The Relation of Rudyard Kipling's Work to the Accepted Technical Standards of the Short Story

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THE RELATION OF RUDYARD KIPLING'S WORK
TO THE ACCEPTED TECHNICAL STANDARDS OF THE SHORT STORY.

By
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THESIS

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Homer Hall

ENTITLED

Rudyard Kipling and the Technical Standards of the Short Story

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF Bachelor of Arts

Instructor in Charge

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THE RELATION OF RUDYARD KIPLING'S WORK

TO THE ACCEPTED TECHNICAL STANDARDS OF THE SHORT STORY.

The short story, as a special form of literary art, is a very modern product. It is due very largely to the American writers, Poe and Hawthorne, that it has taken a definite place not only in American literature, but in that of Europe as well. Doubtless since man had a language, story tellers gathered listeners around them, and beguiled the time with narratives of the chase, adventure, love and war, and as life became more complex more complex stories developed. As civilization approached our age the long novel took the attention of writers, and not until our American masters took up the task were there any true short stories. Each nation has come to have an individuality in this field. The French story has sparkling clearness, the Italian has finish and adornment, the German has steadiness and the English has energy.

It is in the exemplification of this energy that Rudyard Kipling has attracted and held the attention of the reading public. It is true that his immense popularity of a few years ago has waned, but he now possesses the admiration of readers who, if less enthusiastic, are more discriminating than those in his days of greatest vogue. Now that some years have passed since he first burst upon the British public, we can study his work in a more judicial manner, less swayed either by the plaudits
or condemnation of the suddenly surprised critics. He was then an Indian journalist with a virile force, a peculiar knack at word painting, and most of all a writer who presented a little known or understood part of the world in a refreshing, intensely interesting style. He is today a recognized master of the short story. He has received the Nobel prize for the best writing of an idealistic tendency, along with such men as Mömmsen, Björnson and Sienkiewicz. He has come to his own. In a great measure he has polished his lines, and smoothed the rough edges which were more or less noticeable in the "Plain Tales", and, in the opinion of many, in so doing he has sacrificed some of the virility of which he possesses such a store.

A peculiar difficulty of this study is the fact that Kipling is much more than a short story writer; he is also a novelist, tho not as successful in this field, and a poet of some prominence. It is not easy to disassociate the short story writer from the poet, and novelist, and study him in that connection alone. Then too for the purposes of this study the short story field has been reduced, and the "Jungle Books" (1895), "Just-So Stories" (1902), and "Rewards and Fairies" (1910) have been disregarded because, tho they have an appeal to the adult, they are primarily juvenile. The remaining stories include in his collected writings "Mine Own People", "Plain Tales From the Hills" "Soldiers Three", "Actions and Reactions," "Many Inventions", "The Day's Work" and "Traffic and Discoveries", as well as other stories such as "With the Night Mail", scattered in the magazines or printed alone.

As a starting point for the study of Kipling's work it is
well to remember that various critics have set up standards upon which they are agreed in the main, and to which they say a true short story must conform. It will be seen later how he stands in relation to these requirements, formulated for the most part from the masters of the craft who have preceded him. Without reference to these, at present we may say that the success of a short story depends on a limited number of factors, four in all. We are interested in the plot and its development, in the character treatment, in the setting both historical and geographical, and the way in which the story is presented to us. All subordinate points of interest can be included under these four heads. Rarely or never are the four factors present harmoniously, one or more of them is slighted. On the other hand a writer may be such an adept in characterization or setting that the insufficient treatment of the other three requirements for success is unnoticed.

