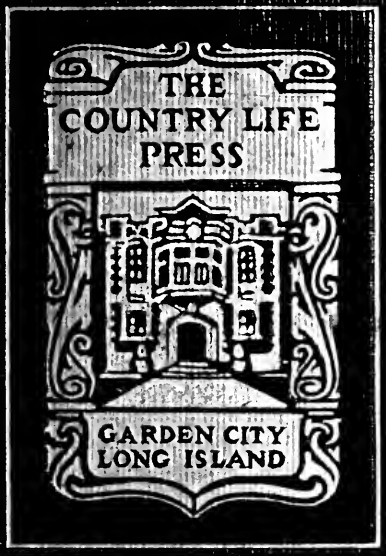
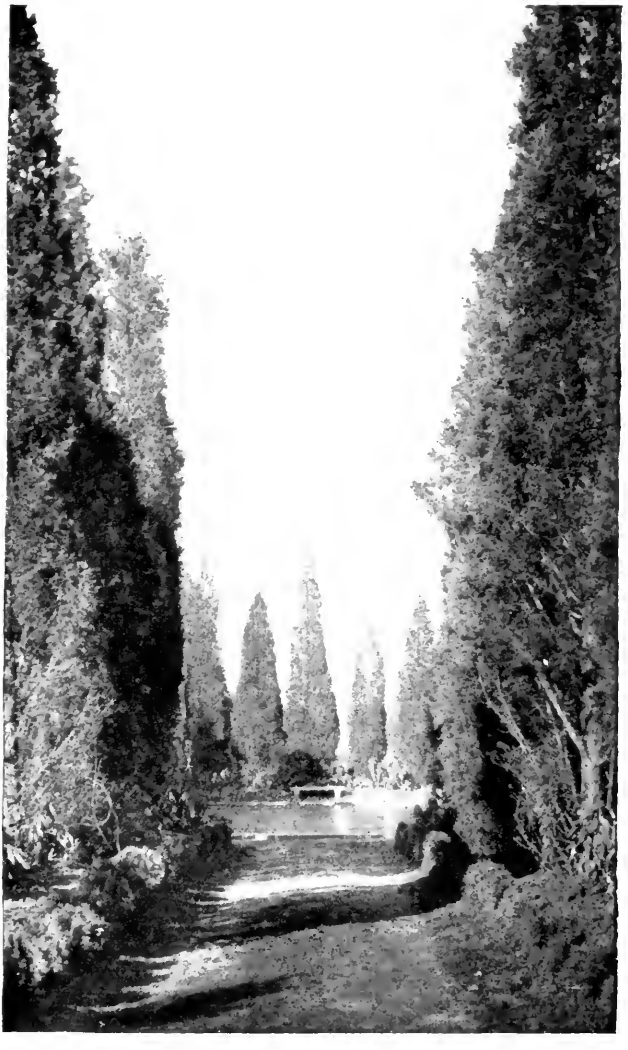

THE
COUNTRY LIFE
PRESS
GARDEN CITY
LONG ISLAND

THE
COUNTRY LIFE
PRESS



THE ITALIAN POOL

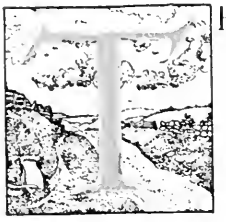
THE IDEA OF THIS POOL WAS SUGGESTED BY THE CYPRESS LINED BASIN AT VILLA FALCONIERI AT FRASCATI NEAR ROME. THE BASIN IS 30 X 70 FEET AND 6 FEET DEEP. THE CEDAR TREES, WHICH VARY IN HEIGHT FROM 20 TO 35 FEET, WERE BROUGHT FROM VARIOUS PLACES ON LONG ISLAND—SOME AS MANY AS 30 MILES

The
Country Life Press

Garden City, New York

Published for the friends of
Doubleday, Page & Company
M C M X I X

BY WAY OF INTRODUCTION



HIS little book is entirely unconventional in manner and arrangement. It does not pretend to completeness nor to being built upon a well developed plan.

Its only excuse for existence is that it reflects some phases of publishing which have concerned the occupants of Country Life Press in the problem of working out a task still far from being fully performed, but yet reporting certain progress.

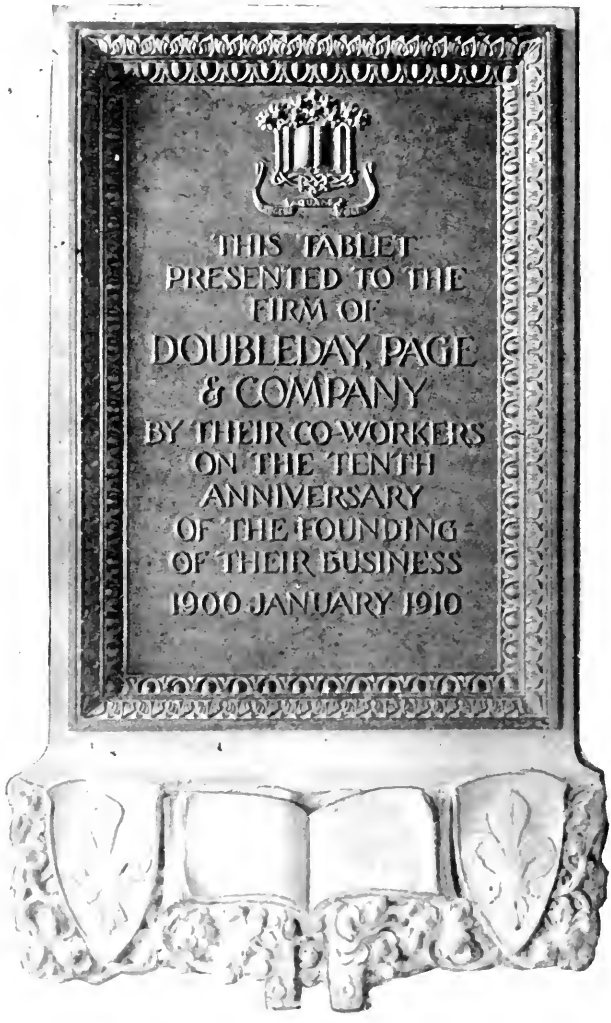
What is lacking in modesty may be to a degree compensated for by enthusiasm, and at least some parts of the little volume we hope may be found to be of interest to our friends who are connected with the writing and making of books.

DOUBLEDAY, PAGE & CO.

CONTENTS

PAGE

By Way of Introduction . . . 3
The Country Life Press 7
The Grounds and Gardens . . . 49
The Building 65
The Sun Dial 73
Doubleday, Page & Co.'s Book Shops 89
About Our Authors 95
Joseph Conrad 99
By James Huneker, E. F. Saxton, and Richard Curle
Booth Tarkington 117
By Robert Cortes Holliday
Stewart Edward White 131
By E. F. Saxton
Gene Stratton-Porter 141
By H. E. Maule
Selma Lagerlöf 151
By H. E. Maule
Kathleen Norris 161
By Alice Faith Powell
Rudyard Kipling 167
My First Book
Rudyard Kipling, Prophet
The Years Between
The Kipling Index 181
Little Pictures of O. Henry . . . 235
By Arthur W. Page
The O. Henry Index 245



THE TABLET IN THE LIBRARY

THE COUNTRY LIFE PRESS

HEN the tenth birthday of Doubleday, Page & Company was celebrated on January 1, 1910, the occasion prompted us to consider in what direction the future growth of the business would lead.

We realized that our building at Nos. 133–137 East Sixteenth Street, New York, was hopelessly inadequate. It was erected in 1905, and although the floor space was just seven times more than the area occupied at 34 Union Square, where the business was begun in 1900, our needs had so grown that very soon a separate stock room had to be acquired in Twenty-fifth Street, conducted at great inconvenience; and the manufacture of books was carried on in more than a score of different places, at still greater inconvenience.

The question had long confronted us as to what we should do to remedy an

OUR FIRST HOME, JANUARY, 1900
THE THIRD FLOOR OF 34 UNION SQUARE, NEW YORK

OUR FIRST BUILDING, OCTOBER, 1904
EAST SIXTEENTH STREET, NEW YORK

inefficient and uncomfortable business home.

In January, 1910, we stopped working for a little and began thinking, and it occurred to us that we could well afford to make any reasonable sacrifice in releasing our building in Sixteenth Street to gain what we really needed—a plant to do all our work and to do it under the best conditions under a single roof.

So much does the mind run in grooves that although we had been advocating the country as a place for living and doing one's work we still spent our efforts in studying quarters in New York City. The high price of property, the limitations of a small area of land, the cost of erecting and maintaining a city building of many stories, the tremendous difficulty of getting good light, caused us to realize the obvious fact that we could not do what we wanted to do in any big city, least of all New York.

We needed at least 150,000 square feet of floor space: this meant a building on a plot say one hundred feet square, fifteen stories high, with cellars and subcellars, and much of the space taken up by elevators and service rooms, at a cost

OUR OPEN FRONT DOOR

per square foot for interest on investment and taxes at least twice what it would cost outside of New York, to say nothing of gaining the advantage of large floor spaces in the country instead of small ones, of sunlight instead of electric light, and of the opportunity to grow

We were drawn to Long Island for two reasons: In the first place, the Pennsylvania Railroad was adopting it as its ward, which meant ultimate good service —perhaps the best in the country; the

COLONEL ROOSEVELT LAYING THE CORNER-STONE OF COUNTRY LIFE PRESS, JULY, 1910

tunnels were nearly complete and would mean quick and convenient communication; and, in the second place, because land on Long Island was less dear than at other places so near the great city.

Garden City attracted us because it was an established community and had gone beyond the state of raw "development" which makes so many American suburban places an object lesson in what not to do. It was already settled, with water, gas, electricity, sidewalks, sewers, trees planted forty years ago by Mr. A. T. Stewart, its original owner; with shaded

roads, streets, a good hotel, schools, a cathedral, clubs, and a reliable and progressive company in charge of its affairs. It was twenty miles from the heart of New York on an electrified branch of the Long Island Railroad, 40 minutes from the new Pennsylvania Station in New York, and had in its immediate neigh-

EARLY SPRING IN THE COURT

borhood Hempstead (a fine old town), Mineola, and a dozen small places connected by trolley wherein our people could find homes.

The land for the Press itself was discovered in a crescent-shaped piece of

LOOKING DOWN INTO THE COURT—

ground, a full half mile in length, on Franklin Avenue, on which a trolley runs north and south across Long Island connecting with many small towns—an ideal situation for the business buildings, because the Long Island Railroad has its electric track in the rear. A close switching connection was made with it

and our own private track at the north and south openings of the Press. In addition, we secured about five and a half acres at the back of the Press, and in the front of it, across the Avenue, a full block, a plot 500 x 1200 (about six-

VIEW FROM A SECOND STORY OFFICE

teen acres) for future uses—nearly forty acres altogether, which provides plenty of room for growth.

In March, 1910, the land was purchased and plans without number were made for the building. The architects, Messrs. Kirby and Petit, were untiring in their efforts, drawing hundreds of sheets of

ONE OF THE FOUNTAINS—IN IRIS TIME

detail to fit conditions which each department imposed upon them.

A large quantity of supplies had to be contracted for—steel, cement, some millions of bricks—and all at break-neck speed, as we had decided that we should move in the Fall of 1910. Many tales

THE NORTH COURT—IN IRIS TIME

could be told of rushed work; steel from Pittsburg being actually delivered on the ground four days after the order was given; cement by the car-load, and trains of brick hurrying along; sand and gravel dug by the thousand yards from a pit on our own land, our own railroad track laid

THE LIBRARY

in a couple of days, and several hundred men beginning to work all at once.

