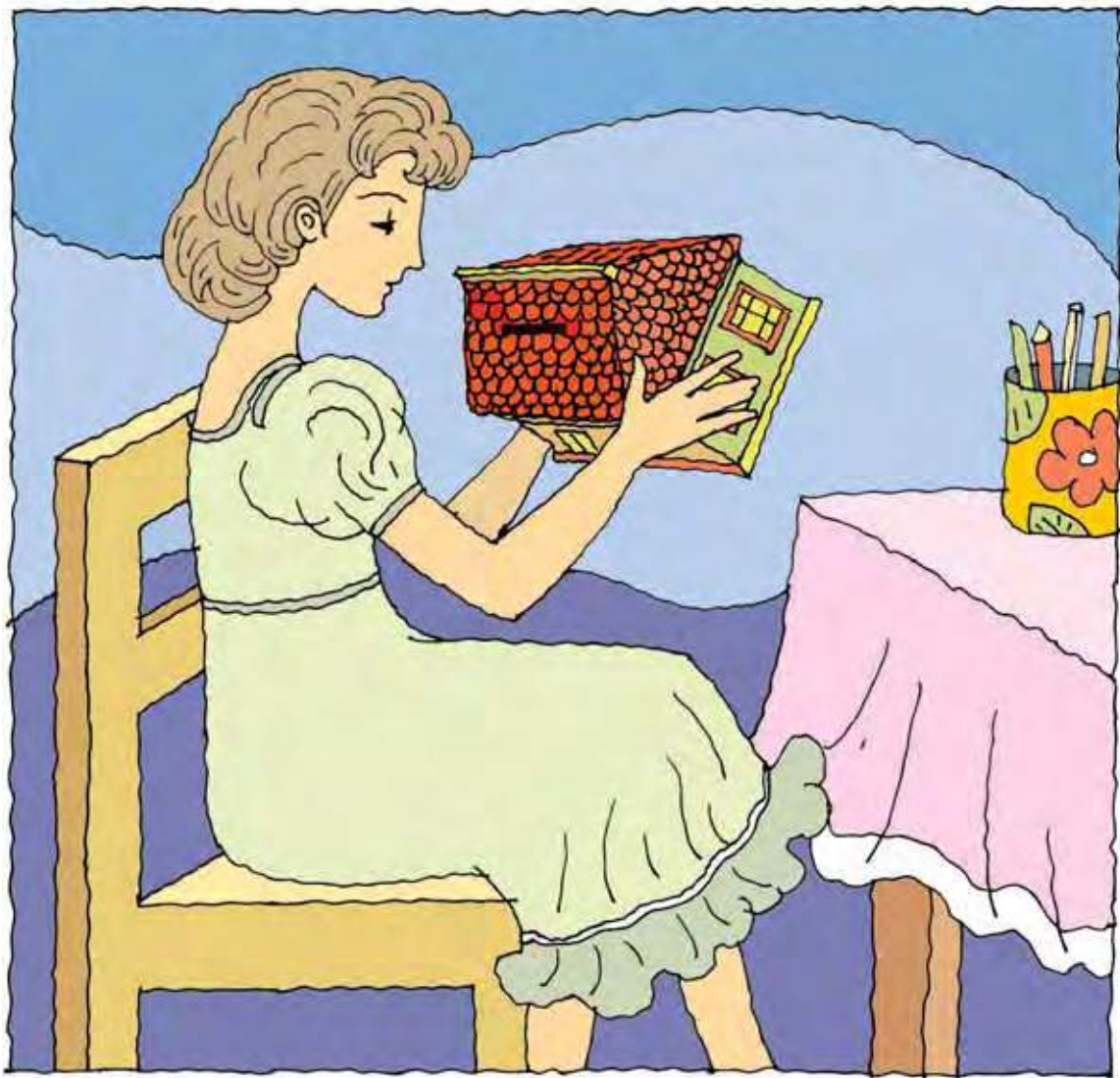
The money-box, I fancy, is not a natural inhabitant of the nursery. I doubt if any child, on being asked to choose a gift, ever asked a money-box. Not that, children dislike money-boxes when they get them. As a child I remember enjoying the look of a new money-box. I dreamt it was already full before I had dropped the first penny into it.