The point in which Kipling is the least sure is the plot factor. It has been the rule that the short story plot must be simple, plausible and original. In the first two requirements he excels, in the remaining one, almost never. Poe and Hawthorne, Maupassant, and many a lesser light surpassed him in this. In the modern cheap magazine the novelty of plot excels Kipling's best. He obtained his effect in other ways. Because his stories are so simple in structure and are often so commonplace in incident, they obtain plausibility, a trait often neglected by the ordinary short story writer. Let us examine a few plots from his Indian stories. A boy new to Indian life is a little wild, takes reproof too seriously and kills himself. A clerk marries in England; comes to India where he
slaves for his wife; she runs away with another. A man stumbles into the traditional Indian prison of those who have recovered after being thought dead. He tries various futile methods of escaping and is finally rescued by his native servant. Such are fair samples of his plot construction. Where he departs from the usual he still is far from the first in the field. The "Finest Story in the World" reminds one of Arnold's "Phra the Phoenician" in its idea of various preexistent states. It exemplifies, by the way, Kipling's own ideas which reappear later in "With the Night Mail". "One knows now that we are only our fathers re-enlarged upon the earth." In "The Phantom Rickshaw" the idea itself is not particularly new, tho few could have elaborated it as he has done. Another evidence of his conventionality in plot construction is his fondness for the triangular, or three leaf clover plot. Of course, it is very probable that in real life the relationship of one man to two women, or one woman to two men forms by far the greatest number of dramatic situations; but Kipling, in his earliest stories at least, uses such situations as foundations for stories to an excessive degree. In the "Plain Tales from the Hills", eleven of the forty sketches have the three leaf clover plot. Maupassant is perhaps the author who approaches nearest to Kipling in this regard, but even he uses this device less frequently.

Perhaps one reason for the simplicity of Kipling's stories is the fact that at first they were very short, rather sketches and anecdotes than true short stories. But in his later development he has kept this same simplicity and unity of plot construction. One is never lost in a maze of complications, or confused by the irregular movement, as with so many writers.
There is no sub-plot, but he has one rather marked trait which increases the complexity of his narrative. Contrary to the standards of the art, he favors the story within a story. This trait is doubtless an outgrowth of his journalistic career; it reminds one of the reporter and his notebook. In most of the sketches in "Soldiers Three" he adopts this method, of telling a story as told to him, and he uses it in at least a fifth of his other stories. The vivid realism of his sketches is due to another factor, their derivation from real situations. We know that the writer during his Indian career met the people of whom he writes, that he danced with Mrs. Haukesbee and went shooting with Mulvaney. It is an axiom of fiction writing that no incident of real life is interesting in story form without retouching, but Kipling uses the minimum amount of retouching necessary for the appearance of reality, consequently the realism.

Having noted the comparative originality and form of his plots, let us examine the subjects on which he most frequently writes. Esenwein¹ has a somewhat arbitrary classification of plots into those based on problems, surprise, mystery, emotion, contrast and symbolism. The element of emotion being the most important, has been subdivided into humor, pathos, and the love element. As in any classification, various stories might fall into two classes or even more than that. There is no definite line of demarcation, but such a division helps one to understand where Kipling's greatest interest lies. It is also interesting to note the change in his choice of subjects in about eighty sketches examined.

¹Esenwein "Writing the Short-story".
It will be seen that the first group of forty stories taken at random from his earlier work differs materially from a similar number from his later writings. In the matter of symbolism, and in the problem plots there is the greatest change. In the first group the problem treated is the relation of the English race to the Indian, but later he has taken up wider questions. He has comparatively few purely love stories, very probably because he was, as we shall see in the study of his character treatment, out of sympathy with the civilized woman. His humorous stories tho the most numerous are not the most effective. That position belongs to the pathetic group such as "The Courting of Dina Shadd." "The Finest Story in the World" is perhaps his best story of symbolism. "The End of the Passage", despite its threadbare trick of destruction of the photographic negative, remains a compelling mystery story. "Without Benefit of Clergy" is the finest example of pathos. Many of his stories are impossible to classify on the basis of plot because they have no real plot; they are simple narratives. For example, "With the Night Mail" very probably the best known of his comparatively recent stories, is a simple narrative of a trip from England to America in a mail carrying air-ship some centuries in the future. On the whole, the reader of Kipling will find that he has an increasing fondness for presenting problems,
and of a more or less subtle symbolism, a trait which one would expect with increasing age. Perhaps another group of stories should have been added to the classification above, a group in which the main interest is with machinery. Such stories as "With the Night Mail" "007", "The Devil and the Deep Sea" and "The Ship that Found Herself" would be included therein. No other author resembles Kipling in this peculiar trait, and as he grows older, his enthusiasm for machinery increases.