Toward the end of May, 1910, footings for foundations were laid, but through unforeseen troubles they had to be removed and the actual building did not begin until June 1st. It seemed impossible that, starting so late, the building, engines, boilers, elevators, steam heating, wiring, electrical contrivances, and all the other complicated things necessary to complete such a structure could be finished by the end of September. Would it be possible for us to move in and print the November issues of our magazines as we had hoped? By

the aid of our very good friends, the architects, the contractors, and the sub-contractors, the building was nearly enough completed for the moving of the composing room and other machinery to be begun on September 15th, just three and a half months from the starting of the real building operations, and the engines began to turn and to actually make electric power for the machines on September 26, 1910—94 working days from the beginning.

On October 1st the office force moved to Garden City and business in the country began. We had decided when we started The Country Life Press that nothing should be omitted which would

WITHIN THE COURT

add to its efficiency. The power was to be conveyed to every machine by electric wires, and each, no matter how small, even the adding and invoicing machines, should have its own motor. Letters, also, are folded, the stamps put on the envelopes, and the envelope sealed—by a machine with its tiny motor giving it life.

With due allowance for the enthusiasm of a new enterprise we felt that The Country Life Press had been well started on a career which we hoped would grow from year to year.

It is now about nine years since this start was made. Doubleday, Page & Co. have had many experiences during that time, and mostly pleasant experiences: at all events, we still believe in and enjoy our Country Life Press plan.

The enterprise has grown, notwithstanding all the distresses and troubles of the war, poor business, lack of labor in the war period now happily passed; and it is our hope that we do better work in all our departments, and we know we do more of it.

Our conveniences and comforts have increased. We have our own Western

Union telegraph office and our own telephone system, with eighty branches in the building, and our own trunk line wires to

NOT TO FORGET THE BEAUTIES OF WINTER

A TULIP-BORDERED PATH

the New York office, 116 West 32d Street. We have our little hospital and nurse to keep people from getting ill if we can manage it, and to assist those who fall sick; and a very expert dentist with the most approved of modern appliances to serve in this most important of prophylactic purposes.

The statement most frequently made to us was that people who edit, print, and publish would not leave "the Great White Way," meaning, we take it, Fifth Avenue and Broadway, but they have managed to do even this and show contentment.

In the Sixteenth Street building we numbered about 400; in Garden City

A CORNER OF THE NORTH
WING FROM THE COURT

we are now about a thousand. Not a single person holding a responsible or managing position disapproved of our plans, and on the day we moved in we had hundreds of applications for positions in the mechanical departments alone—many from people who wanted to move away from the city, and at all times we have scores and hundreds of applications for positions in every department. We mention this not because we think our experience has been unusual, but because we have always believed that people appreciate steady work and pay and good working conditions.

When we first moved to Garden City we were able to produce about 6,500 books a day in the cloth bindery. This output was doubled in a few years, and at the time this paragraph is written we are turning out about 20,000 cloth and leather bound books every twenty-four hours. In the magazine department the capacity has risen from 15,000 to a maximum of 50,000 magazines a day; and we grow, if not by leaps and bounds, with a certain substantial steadiness.

We are still an open shop; we greatly

A CORNER OF THE COURT STEPS

value the friendship of our D. P. & Co. co-workers, who have done their best in providing men for the Army and Navy, in buying Liberty Bonds and Thrift Stamps to a substantial amount—about three quarters of a million dollars.

A few friends of kindly thought have

referred to our plans at Garden City a a "welfare" and an "uplift" affair. It is not even remotely this sort of an enterprise, but a plain matter of business, and our fellow-workers would not be a part of such an organization. We have no doubt they would resent any intimation that the whole business was founded or conducted upon anything but a strict "quid pro quo." At all events, we should not wish to make any offer that was not a practical business one. The Country Life Press is an endeavor to get the utmost business efficiency in all departments, and success in securing such efficiency means permanence of work and steady pay, good light, air, sunshine, and a clean workshop, comfortable premises, and as attractive surroundings as can be managed without excessive expense or impairing practical working conditions. All these things lead to a better spirit, and work done in fewer hours and with greater cheerfulness.

"How about your bulk mail which you formerly sent to the New York Post Office? Has not this been delayed?"

To which we answer: "No." On the contrary, the Government has established

a post office in our own building. The mail is weighed and paid for in bulk, wheeled into our own postal car, on the track at the south door, assorted, tagged and routed to destination, saving many hours lost by the congested conditions in New York, and on most days some fifteen tons go in this way. When we moved to Garden City the business of the local post office was about $7,000 a year; it is now nearly $150,000.

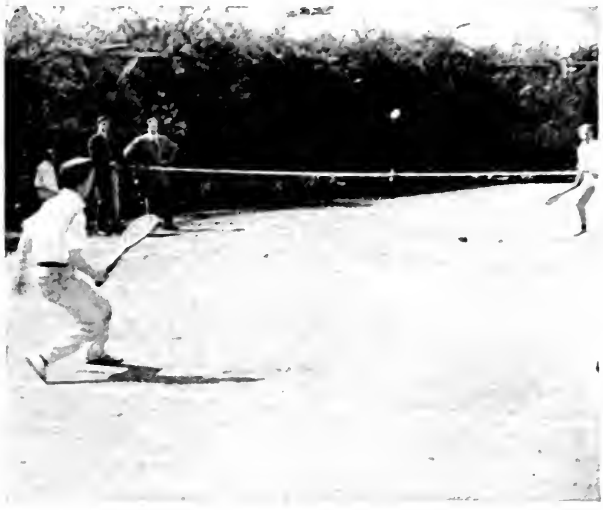
The Long Island Railroad has built an attractive little brick station called "Country Life Press" at which all trains stop in our own grounds, and which has become well known to the thousands of soldiers who on their way to or from the battlefields of Europe have stopped at Camp Mills.

It is sad but true that too few people seek us out to buy our wares. In common with our contemporaries we are obliged to press our salesmen's attentions upon customers in the various departments in *their* places of business in New York, and throughout the entire country. But if any one seeks our books in the metropolis, they can be obtained at our New York office, 116 West 32d Street, or

in any one of our three good bookshops: one in the concourse of the Pennsylvania Station, one on the busy corner of 38th Street and Fifth Avenue in the Lord & Taylor store, and the other in the down-

RAISING OUR SERVICE FLAG

town district, at 55 Liberty Street. If any one wants to advertise in any of our publications some young gentleman well versed in advertising lore will be found in the New York Office. If, on the contrary, our friends are looking to secure orders from us, Garden City is but a moderate distance to travel for benefits received.

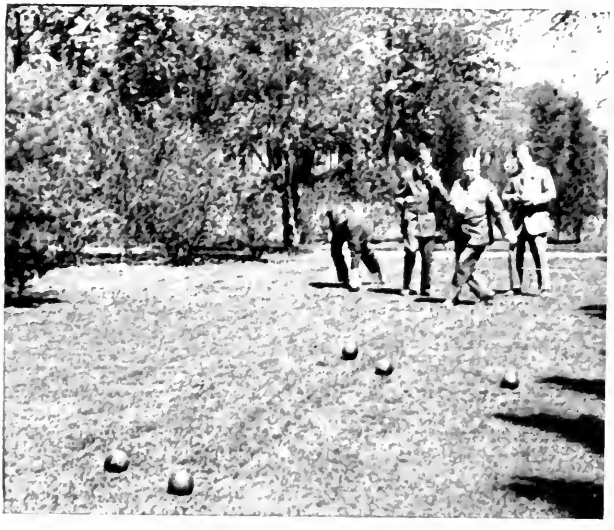


THE TENNIS COURT, AND
ITS ROSE ARBOR BACKSTOP

In New York the clerk and the operator must usually travel on an average of two hours a day in the subway or trains in crowded cars between home and work. Men and women get to their tasks tired and return home exhausted at night. In the country, when the home is near-by, they increase their living day (counting the journey as wasted) perhaps 20 per cent., and working conditions and comforts probably 20 per cent. more.

In reviewing the more interesting developments in the history of this firm we feel that it is quite possible to say in

retrospect that Doubleday, Page & Company have been consistently in the vanguard of forward-looking movements both political and economic. In order to provide an adequate means of expression or interpretation of the times, the new firm brought out in 1901 the first issue of the *World's Work* with Walter H. Page as its Editor. There were other magazines of a serious nature published then. such as *The Review of Reviews*, and *The Literary Digest*, but the *World's Work* was the first popular interpretation of the questions of the times in which all



LAWN BOWLS AFTER LUNCH

the contributions were original—written primarily and solely for that magazine.

Since that time the *World's Work* has kept in the forefront of current thought and at the present time enjoys the distinction of being one of the leading magazines of the country devoted, up to the signing of the armistice, almost entirely to the prosecution of the war, and now to problems of reconstruction.

In the years before the war the *World's Work* was an exponent of conservation of our natural resources; it carried on a strong crusade against the pension frauds, and was in the lead in most progressive movements. It also has carried in its pages the life stories of some of America's great characters. Its circulation has grown steadily year after year, new features introduced in accordance with the spirit of the time, adding new readers of a very high class.

Upon the day that war was declared in Europe the September, 1914, issue of the *World's Work* was beginning to run on the presses. The editors simply killed the magazine which had been made up with the usual care and at the usual expense, and called in all the experts needed to

turn out the successful *World's Work War Manual.* College professors consented to write all night long like newspaper reporters upon the strength and resources of the belligerent nations, and editors hastened hither and yon to gather all possible war facts for which

SPRING IN THE COURT

the public was clamoring. The issue was sent to press five different times in a few weeks. Besides this a large number of copies of the issue were sold in permanent cloth and leather bindings. From that time on the *World's Work* and the book department of Doubleday, Page & Company have kept abreast of the course of events during and since the war. Hugh Gibson's "Journal From Our Legation in Belgium," which ran serially in the *World's Work* and later appeared in book form, was the first complete and authentic first-hand record of Germany's ruthless course in Belgium. "Ambassador Morgenthau's Story," which followed the same course of publication, is one of the outstanding books of the war.

BOOK PUBLISHING PLANS

Although the firm of Doubleday, Page & Company was still only four years old and starting magazines was generally considered a hazardous and expensive pastime *Country Life In America* was begun in 1901 just one year after the *World's Work* appeared. Four years after that, in February, 1905, *The Garden*

PEONIES EDGE THE ROSE GARDEN AND SEPARATE THE DWARF ROSES FROM THE CLIMBERS

Magazine was started. This early habit of starting magazines, coupled with the publication of a book by Andrew Carnegie, gave Dame Rumor sufficient grounds upon which to found a legend that Mr. Carnegie helped finance us, and later when we published Mr. Rockefeller's reminiscences the same authority added his backing to our financial strength. Neither was true and, happily, neither needed, for all three magazines were able from the very first to repay the effort put upon them.

Country Life began its career at a fortunate time when a widespread interest in country living was growing up, an interest which has constantly increased as the automobile has made the country accessible as a place in which to live. The magazine has tried to be an interpreter of the taste and beauty that is more and more an attribute of American country homes. It has been at the same time a recorder of the awakening interest in Nature. In its early issues the Nature photographs —from those of humming birds to the caribou of A. Radclyffe Dugmore—set a new standard for pictures of the sort.

At the present time *Country Life* with

its color features in every issue hopes to continue to set new standards.

The Garden Magazine also was born under lucky auspices for it came into being coincident with a widespread gardening movement of which it is fair to say with reasonable modesty it is the exponent, there being no other periodical for the general public exclusively devoted to the trees, shrubs, flowers, and vegetables of garden making—both flower and vegetable.