In my childhood, as a rule, the money-box was a small tin drum. When once the pennies were in, you might hold the box upside down and shake it for an hour and yet not a single coin would fall out. Then you got a knife and tried to ease out one of the pennies. It is immensely exasperating to have almost got out a penny and then to see it disappear again into the box.

I went over to the cupboard, took out a box of tools and armed myself with a **chisel**. With a chisel you can either prise the top of the box off; better still, you can widen the slit on top. Then the pennies fall as easily as pigeons fly out of a pigeon-loft. Now it is a highly serviceable money-box. You can either put pennies into it, or take out pennies as you please.

Obviously, each of us consists of two selves: one that wishes to save, and one that wishes to spend. One differs as much from the other as a man does from his first cousin. Not only this, but each of the selves are hostile to the other. The self that spends, is irritated by the knowledge that the self that saves is grudging every penny in its fingers. When the spending-self sees the self that saves slipping pennies into the money-box, it cries: "Stop, thief! That belongs to me." When the self that saves sees the spending-self forcing pennies out of the money-box with a chisel, it's anguished. It too cries out: "Stop, thief! Everything there belongs to me."

As for myself, the spending-self has won complete victory over me. It is talent for saving money. The only money I ever saved was the money that I had no time to spend within twenty-four hours of a day. I wanted to become rich. I did not hope



I would become rich by saving. It seemed to me meanness to deny my stomach a chocolate bar, so that in some future date I might be prosperous. Why, after all, should the stomach suffer in the interest of the pocket? The stomach is human, sensitive and warm. The pocket is inhuman, unfeeling and cold. It is better that the pocket serve the stomach than that the stomach should serve the pocket.

There must be some pleasure yet, in saving money. Many people would rather do this than go to the theatre, or travel, or buy books. Probably the best people like



doing it because they are thinking of their children's future. It may be also because they want to help some cause that they have at heart. There are also people who enjoy saving money for no other reason than the pleasure of saving money. Does it usually begin, I wonder, with a money-box?

A man can grow up, learning to save like a miser. By the age of forty, he has a substantial banking account. Nevertheless, he persuades himself that he is so poor that he never rides a taxi, and never invites a friend to dinner. It is a sad story and may have begun with a benevolent grandfather gifting a harmless tin money-box to the infant.

A money-box is a **perilous** gift, unless accompanied by a chisel. The only money-box of virtue is a box out of which one can get money when one wants it.

#### Word Nest :

gable - ends — upper part of the end - wall of a building

chisel — a tool with a sharp edge

perilous — dangerous

#### About the author :

**Robert Wilson Lynd** (1879-1949) was a famous Irish writer, who is remembered for his essays which he wrote over a period of more than forty years. These essays never fall below a high level of elegance and fluency. His most famous essays include *Forgetting*, *The Money Box*, *The Orange Tree*, *The Gold fish*, *Rain Rain go to Spain* etc. He used the pseudonym 'Y.Y.' while writing for the *New Statesman*. The above text is an adaptation from Lynd's essay *The Money Box*.

## Lesson 13

### Petals

—Amy Lowell

Life is a stream  
On which we strew  
Petal by petal the flower of our heart;  
The end lost in dream,  
They float past our view,  
We only watch their glad, early start.  
**Freighted** with hope,  
Crimsoned with joy,  
We scatter the leaves of our opening rose;  
Their widening scope,  
Their distant employ,  
We never shall know. And the stream as it flows  
Sweeps them away,



Each one is gone  
Ever beyond into infinite ways.  
We alone stay  
While years hurry on,  
The flower fared forth, though its fragrance still stays.

**Word Nest :**

freighted — burdened

**About the poet :**

**Amy Lawrence Lowell** (1874–1925) was an American poet of the imagist school from Brooklyn, Massachusetts, who posthumously won the Pulitzer Prize for Poetry in 1926. Though she sometimes wrote sonnets, Lowell was an early adherent to the “free verse” method of poetry. She dispensed with line breaks, so that the work looks like prose on the page. Her book *Fir-Flower Poets* was a poetical re-working of literal translations of the works of ancient Chinese poets. Her writing also included critical works on French literature. At the time of her death, she was attempting to complete her two-volume biography of John Keats.