Given a certain plot a particular method of development of the action must follow. As in the drama so the ideal short story has its progress in certain well defined steps, tho we may find few writers who attain the ideal. Briefly, the progress starts with the introduction, there follows a rise of interest, often to a minor climax, suspense, the main climax, the denouement, and the conclusion.

It is a favorite trick of writers, and one that Kipling occasionally adopts, to begin the story in the midst of the action, and later go back to explain what occurred at the beginning of the episode. Probably more than any other author he follows the natural order of events. As an example of his best plot development, "The Man Who Would be King" stands out from the rest of his Indian tales. The narrative is, as are so many of Kipling's successes, a story within a story, and the first twenty pages are taken up with the introduction, paving the way for Peachey's recital of about thirty pages. The interest grows from the first till it reaches the minor climax in which the two adventurers start on their successful career by being mistaken for Gods by the natives. Then our interest is held as they gradually gain ground, and we are prepared for the
grand climax, where thru Dravot's error the tribes rise against them. The denouement or falling action describes the torture, and the conclusion is short and convincing. This story is a good type of a logical plot development.

The first step in the story is perhaps the most important. It should be every writer's purpose to hold the reader's attention from the first, and some go as far, Kipling included, as to use opening sentence which have little or no connection with the subject, merely to attract attention. Esenwein made a study of six hundred stories of representative authors, and found they began as indicated in the table below. Seventy of Kipling's stories were studied in a similar way with the result noted.

Stories beginning with:--

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<tbody>
<tr>
<td>Esenwein's: 52: 8% :82:13%: 34 : 5%: 207:34% : 136 :22% : 89:14%</td>
</tr>
<tr>
<td>Kipling: 8:11% :6: 8%: 15 : 20%: 11:15% : 10 :14% : 19:29%</td>
</tr>
</tbody>
</table>

From these results it is apparent that Kipling differs very greatly from the average in his manner of beginning. Aside from introductory remarks his favorite method is to awaken our interest by a bit of philosophy, a method which is the least used by others, and accepted standards, "To rear a boy under what parents call the 'sheltered life' system is, if the boy must go into the world and fend for himself, not wise", (Thrown Away) "Our lives hold quite as much romance as is good for us." (Miss Younghal's Sais) "After marriage comes a reaction, sometimes a big, sometimes a little one." (Three and an Extra), A third of the "Plain Tales" begin
in this fashion, and philosophical bits are scattered throughout his other stories. As an example of merely introductory remarks take the beginning of "The Conversion of Aurelian McCooggin." "This is not a tale exactly, it is a Tract; and I am immensely proud of it. Making a Tract is a Feat." Kipling uses the setting for a beginning very rarely, the most writers, especially unpracticed ones, make use of it far more than any other method. Once started into the swing of the action, he follows the rules of plot development in the main, but his endings differ somewhat from those of other masters of this form of literature. Maupassant, for example, often closes the narrative at the moment of the climax in one clear cut vivid sentence, as in the "Diamond Necklace", and the "Coward". Poe and others have sometimes done the same. Kipling however almost always allows the action to fall gently, or if there is a sudden drop in interest after the catastrophe he adds an explanatory conclusion. In too many of his sketches, we feel that the story could have stopped with advantage a paragraph or two before he closes it. On the whole it can be said that much of his success is due to his natural method of plot development. He has the trait which so many of the less finished popular writers have. In the inelegant language of the editorial room there is "something doing" all the time, "there is a snap" to every sentence. There are no digressions, the action moves steadily toward the goal like those P and Q liners to which he is so fond of alluding.