With these three magazines we contented ourselves until the beginning of the Great War. At that time all magazines were discussing the need of closer coöperation between North and South America. Some banking friend remarking upon such advice in the *World's Work* suggested that we apply the advice to our own business. This seemed too reasonable a suggestion to ignore, and within a month or two we had started *La Revista del Mundo*, a quarterly somewhat after the pattern of the *World's Work* printed in Spanish for circulation in Latin America. This was well enough received to encourage us in the Spring of 1919 to change the quarterly into a monthly.

In the meanwhile, the all-fiction magazine, *Short Stories*, devoted entirely to clean stories of adventure and outdoor life, which we used to print for others, came under the editorial and business management of Doubleday, Page & Company and lately our ownership. So now we have a harmonious and happy family of five magazines.

Through them all we hope we do the public a service. The opportunities and responsibilities of a publisher are greater now than ever before. The printed word has more influence over more people than it has ever had. To be a publisher is somewhat akin to holding public office —it is a public trust. In our magazines and in our books we hope successfully to distribute the ideas of authors that record and stimulate the best thought and action of our time.

The writings of such men as Tennyson, Poe, Oliver Wendell Holmes, etc., were the stimulators and exponents of the thoughts that pervaded the English-speaking world in the middle of the last century. Their writings are permanent —as firm a part of history as elections, battles, and mechanical inventions.

We believe that such writers as Rudyard Kipling, O. Henry, Booth Tarkington, and Joseph Conrad bear the same relation to the present. It has, there-

A BIT OF THE PEONY BORDER

fore, been one of the continuous pleasures of the twenty years of Doubleday, Page & Company's existence to be the means of giving Kipling's work to the public year after year. "The Feet of the Young Men" gives the satisfaction of expression to the fundamental yearning for adven-

ture and the grip of the wanderlust that strikes each new generation of the red-blooded. And many thousands have read in "If—" the essence of their private struggle in the last four years. Kipling is constantly being rediscovered, now as the prophet of the Great War, the voice of the young blood, the spirit of the "mandates" ("The White Man's Burden"). To be even the temporary purveyor (happily in ever-increasing quantities) of a fundamental spirit which has every promise of eternal vitality is a thing which brings much comfort and satisfaction.

As for the practical facts, about two million copies of the *authorized* editions of Mr. Kipling's books have been sold. Of the unauthorized editions there are no figures available.

Happily, also, in the publishing business one is not confined to serving one master only. We have had also the joy of discovering the service of O. Henry. Thousands of people felt the power and balm of his sympathy before we ever published a book of his. We did not discover him as a writer. But we do feel that the late Harry Peyton Steger when with us discovered the way to serve O. Hen-

ry and the public for a long time to come.

He saw with clearness and conviction that if the public who had worshipped O. Henry as a magazine writer were told that they could live with O. Henry in book form they would eagerly grasp the opportunity to do so. Accordingly every possible scrap of O. Henry's writings was collected and the whole was presented to the public. And this presentation proved an extraordinary fact. The limitations of commerce would not allow a publisher to spend enough on one book of short stories collected from magazines to reach the many who wanted them. But to twelve volumes this limitation did not apply. Up to the present time about 4,100,000 copies of O. Henry's books have gone to the public.

Moreover, there have been two de luxe editions of O. Henry published in addition to the biography by Dr. C. Alphonso Smith, all of which have been in large demand. In the Fall of 1919 we are publishing a new volume of O. Henry stories, not hitherto issued in popular book form (it is in one de luxe edition) under the title of "Waifs and Strays." It comprises twelve stories which eluded

the most diligent O. Henry "specialists" until a year or so ago, as well as a quantity of critical and biographical material published in leading magazines.

The modern master of the short story has found his place, not only for the time being, but permanently, for O. Henry, like Kipling, is part of the present generation's contribution to all time.

More recently we have brought together the works of another master, Joseph Conrad, and again the cumulative process has had its result. From the time of the publication of Mr. Conrad's first volumes by various publishers he was known and loved by a limited number of the lovers of good literature who have a knack of ferreting out true greatness even in obscure places. Yet in spite of the fact that Conrad was little short of a fetish with these people, he was not known to the great body of the public. Realizing his greatness, and having on our list as many or more of the early Conrad books as any other publishers, we set about the process of collection. Soon all the Conrad books (with one or two exceptions) were under the Doubleday, Page & Company imprint and with

the concentration thus afforded it was possible to undertake a campaign which would bring the great Polish-English novelist to the attention of his potential public. Thus a total of about 200,000 copies of Conrad's books have gone to the public from the Country Life Press, and his position rests secure with the public and critics alike as one of our greatest living masters of prose.

As an example of how the concentration under one imprint works, it may be interesting to note that "Lord Jim," published in 1910, is still actively selling more copies every month now than it did in the first year of its life, and "Chance," published in 1914, which has sold more than 20,000 copies, still keeps our presses busy turning out new editions. Needless to say, "The Arrow of Gold," acclaimed a truly great literary production, was a "best seller" during the first year of its life.

These three instances are enough to picture one of the things which we consider is fundamental in the publishing business: a close coöperation between author and publisher for a long campaign so that each author can get the

full effect of the cumulative effort of many years' work by the same organization.

Gene Stratton-Porter's nature books and novels of mid-Western life are another example of the cumulative effort of author and publisher. It took two years or more of patient and painstaking effort to bring "Freckles," Mrs. Porter's first novel, to the attention of anything like its potential public. But from the time it was really discovered it accomplished a very wide popularity. In this country about one million copies have been sold, while the total sales of all her books in America is something more than seven million. In England "Freckles" sold nearly half a million during the War, and the popularity of her other books there has been on a similar scale.

This author has been called the greatest literary missionary of the time. Certainly she has encouraged thousands to read who were not readers before. Moreover, her work according to the same critic makes such a record of the Middle West both of human manners and of Nature's wonders as no historian a hundred years from now can afford to ignore.

Mrs. Porter's Nature books (with which she invariably alternates her novels) are written and illustrated with the most painstaking care for every point which counts so much in the observation and recording of natural phenomena. Indeed she spends more time upon the preparation of a Nature book than upon the writing of a novel, for in addition to the writing there is the necessary field work and photography. In these matters Mrs. Porter never accepts heresay, always making her own investigations, pictures, and checking up every detail to insure accuracy and authenticity.

Booth Tarkington is another of the Indiana novelists whose pictures of American life and manners will be read for generations to come. Spoken of by many as our leading American novelist he is equally appreciated by the wide popular audience and by the smaller and more discriminating class who can only enjoy a story of literary finish, backed by sound philosophy and something worth saying.

The works of Stewart Edward White are full painted pictures of the West from the pen of a man who comprehends and can express life in the open—whether

lumbering in Michigan or California, hunting and exploring in Africa, or camping in the Rockies—perhaps better than any other man writing to-day.

The works of Ellen Glasgow are accorded foremost rank in American literature. Usually set in the South, these books are inspiring studies of American character and ideals.

The kindly writings of David Grayson reflect a whole philosophy of life which is essentially American, and as applicable to the city man or woman as to the dwellers in the country. "David Grayson," some one has written us, "is a writer trying to sow ideas and cultivate understandings." The wide sale of his books is ample testimony to the author's success. In reviewing "Hempfield" the New York *Times* suggested that the sub-title of the book should be changed from "A Novel" to "An American Novel," "for this (book) will take its place among the group of novels that are really American through and through."

In the 500 or more books that are upon our active "in print" lists there are many other books of fiction—such as those of

Kathleen Norris; of "Elizabeth," author of "Christopher and Columbus," "The Caravaners," etc.; Grace S. Richmond, etc.—which we are as proud to give the public as we are proud of those mentioned above. These typical examples are enough, however, to show something of the opportunities, responsibilities, and pleasures which have come to us in the past and which we hope to continue and multiply.

In realms other than fiction similar opportunities arise also.

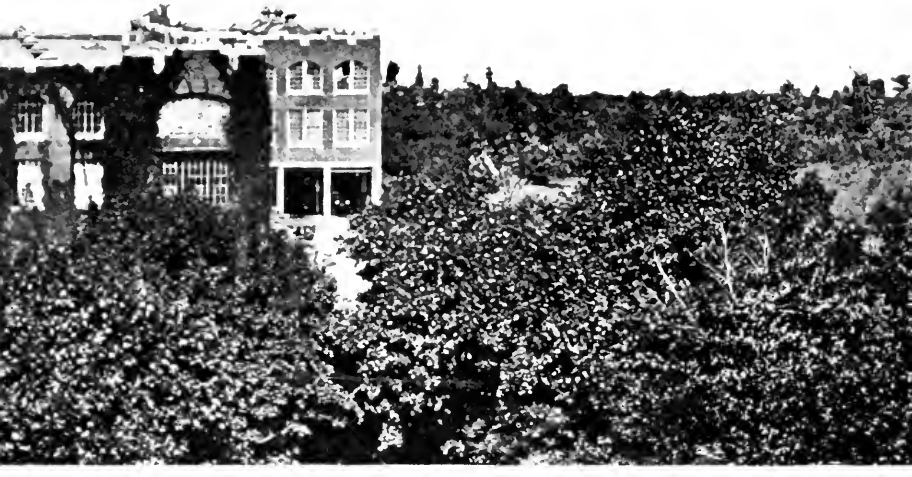
Obviously any publisher who takes his profession seriously would value the chance to give as wide a distribution as possible to Booker Washington's "Up From Slavery," Helen Keller's "Story of My Life," Dr. Trudeau's "An Autobiography." Such books are records of some of the great human struggles of our time.

Frank H. Simonds's five-volume history of the Great War, which we have been bringing out volume by volume for the past four years, is an enterprise of considerable magnitude with which we are proud to be associated. Already the first three volumes have attained wide distribution.

"The Life of J. J. Hill" is one of the great constructive chapters of our history. Ambassador Morgenthau's story of the war in Constantinople and Hugh Gibson's "Diary of Our Legation in Belgium," and the forthcoming book by Admiral Sims on "The Victory at Sea" are the records of which world history are made.

In somewhat less dramatic fields but still an important part of a serious publisher's business are such sets as the Nature Library and the Farm Knowledge—books which are created with infinite care and at great expense to furnish information and inspiration in Nature study and in farming.

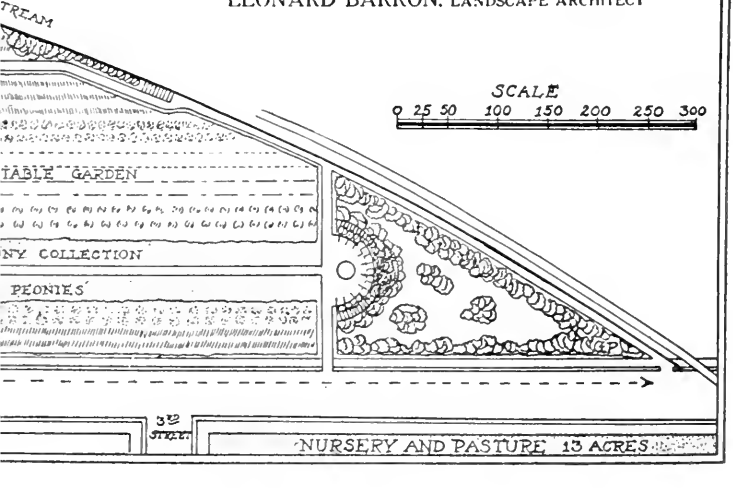
If, perhaps, publishing has never produced so far the riches which go with great trades in automobiles, steel, oil, cotton mills and like enterprises, the reader of this little record will see reasons why we none the less do not envy other callings, for the opportunity to further great ideas is a recompense in itself.