## Lesson 14

# The Absent-minded Man

—Jerome K. Jerome

You ask him to dine with you on Thursday to meet a few people who are anxious to know him.

“Now don’t make a muddle of it,” you say, recollectful of former mishaps, “and come on Wednesday.”

He laughs good-naturedly as he hunts through the room for his diary.

You stand over him while he writes the appointment down on a sheet of foolscap, and watch him pin it up over his desk. Then you come away contented.

“I do hope he’ll turn up,” you say to your wife on the Thursday evening, while dressing.

“Are you sure you made it clear to him?” she replies, suspiciously.

Eight o’clock arrives, and with it the other guests. During the soup and the fish you recount anecdotes of his unpunctuality and the empty chair begins to cast a gloom over the dinner.

On Friday, at a quarter past eight, he dashes to the door and rings violently. Hearing his voice in the hall, you go to meet him.

“Sorry I’m late,” he sings out cheerily.

“Well, what do you want now?” you interrupt, feeling anything but genially inclined towards him.

He laughs, and slaps you on the shoulder.

“Why, my dinner, my dear boy, I’m starving.”





"Oh," you grunt in reply. "Well, you go and get it somewhere else, then. You're not going to have it here."

"What do you mean?" he says. "You asked me to dinner."

"I did nothing of the kind," you tell him. "I asked you to dinner on Thursday, not on Friday."

He stares at you incredulously.

"How did I get Friday fixed in my mind?"

"Because yours is the sort of mind that would get Friday firmly fixed into it, when Thursday was the day," you explain.

Matters work out still more awkwardly when it is he who is the host. I remember being with him on his house-boat one day. It was a little after twelve, and we were sitting on the edge of the boat, dangling our feet in the river.

Suddenly round the bend appeared two **skiffs**, each one containing six elaborately-dressed persons. As soon as they caught sight of us they began waving handkerchiefs and parasols.

“Hullo!” I said, “Here are some people hailing you.”

“Oh, they all do that about here,” he answered, without looking up.

The boats draw nearer. When about two hundred yards off an elderly gentleman raised himself up in the prow of the leading one and shouted to us.

My companion heard his voice, and gave a start that all but pitched him into the water.

“Good God!” he cried, “I’d forgotten all about it.”

“About what?” I asked.

“Why, it’s the Palmers and the Grahams and the Hendersons. I’ve asked them all over to lunch, and there’s not a blessed thing on board but two mutton chops and a pound of potatoes!”

Everybody said he never would get married; that it was absurd to suppose he ever would remember the day, the church, and the girl, all in one morning. But by some miraculous means the ceremony got itself accomplished.

I had not seen him since his marriage, which had happened in the spring. Working my way back from Scotland, I stopped for a few days at Scarborough. After dinner I put on my **mackintosh**, and went out for a walk. Struggling along the dark beach with my head against the wind, I stumbled over a crouching figure, seeking to shelter itself a little from the storm.



"I beg your pardon," I said. "I did not see you."

At the sound of my voice it started to its feet.

"Is that you, old man?" it cried.

"McQuae!" I exclaimed.

"By Jove!" he said, "I was never so glad to see a man in all my life before."

And he nearly shook my hand off.

"But what are you doing here? Why, you're drenched to the skin."

"Yes," he answered. "I never thought it would rain. It was a lovely morning."

I began to fear he had overworked himself into a brain fever.

“Why don’t you go home?” I asked.

“I can’t,” he replied. “I don’t know where I live. I’ve forgotten the address.”

“Haven’t you any money?” I asked him, as we turned towards the hotel.

“Not a **sou**,” he answered. “We got in here from York, my wife and I, about eleven. We left our things at the station, and started to hunt for apartments. As soon as we were fixed, I changed my clothes and came out for a walk, telling Maud I should be back for lunch. Like a fool, I never took the address, and never noticed the way I was going.

“It’s an awful business,” he continued. “I don’t see how I’m ever going to find her.

“But have you no notion of the sort of street or the kind of house it was?” I enquired.

“Not a ghost,” he replied. “I left it all to Maud, and didn’t trouble.”

“Have you tried any of the lodging-houses?” I asked.