In the development of the action characters are necessary upon which to hang the framework, and we often feel that such is their purpose, that Kipling uses characters because he must, not because his chief interest is in them. He does not dwell on the subtle reasons for character change. He does not attempt to
show details either in personal appearance or of mind. He is an
impressionist. He shows his people in word and action, with large
significant strokes, they stand out with clearness while we read
the story, but for want of the finer details they are soon for-
gotten. How many names remain in the memory after reading a vol-
ume of his stories, if we exclude Mrs. Haukesbee and the Three Mus-
keteers, who appear frequently enough to create a lasting impression?
We can remember the thread of the action, the feeling of horror,
of sympathy of pathos, long after the characters themselves have
faded, and mingled with the shadowy forms from his other tales.
The interest of the author is with the movement of the action, not
in the movers themselves. He is interested in the type rather than
the individual. In Lispeth, for example, he is trying to show that
a civilized native is only veneered, not changed. The lines which
picture Lispeth are suggestive, but not definite. Each reader de-
picts a different Lispeth. We could never pick her out of a crowd
of her people, as we could if we met Irving's characters. Note
what is told of her. She was lovely. "When a Hill girl grows love-
ly she is worth traveling miles over bad ground to look upon." She
was tall, had a Greek face and wonderful eyes. Of her mental habits
we know that she had been converted to Christian faith and ways by
the missionary, and that being deceived by him she went back to her
native condition. The meagreness of our ideas of her may be excused
by conceding that she is meant rather to symbolize a type than to
be a person.

The Three Musketeers, especially Mulvaney, have been con-
sidered as representing Kipling's best work in character delineation.
Yet one wonders if this preeminence is not due in a great part to
their frequent reappearance. If Terence Mulvaney had stepped upon the stage but once, it is doubtful if he would have survived longer than the other men whom Kipling has sketched for us. Mrs. Haukesbee is another who owes her importance to her frequent entrance upon the scene. She talks herself into the understanding of the reader. As an example of the author's condensed, concise description she is unrivalled, "She was a little brown, thin, almost skinny woman, with rolling violet blue eyes, and the sweetest manners in the world.---She was clever, witty, brilliant, sparkling beyond most of her kind, but possessed of many devils of malice and mischievousness." As an example of a character in action let us take the 'Boy' in "Thrown Away." "The Boy was pretty and was petted. He found his free life in India very good,---He tasted it as the puppy tastes soap.---He had no sense of balance,---just like the puppy. He took all things seriously." It is much the same throughout his writings, the characters are depicted in a few suggestive, more or less general, and at the same time forceful, phases. There is none of pleasure in description, of loving interest in the hearts of his creations that we find, for example, in the stories of Mary Wilkins Freeman. Kipling possessed too healthy a conscience, and too little of the introspective desire, for such attempts. This feature made him a man's writer, with a vigorous masculine interest in the rough hewn, and the big and brutal things. He admires the fighter and has something of contempt for the thinker. His attitude is shown best in this phase by the story named "The Conference of the Powers." He shows his admiration for the men who had killed someone and even more admiration for the calm blasé manners in which they admitted the facts. On the other hand he rather amuses himself at the expense
of the brilliant novelist who never enjoyed the pleasures of legalized murder. The bloodlust is strong within him. Naturally he does not understand the ordinary woman. He made a success of Mrs. Haukesboe, but she had many masculine traits. The only women who hold his sympathy were the primitive women, the little, brown, Indian women of "Beyond the Pale," "and "Without Benefit of the Clergy." It has been mentioned before that he has written few love stories due to this fact of the lack of sympathy with woman. The English wives and sweethearts he tells us of have something abnormal in one way or another; there is not one who gains our thorough sympathy.

In connection with his treatment of character it might be well to note the number of actors introduced. In a general way he uses fewer characters than do other good writers, tho his later stories include more than his early ones, but this is due in a great part to the greater length of the latter. In the following table "The Man Who Would be King" alone has a large number of actors:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PERSONS ACTIVE</th>
<th>PERSONS MENTIONED</th>
</tr>
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<tbody>
<tr>
<td>Lispeth</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>End of the Passage</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>The Other Man</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Phantom Rickshaw</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>My Lord the Elephant</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Finest Story in the World</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Beyond the Pale</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Night Mail</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Man Who Would be King</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>Thrown Away</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Ride of Morrowbie Jukes</td>
<td>3</td>
<td>1</td>
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</table>

Average: $\frac{3-4}{4-5}$
This small number of persons is in keeping with the simplicity of plot. Poe and Maupassant have a slightly higher average of actors in their stories, and the present day writers have a much larger number. Not only, however, was Kipling restricted in the number of characters in each story, but during his earlier writing the kinds of people of whom he wrote were limited. He wrote of English Army Officers and privates, the civil employees, their work and their vacations at Simla, occasionally treating of the Indian people, and their relations to the white race. It is this restricted field which lowers Kipling's standing. He pictures only a very few types, most of them abnormal to our western civilization. Stories in order to make a lasting appeal must be universal and he can succeed only so far as he treats of the universal. Local characters may have a wide popular interest, but such an interest is not lasting. He shows people of one short epoch in the development of the Indian empire. When that epoch is over and forgotten the stories dealing with its particular phases will be also forgotten. Where he has left the Indian field his characters fail to stand out vividly like those of his first efforts.