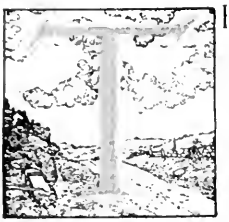
COUNTRY LIFE PRESS GARDENS

GARDEN CITY, NEW YORK

LEONARD BARRON, LANDSCAPE ARCHITECT



THE GROUNDS AND GARDENS

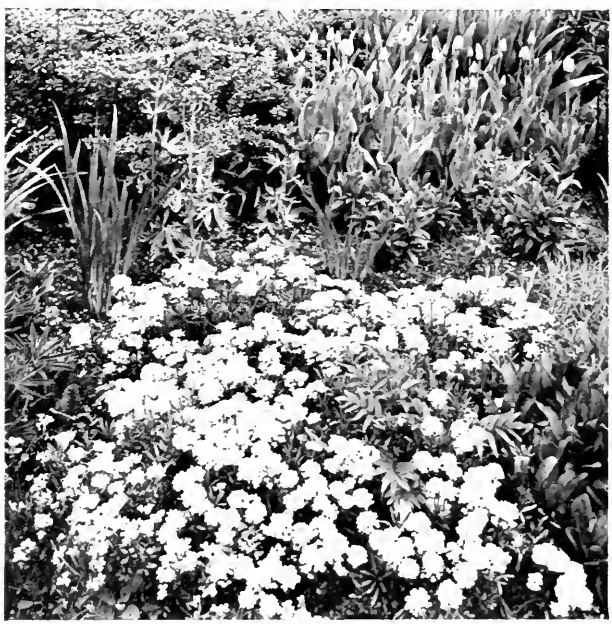


THAT gardens and planting cannot be developed as fast as steel, cement, and glass can be put together is unfortunately true. Nine years has not been enough to fully complete our planting schemes, and the joy of development is still ours.

Eighteen acres is the size of the plot on which the Country Life Press building stands. Connected with it are two other plots of sixteen acres and five and one-half acres. The "home" plot has been developed as a garden in framing the building itself. The treatment, following the even flatness of the location, is a development on broad open stretches with wide vistas and ample space for entrance driveways, the two miles of walks, etc.

The seven-eighths of an acre, approximately, enclosed by the three wings of the building, and through which the

approach to the main entrance leads, is treated as a spacious forecourt in harmony with the architectural type of the building. This forecourt is divided in two even sections by a broad walk in old red brick; and each half of the court has a central pool, thirty feet in diameter, supporting an elevated basin and fountain where water plays continuously, giving the desired feeling of joyous activity that is associated with playing water.



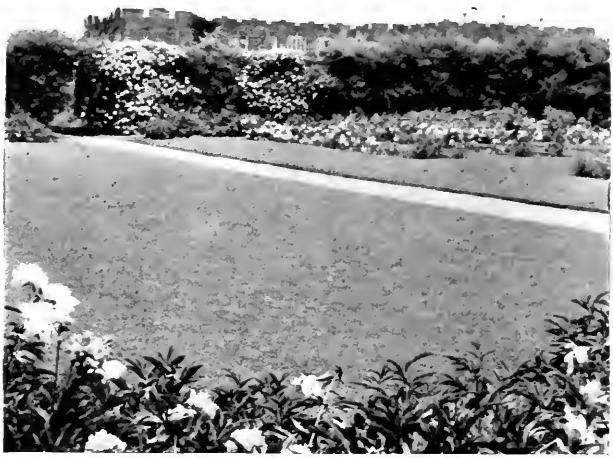
CANDYTUFT AND TULIPS

A MODEST PRIMROSE BY THE PATH

Four quadrilaterals surrounding the fountain give space, each one with a central area of fine lawn enframed by ample borders of herbaceous plants, and here and there rare, low-growing evergreens and a few dwarf deciduous flowering shrubs. The herbaceous collection occupying these borders is planted with informal regularity so as to permit the natural development of the individual plants in companionable masses, and the whole is designed on a scheme to give something in flower throughout the longest possible period of the year.

Beginning with the Snowdrops, the whole gamut of season and color is run, till the outpost frosts of late fall ring the tocsin on the hardy Chrysanthemum and a few other late lingerers.

Facing the building and the wall that



LOOKING ACROSS THE PEONY BORDER TOWARD THE ROSE ARBOR

frames the west end of the court is a border devoted to a collection of named Hybrid Rhododendrons, specimen Azalea Hinodigeri, Laurel or Kalmia, Pieris (Andromeda), Leucothöe, etc. And, as an edging to the main lines, the Japanese Mountain Spurge (Pachysandra) is freely

used because of its welcome green in winter.

Looking from the building the subjoined near-by stretches of wide lawn support a few specimen evergreens of quality such as the Chinese Short-leaved

THE ROSE GARDEN AND ITS BOUNDARY WALL OF CLIMBERS

Fir and the Japanese Umbrella Pine. Here, also, will be found an unusual specimen, in perfect tree-like form, of the rare native Gordonia Altamaha the habitat of which has never been rediscovered since Bartram collected it, in Georgia, which here seems to endure the most

rigorous winters, and flowers freely every year, producing its blossoms through September and October until frost calls a halt. Another tree of interesting history is the Ginkgo—a prehistoric relic known mostly as a temple tree in China until the last few years.

Equally attractive in the late fall are specimens of the Fire or Evergreen Thorn (Pyracantha Lalandi), which here fruits in profusion and has been described by qualified authorities such as Professor Sargent, Mr. E. H. Wilson, and Mr. Theodore Havemeyer as one of the most unusual horticultural sights in the neighborhood of New York.

Less conspicuous but no less worthy, but as yet too small to give much of an account of itself, is the Mount Taurus type of the Cedar of Lebanon which we hope may be a worthy object of veneration in the years to come. This particular type has proved absolutely hardy in the Arnold Arboretum near Boston.

Immediately south of the building is the latest development of the Country Life Press Gardens which we are pleased to call, for identification, the South Park. This occupies approximately

ONE OF OUR EVERGREEN THORNS
IN ITS JUNE BLOSSOMING

three acres, and the soil has been gradually built up, by interesting soil-building experiments in the use of green cover crops, from bare, unresponsive sand and gravel to a fertile piece of land—which, this year, 1919, has been given over to its permanent object. Here is being formed a miniature "Arboretum"—that is to say, a collection of trees and shrubs, hard-wooded plants of rarity, novelty, or meritorious character. Many of these —the majority indeed—hardly as yet have found their way into the channels of ordinary commerce. This feature of the gardens will be permanently developed along these lines with the thought of demonstrating to our visitors some of the more note-worthy introductions from abroad, particularly of the newer discoveries in China. Already there are to be seen among other things collections of new Berberis, of Cotoneasters, of Spiraeas, of Bush Honeysuckles, some Rose species, Poplars, Cherries, and a selection of native Hawthorns.

Bordering this park on the east is a winding walk which is destined, ultimately, to be developed as a display ground for the American Flower Garden;

UNDER THE ROSE ARBOR

exhibiting in broad, naturalized masses the conspicuous, showy plants of our own land—a plan only just conceived, and as yet hardly taking shape.

Our more conventionally minded visitors will find in the Rose Garden, framed

A CORNER OF THE NEW ROCK GARDEN

by its rustic pergola of Red Cedar, a demonstration collection of Hybrid Roses, which carry the season of bloom into well past mid-summer.

For the specialist there are other objects of interest. For instance, the Bok collection of German Iris presented to the Country Life Press by Mr. Edward Bok, of Philadelphia, comprises more than two hundred varieties of the most typical groups of the germanica Irises.

The pool, entirely enclosed in tall cedars, forms a green winter outdoor room quite original and Italian in effect. It is at the northerly end of a long pathway which to the south runs through the cedar room where stands a big Printers' Sun Dial, showing the printers' marks of the first hundred years of the art. This sun dial was designed by a friend, Mr. Walter Gilliss, and is described by him elsewhere in this booklet.

Then the Peony collection flanking two sides of a walk about two hundred and fifty feet in length embraces what was the collection of about two hundred and fifty varieties established by the American Peony Society in its trial grounds at Cornell University. When

that test collection was being broken up the Country Life Press acquired possession of these interesting specimens by purchase. The plants are well established, and each year flower in profusion. Since the original purchase a few modern additions have been made including some of the Brand Peonies from the West.

Beyond the Peony collection and at the extreme end of the Country Life Press grounds is a small but very effective and interesting collection of rock and alpine plants set in suitable surroundings. Here there have been established nearly three hundred varieties of those intriguing little jewels that would be lost if set in larger and broader treatment elsewhere.

In connection with these permanent features there are annual demonstration gardens in the ordinary culinary crops that also supply the dining rooms of the Press with fresh vegetables and small fruits.

THE EVERGREEN GARDEN

The evergreen garden is given a separate paragraph because it is something different and apart from the other features of the grounds. Here arranged in balanced harmony in beds of geometric form, the whole enclosed by a hedge of Hemlock, will be found a demonstration collection of coniferous evergreens of unusual interest and merit, together with a few of the broad-leaved plants.

The components of this collection change from time to time as perfection in selection is striven for. Many plants

THE CENTRE OF THE EVERGREEN GARDEN

A CORNER OF THE EVERGREEN GARDEN,
WITH ITS NEWLY BOX-EDGED PATHS

that have been set out here have refused to endure the trying conditions of the American winter. Their places are being filled by other plants of different character, with the intimate object of building up in this evergreen garden a collection of ornamental evergreens thoroughly adapted to the climate of the region. Not only are the ordinary popular evergreens to be found here but numerous others; especially dwarf forms of various species including a collection of the latest Chinese discoveries of both Mr. E. H. Wilson and H. Meyer.

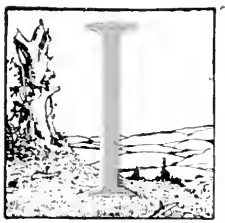
The design of this evergreen garden is based on the conventional plan of a well known rose garden in Europe. The grass walk enables the visitor to wander about from plant to plant and familiarize himself with the different species and varieties of which there are in all somewhere in the neighborhood of one hundred and fifty distinct kinds.

If the reader has had the patience to follow our observations as far as this we feel sure of his good-will, for nothing but friendliness and courtesy would have kept him reading so long, and we hope he will bear with us for the personal

character of these pages, wish us all he finds it in his heart to feel for our plans and aims, and when opportunity serves visit us at Garden City where he will be made most welcome. Guides who will show visitors through the plant and grounds are always at your service.

HYACINTHS AND WHITE ARABIS

THE BUILDING



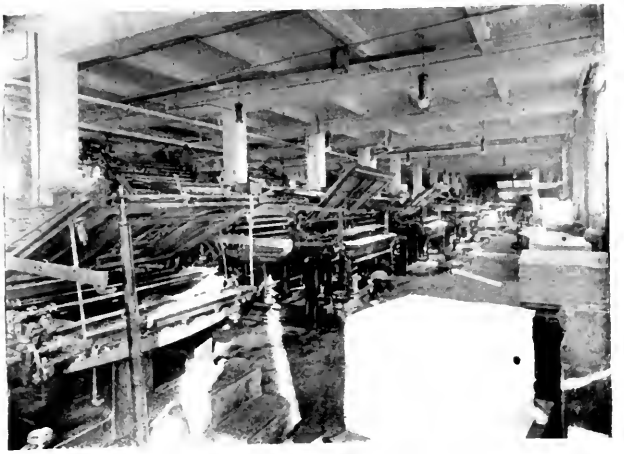
IT IS not our intention to weary the reader with a description of the processes which are followed to make either a book or a magazine, and yet a few words about the building and its equipment may not be amiss. The machinery is of the newest type, little having been brought from the old plant in New York.