“Tried!” he exclaimed bitterly. “I’ve been knocking at doors, and asking if Mrs. McQuae lives there steadily all the afternoon, and they slam the door in my face, mostly without answering. I told a policeman—I thought perhaps he might suggest something—but the idiot only burst out laughing. I think I’d have drowned myself if you hadn’t turned up.”

After a change of clothes and some supper, he discussed the case more calmly, but it was really a serious affair. They had shut up their flat, and his wife’s relatives were travelling abroad. There was no one to whom he could send a letter to be forwarded; there was no one with whom she would be likely to communicate. Their chance of meeting again in this world appeared remote.

“She will think it strange,” he murmured reflectively, sitting on the edge of the bed, and thoughtfully pulling off his socks. “She is sure to think it strange.”



The following day, which was Wednesday, we went to a solicitor, and laid the case before him, and he instituted inquiries among all the lodging-house keepers in Scarborough, with the result that on Thursday afternoon McQuae was restored to his home and wife.

I asked him next time I met him what she had said.

“Oh, much what I expected,” he replied.

But he never told me what he had expected.

### Word Nest :

skiffs — rowboats

mackintosh — raincoat

sou — a small piece

### About the author :

**Jerome Klapka Jerome** (1859–1927) was born in Staffordshire, England. He was an actor and teacher before becoming a popular writer and humorist, best known for the comic travelogue *Three Men in a Boat* (1889) which recounted an expedition on the Thames. He served as an editor of the publication *The Idler* and wrote many other books like *Three Men on the Brummel* (a sequel to *Three Men in a Boat*), *Idle Thoughts of an Idle Fellow*, *Second Thoughts of an Idle Fellow* etc. The above text is an adaptation from Jerome’s *An Absent minded Man*.

## Lesson 15

### In A Disused Graveyard

—Robert Frost

The living come with grassy tread  
To read the gravestones on the hill;  
The graveyard draws the living still,  
But never anymore the dead.

The verses in it say and say:  
“The ones who living come today  
To read the stones and go away  
Tomorrow dead will come to stay.”  
So sure of death the marbles rhyme,  
Yet can’t help marking all the time  
How no one dead will seem to come.  
What is it men are shrinking from?  
It would be easy to be clever  
And tell the stones: Men hate to die  
And have stopped dying now forever.  
I think they would believe the lie.

#### About the poet :

**Robert Lee Frost** (1874 –1963) was an American poet who is highly regarded for his realistic depictions of rural life. His work frequently employed settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. One of the most popular and respected American poets of the twentieth century, Frost was honored frequently during his lifetime. His most important publications include *A Boy’s Will*, *North of Boston*, *Mountain Interval*, *West-Running Brook* and *Fire and Ice*. In total, there are over 30 collections of Frost’s poems.



# Transformation of Sentences

**Read the following sets of sentences:**

## **Set-A**

1. They were going to school. (assertive sentence)
2. Were they going to school? (interrogative sentence)

## **Set-B**

1. He ran fast.(assertive sentence)
2. Did he run fast? (interrogative sentence)

Assertive sentences are transformed into interrogative sentences by placing the auxiliary verb before the subject and the main verb immediately after the subject. (Ref. set-A)

Assertive sentences that do not carry an auxiliary verb are transformed into interrogative sentences by providing auxiliary verbs according to the sense of the sentence. (Ref. set-B)

**Read the following sets of sentences:**

## **Set-A**

1. How beautiful is the rainbow! (exclamatory sentence)
2. The rainbow is very beautiful. (assertive sentence)

## **Set-B**

1. The old man said “Robin, do not run in the sun.” (imperative sentence)
2. The old man advised Robin not to run in the sun. (assertive sentence)

Exclamatory sentences are transformed into assertive sentences by decreasing the emotional content of the sentence and removing the exclamation mark to give the sentence the form of a statement. (Ref. set-A)

Imperative sentences are transformed into assertive sentences by removing the sense of order, command, advice, request etc. and by giving the sentence the form of a statement. (Ref. set-B)



**Read the following sets of sentences:**

**Set-A**

1. He wished that he was absent. (affirmative sentence)
2. He wished that he was not present. (negative sentence)

**Set-B**

1. She will not sleep. (negative sentence)
2. She will remain awake. (affirmative sentence)

Affirmative sentences are transformed into negative sentences with certain modifications like using words as 'not', 'no', 'never' etc. without making any change in the meaning. (Ref. set-A)