As in character description, so in setting both historical and geographical, his genius is local. Of the four factors in a story the setting is of perhaps the least importance. But many a writer has achieved prominence thru the use of unusual and little known neighborhoods. To such devices are due the popularity of most of our own western stories, or in foreign fields by the stories of Jules Verne. Kipling is the painter of Indian Scenes. Of his stories before 1890 you will find scarcely one that does not deal with that part of the world. Since then he has allowed his interest to wander to other fields, but still he returns often to his favorite field.
Up to 1900 he had written one hundred and thirty-one stories. Of these one hundred and twelve are tales of India. The nineteen remaining, together with some thirty written since, deal with South Africa. (4) South America (3) England (10) The United States (4) Sea Stories (5) India (6), a number of others of no particular geographic setting, and the unforgettable one of "With the Night Mail." It appears that while he succeeded brilliantly in his Indian surroundings, he has failed somewhat where he has wandered from his chosen field. If he has succeeded no better with his South American and African settings than he has with those of the United States it would have been better for him to have kept to the subjects of which he possesses an immediate knowledge. "The Walking Delegate" which he places in Vermont has no touches of America, except a few artificial ones, and might as well have been developed in the Downs of England. ".007" would have been as typical if placed in the railroad yards of Manchester, instead of those of Pittsburg. There is nothing distinctively American about either of these stories.

But if he has failed somewhat in producing the desired effect in his later work, in India his success has been brilliant. We can fairly visualize the description he gives us. "The City of Dreadful Night" contains sentences that make the mere reading hot and oppressive. Take another example from "At the End of the Passage". "From time to time clouds of tawny dust rose from the ground without wind or warning, flung themselves tablecloth wise among the tops of the parched trees, and came down again. Then a whirling dust devil would scatter across the plain for a couple of miles, break and fall outward, though there was nothing to check its flight save a long low line of piled railway.
sleepers white with dust, a cluster of huts made of mud, condemned rails and canvas, and the one squat four roomed bungalow."

Such a passage is a good type of his use of setting. A few clear cut sentences paint the picture. The description of the Indian newspaper office in "The Man Who Would be King" is one of the finest of examples of his power. His setting is everywhere used sparingly, descriptions are rarely long, and never except when necessary. If Kipling is restricted in geographical setting he is all the more limited on the historical side. Nearly every story he has written is of the present, with the exception of "With the Night Mail" which is told of future time. One must not forget here, "The Children of the Zodiac" which is a symbolic story beginning "Thousands of years ago--." His whole interest is in the present, not in the past. His purpose is to tell the story of modern life and especially of English government in India. He loves the materialistic present; he looks into the future. The setting he prefers is the rough and tumble commercial life, or the hard, brutal existence of Tommy Atkins. He delights in describing a battle field. In a manner he is a reactionary who treats of the survivals from the past rather than the truly modern cultured and scientific life. He seems often to have a sort of cynical contempt for such subjects; but he is no dreamer who loves the tales of the golden days of the past.