IN THE HOSPITAL

WHERE TYPE IS SET BY HAND

The arrangement of the building for handling the books and magazines was most important. It has interested some friends

THE PRESIDENT'S OFFICE



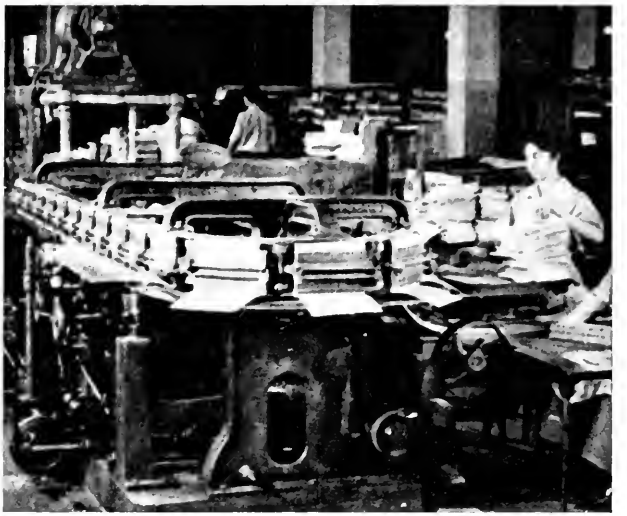
AN AISLE IN THE PRESS ROOM

to note that the paper comes from the freight cars directly on the second floor into the press room, and goes to the cars

THE CONFERENCE ROOM

IN THE BOOK BINDERY

as a finished product at the south end, in a straight line of manufacturing processes and on a single level, overcoming the expense, delay, and spoilage caused by lifting the printed sheets from floor to floor by elevators. On the third floor, besides the offices, art departments, editorial departments for books and magazines, subscription department, cashier's office, etc., etc., is the large composing room, and in separate and roomy apartments, but opening into the main room, are the type-setting machinery (Lanston) department and the electrotype foundry.



BINDING MAGAZINES TO OPEN FLAT

A rather unusual feature of the Country Life Press is that the manufacturing departments have all been started well-grown—we hope not yet full-grown—but arranged as a new proposition (instead of an old one built piecemeal) and so planned that the plant may be increased if occasion demands (which we hope it will) to three times the present capacity without displacing the practical course of efficient, continuous operation now being carried out, and so arranged that other buildings can be added without interfering with the plan of manu-

facturing. To those interested the Country Life Press shows the problem worked out in one structural operation.

The architects have tried also to make the building attractive, although held down by the necessity of the most advantageous working conditions. There is practically no spot as much as forty feet from a window: there is no lack of abundant light on even the lowest of the three floors.

If figures are of interest it may be said that the Country Life Press is more than 450 feet long, the wings 200 feet in depth, thus making the court, already described, in the front of the building. Inside the building there are 250 miles of piping and 200 miles of electric wire, and more than a mile and a half of curtain fabric a yard wide was used at the windows. We have intended to miss no good thing needed for comfortable and efficient working; the plumbing is adequate and of a high standard, a vacuum cleaner with an outlet every 75 feet throughout the entire building makes it possible to take all dust from floors and machinery every night. The ventilation is ample, and there are dining

rooms and kitchens, and the vacuum system of steam heating from the engine exhaust. Many thousand gallons of water an hour are pumped from our own wells; plenty for building and grounds, pool and

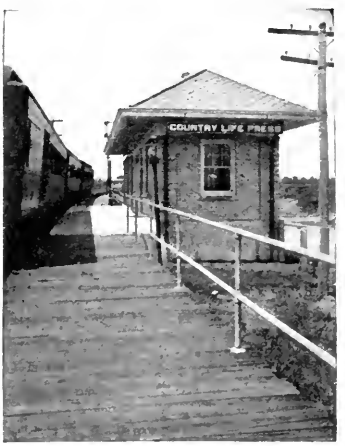
THE MACHINE THAT ASSEMBLES SUCCESSIVE PARTS OF MAGAZINE OR BOOK IN ORDER

fountains, as well as for the gardens, and the air pressure tanks in the ground keep the water cool for drinking.

As the structure is of steel and concrete it is entirely fireproof, the insurance being about one thirtieth of the rate formerly paid in New York. A complete "sprinkling system" helps to make us feel free of fire dread.

The library, overlooking the court, is a

room of considerable size, done in Caen stone and red gum panelling. Set into the middle of the mantel is the bronze tablet herein reproduced, which rightly has the place of honor in the whole building. This tablet was presented to the firm of Doubleday, Page & Company by their co-workers on the tenth anniversary of the founding of their business.

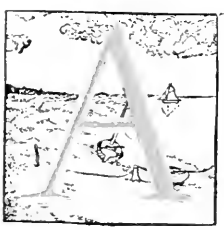


OUR STATION

THE SUN DIAL

BY WALTER GILLISS

DEDICATED
TO THAT FAIR ART WHICH DOTH ALLOW
MAN'S MIND
TO FIX ITS THOUGHT UPON THE VIRGIN PAGE
AND SO TRANSMIT ITSELF
FROM AGE TO AGE



AT the southerly end of the garden of the Country Life Press, where the path which leads down from the Italian Pool enters a special "cedar room"—there has been placed a Sun Dial.

It was about February, 1910, that a representative of Messrs. Doubleday, Page & Company called upon the writer and expressed their desire that a table be designed bearing the marks of early printers. It was finally decided that this

table should be made in the form of a Sun Dial to be placed in the garden.

In casting about for a central feature for the Dial nothing seemed so fitting as an open book; and of books there seemed to be but one to be desired above all others — the Bible of Forty-two Lines, printed by Gutenberg at Mainz in 1455; a book preëminent not only because the "Book of Books," but by reason of its being the first printed book, and one which, after nearly half a thousand years, with its noble type, ample margins and brilliant black ink, stands out as one of the best examples of bookmaking in existence to-day.

The writer had the good fortune of seeing a vellum copy of this great book in the library of the late Robert Hoe many years ago and the recollection of it remained, and it was this particular copy of the Bible, which, having been acquired by Mr. Henry E. Huntington for $50,000 (a sum greater than ever before paid for a printed book) was, on a day in June, 1911, taken to the roof of the Metropolitan Club of New York, where, with the kindly assistance of Mr. Huntington, the large size negatives were made from which

THE DIAL IN ITS CEDAR ROOM

the Bible plate resulted, and by means of which many who may never have an opportunity of seeing this noble book, may see a faithful reproduction of it in brass, even to the illumination — in the exact size of the original.

The form of the Dial is that of a 41-degree ellipse, $65\frac{1}{8} \times 78\frac{7}{8}$ inches; this form, as well as the unusually large size having been determined by the dimensions of the Bible, which lies open at the nineteenth chapter of the Book of Job — that great chapter in which he speaks of the immortality of the soul—the twenty-third verse of which, in the English translation, reads:

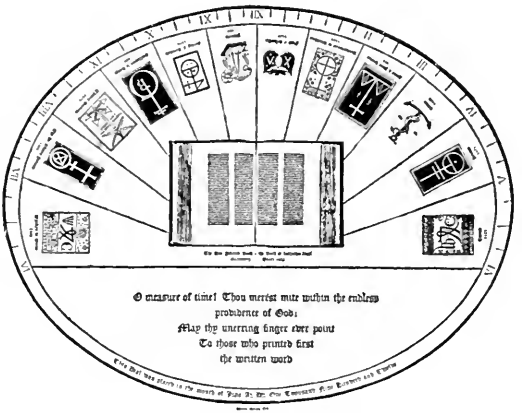
"Oh that my words were now written!
oh that they were printed in a book"

Above, and at the sides of the Bible, are twelve hour-spaces bearing the marks of twelve of the early printers, so disposed, that at noon, the shadow rests full across the centre of the Bible, and passes first over the earliest of all printers' marks — that of Fust and Schoeffer.

Below the Bible, in the lower section of the oval, appears the inscription:

O measure of time!
Thou merest mite within the endless
providence of God
May thy unerring finger ever point
To those who printed first
the written word.

The Dial was planned to cover only the first century of the Art of Printing (1455–1555) from Gutenberg to Plantin; Gutenberg, who used no mark, being represented by his famous Bible.



THE FACE OF THE DIAL

The marks selected were chosen as being the first to appear in each of the several countries into which the Art of Printing made its way at a very early date, or because of the distinguished place attained by the printer, either by reason of exceptional skill as a printer, or because of some other successful achievement.

Owing to the variation in the size as well as the character of the marks they

were so arranged as to secure a harmonious and well balanced design, the chronological order being disregarded except as to the first and last.

Counting from the noon hour, they are arranged in the following order:

I. FUST & SCHOEFFER, 1457

Fust & Schoeffer were the successors of Gutenberg and printers of the "Psalter of 1457." This book, at least as rare as the Bible of Forty-two Lines, is the first book in which a printer's mark appeared, and the first book bearing a printed date.

II. BERNARDINUS DE VITALIBUS, 1494

This device is more decorative and more carefully engraved than most of the marks of the time. It was taken from an edition of Cæsar's Commentaries, printed at Venice in 1517 from Roman types (similar to those used by Jenson).

III. HANS & PAUL HURUS, 1488

This mark has the distinction of being the first Spanish printer's mark. The brothers Hurus were associated together in Saragossa from 1488 until 1490, and it was in an edition of the "Royal Or-

dinances of Castille," printed by them in Saragossa in 1490, that the mark first appeared.

IV. ALDUS, 1494

Not only as printer, but as editor and publisher, Aldus Manutius stands pre-eminent among Italian printers. His works are to be found in innumerable libraries to-day, and his mark of the anchor and dolphin, known throughout the world, has been adopted in varying form, by many printers, from his own time to the present day. Pickering used it with the legend, "Aldi Anglus Discip."

Aldus's attainments were such that he gained the friendship of the ablest scholars of his time, who aided him in his work; and he also numbered among his friends Jean Grolier — one of the greatest patrons of printing and binding.

It was Aldus who gave to the world that distinctive type — now known as Italic — which was fashioned after the beautifully formed characters of the handwriting of the poet Petrarch.

Although Aldus began printing in 1494, his mark was not adopted until 1502. Many authorities claim that the

mark first appeared in the "Statius" of 1502, the imprint of which reads:

VENETIIS IN AEDIBUS
ALDE MENDE AV
GUSTO M DII

Aldus died in 1515, in comparative poverty. Mr. De Vinne says of him, "he had the money-getting but not the money-keeping faculty. Whether he sold folios at high price or octavos at low price, the result was the same. Directly or indirectly, he gave to the book buyer quite as much as he received."

V. JENSON, 1471

One of the most noted of the Venetian printers, and the first to use Roman types was Nicolas Jenson.

The Jenson mark, a sphere surmounted by a double cross, which has been interpreted to symbolize the world and its Christian rulership, was often used throughout Italy subsequent to its adoption by him. The writer has, in fact, found upward of seventy variations of the Jenson mark which were used in Italy between 1481 and 1525 — in many cases the initials of the printer appearing within the circle.

The double cross is also found in some Spanish, French, and other marks.

VI. CAXTON, 1477

William Caxton, the first and greatest of the English printers exercised his art at Westminster, 1477–1491. He was born about 1422, was apprenticed to a merchant and afterward went to Bruges.