Negative sentences are transformed into affirmative sentences by removing words like 'not', 'no', 'never' etc. without making any changes in the meaning. (Ref. set-B)

**Read the following sets of sentences:**

**Set-A**

1. This is a **beautiful** painting. (adjective)
2. This painting is **beautifully** done. (adverb)

**Set-B**

1. They have a very big house. (simple sentence)
2. They have a house which is very big. (complex sentence)

We can transform a sentence by changing the part of speech of the said word into another without changing its meaning. (Ref. set-A)

**Note:**

(1) A simple sentence can be changed into a complex sentence by expanding a word or a phrase into a subordinate or dependent clause which may be a noun clause, an adjective clause or an adverb clause.

(2) A simple sentence can be changed into a compound sentence by expanding a word or a phrase into a main clause and the two clauses are joined by a coordinating conjunction.

(3) A complex sentence can be changed into a simple sentence by contracting the subordinate clause (noun clause, adjective clause and adverb clause) into words or phrases.

(4) A complex sentence can be changed into a compound sentence by replacing the subordinate clause with a main clause and adding a coordinating conjunction. (Ref. set-B)

### **Exercise 1**

#### **Do as directed:**

- (a) It is certain that he will win the prize. (change into a simple sentence)
- (b) Leaving the room he went to the park. (change into a compound sentence)
- (c) Three girls were playing in the field. (change into an interrogative sentence)
- (d) He never tells a lie. (change into an affirmative sentence)
- (e) We take pride in our country. (use 'proud')
- (f) She is too weak to walk. (remove 'too')
- (g) If you do not come, I will not go. (begin with 'unless')
- (h) The company has installed new computers. (end with 'company')

## Synthesis of Sentences

**Read the following pairs of sentences:**

1. He was tired. He fell asleep.
2. This is my friend. Her name is Rima.
3. Rima is weak. She cannot play.
4. The bell rang. The lessons began.
5. The sun set. They had not finished their journey.
6. He found the brush. He started painting.

**Read the following sentences:**

1. **Being** tired, he fell asleep. (participle)
2. This is **my friend, Rina**. (phrase in apposition)
3. Rima is too weak **to play**. (infinitive)
4. **The bell having rung**, the lessons began. (nominative absolute)
5. They had not finished their journey **by sunset**. (adverbial phrase)
6. **On finding** the brush, he started painting. (preposition with a gerund)

Two or more simple sentences can be joined into a single simple sentence by using participle, noun or phrase in apposition, infinitive, nominative absolute, adverb or adverbial phrase and preposition with a gerund.

### Exercise 1

**Join the following pairs of sentences into single simple sentences as directed:**

1. I received no answer. I called a second time. (use participle)
2. He must speak the truth. He will escape punishment. (use preposition with gerund)
3. Coal is an important mineral. It is hard and black. (use noun in apposition)
4. She has some money. She can buy some ice-creams. (use infinitive)

5. The rain fell. The buds blossomed into flowers. (use nominative absolute)
6. The student answered the question. Her answer was correct. (use adverbial phrase)

**Read the following pairs of sentences:**

1. He is intelligent. He is hardworking.
2. He is slow. He is steady.
3. Read the book. Listen to the song.
4. He saved the child. He was rewarded.

**Read the following sentences:**

1. He is **not only** intelligent, **but also** hardworking. (cumulative conjunctions)
2. He is slow **but** steady. (adversative conjunction)
3. **Either** read the book **or** listen to the song. (alternative conjunctions)
4. He was rewarded, **for** he saved the child. (illative conjunction)

Two or more simple sentences are joined into a single compound sentence by using cumulative conjunctions (adding one statement to the other), adversative conjunctions (express contrast), alternative conjunctions (express a choice between two alternatives) and illative conjunctions based upon drawing inferences from two or more statements).