Having noted the other factors that have aided or injured his success, the method of presentation now remains. A narrative may be so interesting within itself that we admire it, tho the method of telling it may be inadequate. On the other hand, tho more rarely, the author may have no new plot to develop, no original characters to exhibit, nor unusual scenes among which to tell
the tale, but by the powerful almost magical qualities of style
alone, he makes the old and worn out themes interesting. Kipling,
as one would expect from his education, has what is known as the
journalistic style. Indeed Le Gallienne has said that the De-
partmental Stories are nothing more than somewhat lengthy cable-
grams of a brilliant journalist. It is perhaps fortunate that
his environment forced him into a brief, concise method. He
knows the value of the right word. "Whatever you may have to
say there is but one word to express it; only one verb to animate;
only one adjective to qualify. Be satisfied with nothing else."
(Maupassant—Preface to "Pierre and Jean"). It is one of the im-
portant aids to the successful writing of the short story. There
is no time for long digressions, no place for adornment in this
modern literary product. Note the force of his sentences. "He
kept himself to himself for three days, and then put in for two
days leave to go shooting. He got his leave, and that night at
Mess was noisier and more offensive than ever. He said that he
was 'going to shoot big game' and left at half past ten o'clock
in an Ekka" (Thrown Away) A whole tragedy is crowded into those
three short sentences. Many a writer would have spent pages in
relating the boy's feelings of shame and remorse that passed thru
his mind during those three days, would have elaborated on the
hidden thots as he contemplated suicide, would have enlarged
upon his forced merriment at the Mess. But such is not Kipling's
style. He reminds one of Lisbeth's methods of action. "I found
him on the Bogi road. He has hurt himself, we will nurse him,
and when he is well, your husband shall marry him to me." By
means of brevity he gains in force, although those who prefer
polish to energy object to his somewhat rough edged style.
He knows also how to produce a certain atmosphere by means of the fewest possible words. He is at his best in suggesting horror. "We both stopped dead in the veranda, holding our breath to catch every sound; and we heard, inside the room, the "brr-brr-brr" of a multitude of flies. The major said nothing, but he took off his helmet, and we entered very softly.---The major said, "We must send a lock of his hair too'. But there were reasons why we could not find a lock fit to send." Pathos too he suggests in many a story like the "Courting of Dinah Shadd" "On Greenhow Hill" and "Without Benefit of Clergy." In the attaining of his object the setting is not unimportant. With many a writer a certain sympathy of environment is used to increase the effect, but Kipling often gains impressiveness in an opposite way by contrasting elements. Our sympathy with the pathetic, distant, early romance of Learoyd is all the stronger because it is told amid the dust and heat and blood of an Indian skirmish line, and by the man himself, brutalized by years of military life.

Kipling has gained force by brevity, atmosphere by a few suggestive words and reality by the rise of dialect, by technical terms, the relation of the story in the first person, and by other more or less conventional devices. It is a rule of story writing that the dialogue must steer a safe course between what it should be, and what in real life it is. So too dialect must seem true tho it seldom is like the original. A few years ago at the time Mr. Dooley’s philosophy was most popular, there was a great demand for stories in dialect form. But at present the peculiar tortured expressions of broken English are out of fashion. Mr. Kipling use of the Irish dialect remains a model of its
kind. Mulvaney does not speak as the traditional Irishman, but his peculiarities of speech suggest the true native of Hibernia, which is the result most desired. In the two or three American sketches, the dialect used does not seem convincing, perhaps because it differs from the traditional treatment, but it is more likely that it offends against reality, as much as against tradition.

Another device which gives reality is the frequent use of technical terms. But their use is much overdone. No other writer comes near Kipling in this regard. We can forgive him the use of Indian words and magic initials like "G.B.J," "E.I.R," "K.C.I.E.," but his love for the technical carried him away. In such examples as the "Ship that Found Herself" and "007" the abuse of technical is at its height. In his later stories we find more of this fault. "The Days Work," a collection of the last decade, is full of examples showing how his passion for machinery has carried him dangerously near the ridiculous. Note a passage from "The Devil and The Deep Sea." "The cross-head jammed sidewise in the guides, and, in addition to putting further pressure on the already broken starboard supporting column, cracked the port, or left hand supporting column in two or three places," and so on for two pages. Take another example from "With the Night Mail." Here he coins new words to suggest future inventions. "The three engines are H.T. and J. assisted-vacuo Fleury turbines, running from 3000 to the Limit,—that is to say to the point when the blades make the air "bell." "162's" Limit is low, on account of the small size of her nine screws which though handier than the old colloid Thelussons, "bell" sooner." Such is the language of engineering not of literature. If we demand that a story have
human interest, long paragraphs similar to the examples above can not but cut into the value. It cannot be denied that such devices give the effect of reality but it is the reality of the technical journal.