From a little volume entitled "The Story of Books," by Gertrude Burford Rawlings, I quote: "Where Caxton gained his knowledge of printing is a matter of dispute. Mr. Blades holds that he was taught by Colard Mansion, the first printer of Bruges, others that he learned at Cologne."

The first book printed by Caxton, probably at Bruges, is "The Recuyell of the Historyes of Troye," about 1475, and it is the first book printed in the English language, and was followed by "Ye Game and Playe of Chesse," now thought to have been printed at Bruges.

Caxton returned to England about 1476. He began to print at Westminster in 1477, but it was not until later that he used a mark. Roberts, claims that it was first used about Christmas, 1489,

in the second folio edition of the Sarum "Ordinale." The exact meaning of the monogram in Caxton's mark is not known, but it is generally believed to stand for W. C. 74. Blades believes that it refers to the date of printing of "The Recuyell of the Historyes of Troye" — the first product of Caxton's typographical skill.

VII. WYNKYN DE WORDE, 1491

On the death of Caxton in 1491, Wynkyn de Worde, a native of Holland and for a long time Caxton's assistant, succeeded him and continued to print at Westminster, and from his presses came many books which were noted for their typographical excellence.

De Worde printed among other works an edition of the "Golden Legend" the vellum edition of which printed by William Morris is one of the noblest examples of nineteenth century printing.

VIII. THE ST. ALBANS PRINTER, 1480

It is the printing of the "Book of St. Albans" which has made famous its printer, who is referred to by Wynkyn de Worde as a "Schoolmaster of St. Alban." The first edition containing

treatises on Hawking, Hunting, and Coat-Armor was printed at St. Albans in 1486. The second edition, printed by Wynkyn de Worde at Westminster in 1496, contained, also, "The Treatyse of Fysshynge with an Angle."

IX. THIERRY MARTENS, 1474

Martens, referred to as Erasmus's printer appears first as having been associated with John of Paderborn, in Alost, a town near Brussels in 1473. He set up his first press in Alost in 1474, and continued to print there for about two years. In 1477 he went to Spain, where the earliest royal decree known to exist regarding the art of printing in Europe was issued for his benefit by Ferdinand and Isabella, under date of December 25, 1477. The mark of Martens (a double anchor) has, seemingly, never been imitated.

X. GUILLAUME LE ROUGE, 1489

Probably the son of Pierre le Rouge, Guillaume le Rouge, not unnaturally practised the same art. His first press was at Chablis, where in 1489 he printed "Les Expositions des Evangiles en Fran-

çais," from a copy of which the mark was reproduced. Three years later, he printed at Troyes, and finally established himself at Paris.

XI. GERING & REMBOLT, 1470

The first book printed in Paris was printed by Ulrich Gering, Michel Friburger and Martin Krantz, three Germans who had been brought to Paris from Mainz by Jean Heinlin de La Pierre and Guillaume Fichet, two professors of the Sorbonne, where the first press was set up. A second press was set up at the "Soleil d'Or" in 1473. Gering was left alone in 1477. In 1494 he formed a partnership with Bertold Rembolt and it was during this partnership (which continued until 1509), that they used the mark — which had previously been used by Rembolt alone.

XII. PLANTIN, 1555

Closing the century we come to Christopher Plantin who began his work in Antwerp in 1555. Plantin is justly esteemed one of the greatest of the early printers. He was great in his conceptions; great in his work and great in

being the only one of the early printers whose "office" with its matrices and molds, and types, and its woodcuts, and copperplates, and presses continued in his family in an unbroken line of descent for more than a quarter-thousand years — and now, as a museum, stands as one of the greatest attractions of Antwerp. Plantin planned and produced the Polyglot Bible — a great folio in eight volumes printed in Hebrew, Chaldaic, Greek, and Latin — in fine, double-column pages. Although brought to the verge of ruin by this great project, the monopoly of the printing of the service books and Bibles for the use of the Roman Church in Spain and its dependencies in course of time restored his fortunes, and maintained the fortunes of his successors for many years.

THE CONSTRUCTION OF THE DIAL

The pedestal of the Dial, designed by Mr. John H. Petit, the architect of The Country Life Press, is of concrete, carried three and a half feet below the surface of the ground, so as to be below the frost line. The rim of the dial is of brass, cast by the John Williams Company, Inc.

Within the rim of brass an iron bottom is securely fastened, and, by means of "lugs" this iron bottom is anchored into the pedestal so that the Dial from its face to the bottom of the pedestal is one solid construction and should outlast many generations.

The face of the Dial is of cement with inlays of brass; each fastened by "lugs" and screws to the iron bottom of the rim, over which there is a layer of rough cement three inches in thickness faced with white cement, in which the brasses are inserted. These brasses were made by the engraving department of The Country Life Press. The lettering of the Bible is filled in with a composition, said by Mr. de Kosenko, of the Sterling Bronze Co., to be the same as that used in the memorial brasses in Westminster Abbey, and burnt in, and also burnt a second time after the retouches were made upon the capitals.

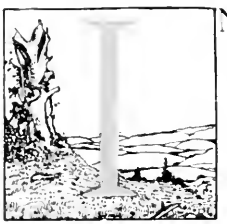
Naturally the time-telling attributes of the dial are scientifically accurate — but it takes no account of "daylight-saving."

It is hoped that those who come to view this Dial may come but to view and not to harm, that the Bible which

lies open upon its face may remain through the years to come, as it ever has been since the invention of the Art of Printing -- an open book for the edification of the people, and the greatest of forces for the regeneration of the world

THE BOOK SHOP FOR THE TRAVELER IN THE PENNSYLVANIA STATION

DOUBLEDAY PAGE & CO.'S BOOK SHOPS



IN THE City of New York Doubleday, Page & Company are at this time conducting three retail book shops where our own and the books of other publishers are offered for sale in attractive and convenient quarters. Each of these shops is in a distinct neighborhood, where it serves a community need.

The shop in the Pennsylvania Terminal Arcade, which is a continuance of 32nd Street at 7th Avenue, serves the traveler who finds in his journey an opportunity to read. It serves too, the commuter, who, by experience, has found it well equipped with books of every description. He has become accustomed to buying his books in this shop, where he always finds someone interested in his problem of book selection, and someone with a knowledge of book news. Most important of all he finds here the desire for an opportunity to serve him. It is on this reputation of

OUR LIBRARY BOOK SHOP IN LORD & TAYLOR'S STORE ON FIFTH AVENUE

service well rendered that this shop has built its enviable reputation. It opens its grilled gate at 8 o'clock every morning except Sunday and is busy until 10.30 at night greeting old friends and new.

The Lord & Taylor Book Shop, which is housed in the Lord & Taylor store on Fifth Avenue at 38th Street, is not a "book department," but a library sales room for the Fifth Avenue shopper and a mecca for many book lovers. What it lacks in size is offset by its attractive interior, its well-selected stock of all except technical books, and we hope by the helpfulness of the people in the shop. It is of interest to observe that during one Christmas season seventy-five per cent. of these sales people were graduates of American colleges and universities —a small company of book lovers and congenial comrades to the book-loving buyer. In this shop there are often interesting displays of first editions, manuscripts, fine bindings, and other similar attractions. Three large windows facing on 38th Street offer an excellent opportunity for the display of the books which are or which should be the books of the hour. So long as space was avail-

THE LIBERTY TOWER BOOK SHOP IN THE HEART OF THE FINANCIAL DISTRICT

able in the Lord & Taylor building for lectures, many such were held under the auspices of the book shop. While the Lord & Taylor Book Shop is conducted by Doubleday, Page & Company it is affiliated with Lord & Taylor in such a manner that the book buyer has all the advantages of Lord & Taylor's great store.

Liberty Tower Book Shop is situated in the heart of New York's financial district, at 55 Liberty Street, on the northwest corner of Liberty and Nassau streets. This shop appeals to the great downtown district with we hope good service to its customers. Here, the banker, the lawyer, the insurance man, the broker, and all other professional and business men of this district find a neighborhood shop which makes a point of useful assistance. What might seem to the average book shop an imposition is to this shop an opportunity. Here, too, the book buyer will find intelligent and interesting attention to his every book want. In the half-mile circle about this shop are perhaps the greatest and most alert brains of New York. Month by month its custom increases and its list of friends grows.

In the fall of 1919 a new book shop, the fourth of the Doubleday Page group, has been started in St. Louis, Missouri, where, strangely enough, no retail shop devoted wholly to books has existed for some years.

All Doubleday, Page & Company book shops are operated under a centralized management, which is the insurance of a uniform attitude. The shops frequently plan unusual selling campaigns and interesting experiments in book selling. An instance in point is the "*Book Shelf of Modern Poets Compiled by Amy Lowell, Especially for Doubleday, Page & Company's Book Shops.*" Miss Lowell has in this selection included the poets whom she considers the outstanding figures in modern poetry and all the shops have for inspection and sale this "Book Shelf." These Doubleday, Page & Company book shops are operated to help the book buyer to get what he needs, and to supply information, and, if asked for, advice—not always easy to find, even in book stores.

ABOUT OUR AUTHORS

EFERENCE has already been made in these pages to some of the authors whose names have graced the catalogue of Doubleday, Page & Company; and in a small book of this sort it is manifestly impossible to include a list of 1,200 or more books, notwithstanding the interest of the books themselves.

From time to time little monographs have been written about some of the authors, most if not all of whose works we have published; and we venture to think that those who are so kind as to be interested in this house will be glad to have these monographs although somewhat abridged.

The success of any publishing house is built upon the quality and popularity of the books they issue; the final achievement, in other words, is founded on the authors who write these books. Nothing, therefore, could give us more satisfaction

than to put down here, if space permitted, the names and histories of all the authors who have loyally supported the ideals which are being worked out at the Country Life Press.

If, in the old days at 34 Union Square, New York, when the house was having its first struggles to get upon its feet, and a royalty report was a pitifully small matter, we could have visioned all our author partners who have thrown their fortunes in with ours, we should have been mightily encouraged. Yet we still feel that our work has just begun, and in this book about the Country Life Press we are glad to take this chance to thank our authors for their confidence, their courtesy, and their unfailing good-will.

JOSEPH CONRAD

JOSEPH CONRAD

A Pen Portrait

BY JAMES HUNEKER

HE IS not so tall as he seems. He is very restless. He paces an imaginary quarterdeck and occasionally peers through the little windows of his quaint house as if searching the weather. A caged sea lion, I thought. His shrug and play of hands are Gallic, or Polish, as you please, and his eyes, shining or clouded, are not of our race, they are Slavic; even the slightly muffled voice is Slavic. One of the most beautiful languages is the Polish—the French of the Slav tongues as it has been called. When Mr. Conrad speaks English, which he does with rapidity and clearness of enunciation, you can hear, rather overhear, the foreign cadence, the soft slurring of sibilants so characteristic of Polish speech; in a word, he is more foreign looking than I had expected. He speaks French with fluency and purity, and he often lapsed into it during our conversation. Like many another big man, he asked more questions than he answered mine. I underwent the same experience with Walt Whitman at Camden, who was an adept in the gentle art of pumping visitors. In the case of Joseph Conrad his curiosity is prompted by his boundless sympathy for all things human. He is, as you may have surmised by his writings, the most human and lovable of men. He takes an interest in everything except bad art, which moves him to a vibrating indignation, and he is extremely sympathetic when speak-

ing of the work of his contemporaries. What a lesson for the critic with the barbed-wire method would be the remarks of Conrad upon art and artists! Naturally, he has his gods, his halfgods, and his major detestations. The Bible and Flaubert were his companions throughout the many years he voyaged in strange, southern seas. From the Bible he absorbed his racy, idiomatic, and diapasonic English; from the supple shining prose of the great French writer he learned the art of writing sentences, their comely shape, and vigorous, rhythmic gait, their color, perfume; the passionate music of words and their hateful power. He also studied other masters. He is an admirer of Poe, Hawthorne, Walt Whitman, and Henry James among American writers.