**Note:**

‘Both’, ‘and’, ‘not only’, ‘but also’ are cumulative conjunctions. ‘but’, ‘still’, ‘yet’, ‘nevertheless’, ‘however’ are adversative conjunctions. ‘Or’, ‘either...or’, ‘neither...nor’ are alternative conjunctions. ‘Therefore’, ‘for’, ‘so’, ‘as’, ‘because’, ‘since’ are illative conjunctions.

## **Exercise 2**

**Join the following pairs of sentences into a single compound sentence as directed:**

1. She is sick. She cannot come to school. (use illative conjunction)
2. She is kind. She is noble. (use cumulative conjunctions)
3. He did not achieve success. He kept on trying. (use adversative conjunction)
4. Come quickly. You will be late. (use alternative conjunctions)



**Read the following pairs of sentences:**

1. He will arrive. That is certain.
2. I saw my friend. He is wearing a green shirt.
3. We eat. We wish to live.

**Read the following sentences:**

1. It is certain **that he will arrive.** (noun clause)
2. I saw my friend **who was wearing a green shirt.** (adjective clause)
3. We eat **so that we may live.** (adverb clause)

Two or more simple sentences are joined into a single complex sentence by using noun, adjective or adverb clauses. Note, these clauses act as dependent clauses in the joined sentences.

### **Exercise 3**

**Join the following pairs of sentences into complex sentences:**

1. The teacher will ask a question. I thought so. (use noun clause)
2. He is very old. He is in good health. (use adverb clause)
3. Mr. Sen works in a bank. He is my neighbor. (use adjective clause)

### **Exercise 4**

**Join the following pairs of sentences into a single sentence as directed:**

1. He is not a fool. He is not a coward. (compound sentence)
2. He finished the dinner. He went out for a walk. (simple sentence)
3. This is the garden. The most beautiful flowers grow here. (complex sentence)
4. The student gave the correct answer. She knew it. (complex sentence)
5. Do not borrow. Do not lend. (compound sentence)
6. A crow was very thirsty. It flew to a pitcher. (simple sentence)

# Analysis of Sentences

**Read the following sentences:**

1. Unless he goes to the market, he will not find a cake of soap.
2. It was Rita who knew that her friend was sick.

In sentence 1, the principal clause is 'he will not find a cake of soap.' The dependent clause is 'unless he goes to the market'. The dependent clause modifies the verb 'find' by expressing a condition. Therefore, the dependent clause is an adverb clause of condition.

In sentence 2, the principal clause is 'It was Rita.' The first dependent clause is 'who knew'. The second dependent clause is 'that her friend is sick'. The first dependent clause modifies the noun 'Rita'. Therefore, it is an adjective clause. The second dependent clause is the object of the verb 'knew'. Therefore, it is a noun clause.

In analyzing a complex sentence, the following points are to be noted:

- i) Identification of the principal clause.
- ii) Identification of the dependent clause or clauses.
- iii) Showing how each dependent clause is related to the principal clause.
- iv) Identifying each dependent clause as noun clause, adjective clause or adverb clause.

## Exercise 1

**Analyze the following complex sentences:**

1. My friend found the pen that I had lost.
2. When the signal light turned red, all traffic came to a stop.
3. I know the wise man who said that this would happen.
4. He answered that he would work whenever he liked.
5. I came to know that my neighbour was the rich man who owned the hotel.

**Now, read the following sentences carefully:**

1. The sun rose and the fog disappeared.
2. You must not be late or you will be fined.

In sentence 1, there are two principal clauses. The first principal clause is 'the fog disappeared'. These two principal clauses are joined by the conjunction 'and'.

In sentence 2, there are two principal clauses. The first principal clause is 'You must not be late'. The second principal clause is 'you will be fined'. The two principal clauses are joined by the conjunction 'or'.

In analyzing a compound sentence, the following points are to be noted:

- i) Identification of the principal clauses.
- ii) Identification of the conjunction.

Note: In the sentence 'I came, I saw, I conquered', there are three principal clauses- 'I came', 'I saw', 'I conquered'. These three principal clauses are joined by commas (,) that do the work of conjunctions.

## **Exercise 2**

**Analyze the following compound sentences:**

1. Jhimli is my friend and she is very honest.
2. He is thin, but strong.
3. He tried hard, nevertheless he could not complete the race.
4. It is raining, so I will not go to the market.
5. Neither did he write a letter nor send a message.