One of his best methods of attaining realism is the method of telling the story in the first person, tho the narrator is generally a minor character. In the volume of the "Plain Tales" seventeen of the stories are told in the third person and twenty-three in the first person. In only five of the twenty-three, however, is the narrator the chief or even an important character. The tales in the volume "Soldiers Three" are of course entirely related by one or other of the actors in the story. His later stories do not have a great tendency toward the use of the first person.

In having the tale narrated by an unimportant character he follows the general custom of writers. In the collection called the "Odd Number," Maupassant tells the story in six instances in the first person, tho not generally by the principal actor, and in the seven others, in the third person. Poe differs very much from Kipling in this regard, nearly every one of his tales being told in the first person by one of the principal actors; note the "Descent into the Maelström" and "The Pit and the Pendulum." This is perhaps due to the fact that Poe is an introspective writer, showing more what is going on in the character's mind, while Kipling views his creations objectively.

In brief, Mr. Kipling's most noticeable features in presentation are his concise, journalistic style, his fondness for technical terms, and for epigrammatic expressions. He uses the storyteller method, in which he tells you the story in the first person as it was told to him. Consequently he does not claim the right of
being omnipresent, and seeing each character, and the hidden motive. This all makes for simplicity.

For the most part Kipling follows the rules of the game in his numerous stories. The rules may be summarized as follows. The story must be concise, simple and unified. It must seem real. There must be no flagging of the action which must move to a climax or dramatic moment, the "big thing" in the story. There must be originality of theme, incident or treatment. In the matter of originality Kipling fails in a great measure in theme and incident, but his treatment of his chosen subjects is thoroughly original. He has attained realism without becoming commonplace, and in regard to action few writers have approached so closely to that modern ideal, a maximum of action a minimum of description. He has gone contrary to the critics in some minor matters such as beginning with philosophizing remarks, and the story within a story. In all the main points, however, he agrees with the accepted standards.

No writer is easier to recognize than Kipling. Then you meet with a story in which the sentences are concise and forceful, with technical or newly coined words for the occasion, with here and there more or less apparent worldly wisdom, and cynical philosophy, you may set it down as the work of this recorder of England's Indian Empire. If in addition you find a glorification of the military system, of commerce, and of machinory, a narrow island patriotism with a little contempt for the thinker and dreamer, you may be doubly sure that your selection of author was justified.
Kipling's success in the short story field when he began to publish in England was almost as sudden and overwhelming as that of Byron in poetry.

When he first appeared before the reading public his idealization of the primitive, his energy, newness, the absence of all respect for the powers that be, fascinated the jaded readers of the short story. His treatment of a little known region, his "violently distinct" characters, his love for low life and the absence in his stories of what James calls "civilized men and women" interested, because it was often so repellent. Certainly if he has an influence it is not for the best. He is a reactionary especially on the military side, he is commercial in the worst sense. He has never contributed his portion to the movements toward world improvement. He made an appeal to the primitive which lies close to the surface in most men. His later stories have been less successful in two ways; because when he uses the old subjects and methods, they have become an old story, and when he branches out in new directions he has less intimate knowledge. We often feel in his later work that he has obtained his material at second hand, while in his early tales we feel that he has lived with the characters he has described. It is perhaps unfortunate that his work was done in a little known part of the world. The narrower and less known its field, and the more abnormal the conditions the greater is often the immediate success, but to claim a permanent existence the story must have a universal appeal. As "The Outcasts of Poker Flat" and Tennessee's Pardner" stand out from the rest of Bret Harte's western stories so a few of Kipling have the quality that will
insure their permanence. "The Drums of the Fore and Aft," and "The Courting of Dinah Shadd" surely belong in this class, but most of his stories are ephemeral and the promise of greater things has not yet at least been fulfilled.

Henry James in an introduction to an edition of Kipling's Indian stories said "Mr. Kipling's performance is like a tremendous walk before breakfast.---The indications are that he will be more active after he has had it." But it now better to assume that his performance was that of an active day's work, and what he has accomplished in later years is only the product of the evenings more quiet labor. In India all things grow old early and perish early. Its air has matured Kipling's genius while he was still a youth. He wrote with a cynical wisdom, and the insight of middle age; perhaps too his genius has grown old when it should be in its prime.
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