THE ROMANTIC STORY OF JOSEPH CONRAD

I

In 1874 a Polish lad, seventeen years of age, born and brought up far removed from sight or sound of the ocean, determined to go to sea. It had been the dream of his boyhood. Standing as a child before a map of the world he had placed his finger upon it saying: "I shall go there," *there* being the Congo. And to the Congo he finally went. In the face of strong parental opposition the lad actually went to sea, shipping at Marseilles. After three years' service he put foot for the first time on English soil. He spoke French fluently in addition to his native tongue, but not one word of English did he know.

Twenty years later, or in 1894, after continuous service in the British Merchant Marine, this same lad, then a man of thirty-seven, quit the sea for good with the manuscript of an unfinished novel in his bag. Till then the novel had had but one reader besides the author: a young Cambridge student, outward bound to Australia, who died shortly after the vessel touched. Are you curious to know the name of this Polish sailor just stepping ashore and destined to begin a new career strangely different from his sea life? Would you like to know what became of the manuscript he had in his bag—what its name was?

The manuscript was that of "Almayer's Folly."

The sailor-author, by that time a naturalized

British subject and many times officer and master of various craft, was JOSEPH CONRAD.

Comment can lend little to the essential romance of these facts. They are of the unbelievable things —a web spun of chance such as Conrad himself has woven in his tales. What more improbable than that a Polish youth, born inland, should have a passion for a seafaring life; that he should choose English for his speech above the Polish and French that he knew; that he should set down, in the odd moments of a sailor's busy life, and in grave doubt of its worth, a story of his adventures in the Malayan Archipelago; and that this book, when completed, should mark his entrance as a permanent figure into English literature? And yet this is precisely what happened to Joseph Conrad.

Some of the remarkable features of his caste struck his examiner when he presented himself for a commission in the British merchant service, for the official asked:

"You are of Polish extraction?" And then: "Not many of your nationality in our service. . . . An inland people, aren't you?"

Upon which Conrad comments: "Very much so. We were remote from the sea, not only by situation, but also from a complete absence of indirect communication, not being a commercial nation at all, but purely agricultural."

During the twenty years of his life at sea Conrad visited almost every corner of the globe except North America. A chart, just completed, of the location of his stories indicates China, India, the Malay Archipelago, Sumatra, Australia, South America, both west and east coasts, the West

Indies, the Congo, the Red Sea, Spain, France, England, and Russia.

On a large part of his journeyings, now as ordinary seaman, then officer, and finally master, the manuscript of "Almayer's Folly" accompanied Conrad, growing a little at a time. It was begun when he was about thirty-two and was still unfinished when he came ashore in 1894, broken in health by a terrible experience in the Congo. The story was completed a short time later and we learn from G. F. W. Hope, an old sea friend of Conrad's who sailed in the *Duke of Sutherland*, that Conrad came occasionally to the Hope home near by in Essex County to read portions of the story aloud to them. It is to Mr. and Mrs. Hope that "Lord Jim" is dedicated.

How "Almayer's Folly" was read by Edward Garnett for an English publisher and issued in 1895; and how Conrad's first substantial recognition came in 1897 when W. E. Henley published "The Nigger of the *Narcissus*" in *The New Review* (adding at its close a preface which has since become a classic as the artist's profession of faith, and which was inexplicably suppressed when the book was first published) are all chapters in the amazing story of Joseph Conrad that surpasses in romantic realism anything he has written.

For the last two or three years the influence of Joseph Conrad has been growing steadily in this country. There has been a widespread awakening to the wonder and beauty and fascination of his tales. Everywhere one finds him spoken of, but for the most part merely as the author of this or that book and with only meagre information of his

own extraordinary life. Now it is quite true that one can read and understand and enjoy Joseph Conrad's stories without any knowledge of his personal history. He needs no interpreter—his books require no key. Talk to the contrary is stupid and uninformed, and chiefly the result of ignorance of his stories. No writer of English touches more directly or more surely the abiding human emotions.

At the same time it is difficult to think of any other great writer at all comparable to Conrad between whose chosen work and whose writing there appears to be such a complete volte-face, and yet between which there is so real a dependence and gracious spiritual relation. Conrad is not just "writing stories"; his books, in very truth, are fruits in the spiritual order of the grace of the sea; they are acts of piety to the memory of those days when chance, blind and inscrutable, marked him with the indelible sign of the sea. That is the illumination for all who will read the record of Joseph Conrad's life. And having once grasped this truth, his stories are forever unfolding in one's mind unguessed meanings full of the loveliness of mirrored youth, of that "something sentient which seems to dwell in ships," and of a filial devotion to the life of the sea.

The biographical matter that follows, together with the summary of the books, is taken in a much condensed form from Richard Curle's "Joseph Conrad," a recent work which it will well repay the reader to consult in connection with Conrad's stories.

E. F. Saxton.

II

Biographical and Autobiographical

(Condensed from Richard Curle's "Joseph Conrad")

Teodor Jozef Konrad Korzeniowski was born in the Ukraine in the South of Poland on 6th December, 1857. In 1861 he removed to Warsaw with his parents, and in 1862 his father, who had been deeply implicated in the last Polish rebellion, was banished to Vologda by the Russian Government. His wife and son followed him into exile. In 1865 Conrad's mother died and his father sent him back to the Ukraine to stay with his maternal uncle (who is spoken of with such affectionate regard in "Some Reminiscences")*, where he remained for five years. That was the happiest period of Conrad's childhood—this home life of the country consciously enjoyed and revelled in. Conrad's first recollection of public matters was the liberation of the serfs, on the committee of which his uncle was one of the leading spirits. In 1869 Conrad's father was freed on the ground that he was too ill to be dangerous any longer. He carried off his son to Cracow, the old Polish capital, and died there in 1870. Conrad was sent to the gymnasium of St. Anne, the foremost public school of the city. There he came under the care of a tutor who influenced him profoundly and who, according to "Some Reminiscences," was a man of remarkable intuition. He was put forward by the relations to counteract Conrad's strange and inborn desire for a sea-life, but after some earnest and futile talks he realized

*Published in the United States under the title "A Personal Record."

that his efforts would be useless and ceased to trouble the boy.

Conrad's decision was, indeed, final. Brought up in a country without a coast, in a society where he saw no English (though he knew some of the finest English literature from translations by his father), he had yet resolved that he would be an English seaman of the merchant service. And against all obstacles he carried out his plan. It was in 1874 that he went to sea. Marseilles was his "jumping-off ground," but it was some years before he was able to sail under the Red Ensign. For it was not till three years later that he set foot in England. Before that he had some adventures in the Mediterranean and had twice been to the West Indies. He calls this his wild-oats-sowing period. In May, 1878, he landed at Lowestoft and first touched English soil. At that time he did not know a word of English, but he learnt it rapidly, being helped in a general sense, to some extent, by a local boat-builder who understood French. For five months he was on board a Lowestoft coaster, *The Skimmer of the Seas*, that traded between that port and Newcastle. In October, 1878, he joined the *Duke of Sutherland*, bound for Australia, as ordinary seaman. Of eighteen men before the mast all were English save Conrad, a Norwegian, two Americans, and a St. Kitts Negro called James Wait—a name used just twenty years later for the Negro in "The Nigger of the *Narcissus*."

From now onward till 1894, when he finally left the sea, Conrad's life was the usual life of a deep-water seaman. He passed for second mate in 1879 and became a Master in the English Merchant

Service in the year of his naturalization in 1884. In 1890 and again in 1894 (the year before his uncle's death) he revisited the Ukraine.

I think I cannot give a better glimpse of Conrad's existence during all these years than by jotting down in order a rough list of the ships he served in, either as officer or in command, from 1880 till 1894. This is a list I scribbled from Conrad's dictation, and against each name he has added the titles of those stories of his which the different ships suggest. Of course this must be taken for what it is worth—a single episode, perhaps only a single name, in a story may be associated with a certain ship, or, on the other hand, the whole story may be strongly autobiographical and reminiscent. And then, again, different memories are sometimes welded together into one story. In "Chance," for instance, there is an episode connected with the *Riversdale* and another connected with the *Torrens*. However, here is the list: I give the ships, and then, in brackets, I give the stories they individually call up in Conrad's mind.

	Loch-Etive . .	["The Mirror of the Sea"]
	Palestine . .	["Youth"]
	Riversdale . .	["The Mirror of the Sea"; "Chance"]
	Narcissus . .	["The Nigger of the *Narcissus*"; "The Mirror of the Sea"]
S.S.	*John P. Best* .	["Typhoon"]
	Tilkhurst . .	["The Mirror of the Sea"]
	Falconhurst .	["The Mirror of the Sea"]
	Highland Forest	["The Mirror of the Sea"]

S.S. *Vidar* . . . [All the Malay books; "Typhoon"; "Some Reminiscences"]

Otago . . . ["Falk"; "'Twixt Land and Sea"; "The Mirror of the Sea"; "Some Reminiscences"]

S.S. *Roi de Belges* . ["An Outpost of Progress"; "Heart of Darkness"]

Torrens . . ["Chance"; "The Mirror of the Sea"; "Some Reminiscences"]

S.S. *Adowa* . . . ["Some Reminiscences"]

In 1894 Conrad finally left the sea. He had never fully recovered from a severe fever that had invalided him from the Congo, and his health was now more or less broken. He did not know what to do with himself (he had still some idea of going to sea again), but, almost as an afterthought, he sent in to Fisher Unwin the novel which he had begun about 1889 and which he had completed in odd moments—the novel of "Almayer's Folly." After waiting for three or four months he heard, to his intense surprise, that it was accepted (Edward Garnett, as reader, was responsible) and from henceforward his life is mainly the history of his books, and does not concern us. I will just add that he married in 1896 and has since lived mostly in Kent where he still resides. The turmoil of a creator's existence has no outward adventure save the merit and reception of his creations, and in that (amongst other things) it differs from the wild and vigorous life of the sea. For long Conrad was only the novelist of a small following (it was a landmark

in his career when Henley accepted "The Nigger of the *Narcissus*" for *The New Review* in 1897), but, as every one knows, that following has widened till it now represents the whole intellectual world.

Of Conrad's two books of memories and impressions, "The Mirror of the Sea" (1906) is the first. It may be described as a sort of prose-poem about the sea, and a poem founded not alone upon flights of imagery but upon profound realism and knowledge of detail. Its basis of personal reminiscence expands in the rare qualities of poetry and romance. "The Mirror of the Sea" is the most eloquent of all Conrad's books.

"Some Reminiscences" (American ed. "A Personal Record"), 1912, followed six years later. Less eloquent than "The Mirror of the Sea," it is more urbane and more closely knit. His descriptions of people such as his uncle, his tutor, and the original of Almayer, are telling in the accuracy and detail of the portraits, and the whole book is enlivened by the firm lightness of his touch. Moreover, it contains passages of exceptional splendor.

To read these books sympathetically is to understand Conrad's attitude toward life and art. His works should never again be mysterious to us, as the works of the few men of real temperamental genius are so apt to be. These two books of Conrad's are the true "open sesame" to his novels and stories.

III

Novels and Stories

(Condensed from Richard Curle's "Joseph Conrad")

Up to the present Conrad has published ten novels (two of them in collaboration with Ford

Madox Hueffer) and five volumes of stories. I will examine his own novels to begin with.

His first book is "Almayer's Folly" (1895). This "story of an Eastern River" is one of illusion, weariness, and irresistible passion. Almayer is the white trader, the only white trader, of Sambir, a distant and obscure settlement up the river Pantai of an island in the Dutch East Indies. It is not one of Conrad's easiest stories to read. But it is an imposing effort of its kind, this sinister revelation of a tropical backwater.

Conrad's next book is "An Outcast of the Islands" (1896). This is another tragic story of Sambir and the Pantai, and it would be almost better to consider it before "Almayer's Folly" because it treats of a date fifteen to twenty years anterior to that novel. In "An Outcast of the Islands" Almayer is still young. The story is one of violent emotion soon spent—like a tropical downpour. There is scheming in it, hatred, and passion. As in "Almayer's Folly" the teeming, patient, and silent life of the wilds weighs upon every person and thing, coloring the whole aspect of nature not only in a material but in a spiritual sense.

"The Nigger of the *Narcissus*" (1899) is Conrad's third novel. It is the story of one voyage of the sailing-ship *Narcissus* from Bombay to London—a story dealing with calms and with storms, with mutiny on the high seas, with bravery and with cowardice, with tumultuous life, and with death, the releaser from toil. This is one of Conrad's most original conceptions. He alone has ever written such a book. It has the vividness of an actual experience touched by the magic glitter of

remembrance. The descriptions of the sea and of the life on board are strangely beautiful.

"Lord Jim" (1900) is fourth in the list. It is a story of remorse and of the effort to regain self-respect for a deed of fatal and unexpected cowardice. The sea and secluded Eastern settlements are the background. There can be little doubt that Conrad's fame as a novelist rests chiefly upon "Lord Jim." And perhaps the main reason for this is that it raises a fierce moral issue in a very definite form and carries it through on a high level of creative intensity.

"Nostromo" (1903) is the fifth novel by Conrad. It is the history of a South American revolution. But on this leading theme there hang a multitude of side-issues and of individual experiences. In this story of vast riches, of unbridled passions, of patriotism, of greed, of barbaric cruelty, of the most debased and of the most noble impulses, the whole history of South America seems to be epitomized.

"Nostromo" is Conrad's longest novel, and, in my opinion, it is by far his greatest. It is a book singularly little known and one which many people find a difficulty in reading (probably owing to the confused way in which time is indicated), but it is one of the most astounding *tours de force* in all literature. For sheer creative genius it overtops all Conrad's work.

In Contrast to "Nostromo," "The Secret Agent" (1907) is a comparatively simple book. It is a novel treating of the underworld of London life—the underworld of anarchists and spies. Verloc, "the secret agent," is ostensibly an anarchist, but in reality a spy of one of the big embassies.

"Under Western Eyes" (1911) gets its name from the fact that it is told by an old English teacher of languages in Geneva, partly in his own words and partly from a diary. The book is written with great precision and subtlety of language, and marks a step forward in Conrad's exactitude of style. The description of the winter night of Russia, of the Russian colony in Geneva, and of the sister and mother of Haldin are particularly striking.

"Chance" (1914) is Conrad's latest novel. As its name implies, the irony of chance is the leading link of the whole structure. This is probably the hardest of Conrad's books about which one can make any conclusive judgment. Admirers of his earlier work may consider it almost arid, but that is simply to misunderstand the recent development of Conrad's art. For the truth is that "Chance" is a work of the finest shades and of the highest tension. It is the most finished of all his books.

With "Chance" we come to the end of the novels written solely by Conrad. There still remain to be considered the two novels he wrote in conjunction with Ford Hueffer, but before examining them I will say something about his five volumes of stories.

The first of these is "Tales of Unrest" (1898). There are five stories in this book—"Karain," "The Idiots," "An Outpost of Progress," "The Return," and "The Lagoon." The most remarkable is "The Return," which is well seconded by "An Outpost of Progress." The most beautiful is certainly "The Lagoon" (it is particularly interesting from the fact that it is the first short story Conrad ever wrote), while "Karain" is the sunniest, and "The Idiots" the most realistic.

"Youth" (1902) comes next in order. It is as famous amongst Conrad's volumes of stories as "Lord Jim" is amongst his novels—and more deservedly so. For it contains in "Youth" the most romantic, in "Heart of Darkness" the most terrible, and in "The End of the Tether" the most pathetic story Conrad has ever written. "Youth," itself, is certainly one of the very finest things in Conrad, a gorgeous dream, a vision of the rare and transient illusion of youth.

"Typhoon" (1903) is Conrad's third volume of stories.* It is made up of four tales: "Typhoon," "Amy Foster," "Falk," "To-morrow." The first and longest of these is, as its name implies, the description of a storm—a typhoon in the China Seas. "Typhoon," itself, is the most prodigious description of a storm in the whole of literature. As a piece of word-painting it is unrivalled, and it is at the same time a notable study in psychology and contains some of Conrad's cleverest character drawing on a small scale. "Amy Foster," on the other hand, has the sober atmosphere of Conrad's later method. It is a delicate, faithful, and precise picture. "Falk" has the fertile elaboration of Conrad's most expansive work. It is a study in personality and atmosphere that exhales the warm breath of a tropical Eastern river. "To-morrow" is a very poignant study, and one touched by the breath of symbolism.

"A Set of Six" (1908) is the next collection of stories. The six tales of this book present a striking

*NOTE: In the American edition "Typhoon" is published separately, while the volume entitled "Falk" contains the story of that name along with "Amy Foster" and "To-morrow."

change in Conrad's technique. Their atmosphere of romance tends to the inward contemplation of a mood rather than the piling up of substantial effect. They are, in many externals, very unlike his earlier work. Of the individual stories, "Gaspar Ruiz" is hardly convincing—especially in its later phases; "The Informer" is sardonically icy; "The Brute," "An Anarchist," and "Il Conde" are pathetic, exciting, and beautifully proportioned; "The Duel" is a work of wide imaginative impulse—a wonderful reconstruction of the Napoleonic atmosphere. As a sustained effort in Conrad's sardonic later style "The Duel" is unmatched.

Conrad's most recent volume of stories is "'Twixt Land and Sea" (1912), and it contains three tales—"A Smile of Fortune," "The Secret Sharer," and "Freya of the Seven Islands." In subject and technique these three stories are a return to Conrad's earlier work while they retain the finish of his later period. The style is extremely distinguished and the psychology subtle without being at all overdone. The first of them, "A Smile of Fortune," is a very uncommon study in the bizarre backwaters of character. As for "The Secret Sharer," that is certainly a marvelous creation in atmosphere and in the pyschology of the hunted. The last and longest tale, "Freya of the Seven Islands," is, perhaps, the most painful Conrad has ever written. There is something deeply melancholy in this drama set amidst the treacherous splendor of Eastern Seas.

I will say a few words now about the two novels in the writing of which Conrad collaborated with Ford Hueffer. The first of these is "The Inheritors"

(1901). It is a fantastic story about a new race of people, dwellers in a fourth dimension, who mix indistinguishably with ordinary mortals and gradually oust them from all positions of supreme power. The internal evidence of Conrad's collaboration is slight—visible, indeed, only in the negative qualities of proportion and restraint.

"Romance" (1903) stands on a very different footing. As far as I can judge Conrad must have had a great deal to do with the middle part of this book. It is a novel of adventure of ninety years since, starting with an exploit amongst smugglers on the Kentish coast, and then taking the young hero, John Kemp, to Jamaica and on to Cuba where he undergoes incredible hardships and dangers, and gains the love of a Spanish girl of startling beauty and fabulous wealth. There are plots and counter-plots on every page and murderous pirates, there are deaths, and there is revenge, and always there is danger and passionate love. It is a sheer novel of adventure, and the glory of it lies in its color and shifting lights.

Since the above was written, the volume of short stories, "The Shadow Line," his great novel "Victory" and another book of short stories, "Within the Tides," have been published. In the spring of 1919 his latest novel, "The Arrow of Gold," was issued. This book, in many respects quite different from his earlier work, has added greatly to the number of his admirers. "The Arrow of Gold" being a romance has enlarged his circle of readers, at the same time cementing the friendship of the tens of thousands that were already Conrad lovers.

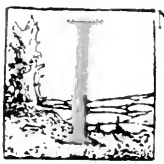
© *Marceau*

BOOTH TARKINGTON

BOOTH TARKINGTON

Extracts from the Book of That Title

By Robert Cortes Holliday



N CONTEMPLATING the Idea of Mr. Tarkington one is struck at the outset by an arresting reflection. It is impossible to avoid the assumption that, whether or not he has "made good," the gods had something decidedly unusual in mind in the matter of his existence. If (as Mr. James declares) the first fact which goes a great way to explain the composition of Stevenson is that the boyhood of the author of "Kidnapped" was passed in the shadow of Edinburgh Castle, it is equally true that it would halt terribly at the start any account of the work of Mr. Tarkington which should omit to insist promptly that he grew up in the neighborly and cozy big country town (as it was then) of Indianapolis. Even now, "the man across the street or next door," "will share any good thing he has with you, whether it be a cure for rheumatism, a new book, or the garden hose." And, "it is a town where doing as one likes is not a mere possibility, but an inherent right."

Much of the local color of Mr. Tarkington's boyhood in the middle-western town which was his home is of course reflected in the boy stories of his middle life. The topography of his youthful orbit, one perceives, comprised as its most salient features "alleys," stables, yards, fences, "cisterns," and porches, with more or less perfunctory rounds to Sunday School, dancing class, and "Ward School,"

He was a town boy; neither a city nor a country boy. The pleasant flavor of a thoroughly representative American town, which he imbibed in his early formative years, permeates nearly all his work; and it is his very honest feeling for the charm of just such a place that, one cannot fail to note, gives a strength to much of his rosy sentiment —and, later, driving force to his satire.

> What is to come we know not. But we know
> That what has been was good—good to show,—

The author of "The Gentleman from Indiana" was a neophyte of rich promise. He has, after some waverings, more than amply fulfilled that early promise. He has learned his trade in all its departments. He has employed in practice as an artistic precept the moral one, to try all things and then to hold fast to that which is good. He has found his true, rare vocation, that of satirist, critic. He is in the prime of life, what is called "the very plenitude of his powers." He has entered upon a period of amazing productivity; is very much "on the job"; and appears to be "functioning" perfectly. He has gathered himself together, and set his house in order. He has been chastened by life, and success. He holds in the hollow of his hand the magic of style. He knows men (women and boys), books, and cities. What sort of critical speculation may be hazarded as to what degree of excellence he may reasonably be expected yet to attain? By what he has done he has "let himself in for" a good deal to come. By what he has now written we may know that he has not yet begun to write.

Another fact that enters into the composition of

Mr. Tarkington is that as an undergraduate he had a kind of genius for American college life and was, apparently, in everything and of everything that made for good fellowship. Such, it seems, were the qualities of his heart and mind made manifest there that he has become one of the bright legends of Princeton.

A most conspicuous effect of the atmosphere of this life which Mr. Tarkington, with amusing unconsciousness of it, has carried over into his work is the spirit of the Glee Club, an ever-recurrent echo of the sound of singing. His lovers sing; and, of all lovers, all the world must love most a singing lover. Throughout his pages "serenaders nightly seek the garden with instrumental plunkings." Or, there is wafted to the ear of the rapt one without the music of a clear, soft voice within welling the "Angels' Serenade." His drunken men sing—and that is about the most winning thing a drunken man can do. His Sunday-school classes sing with rousing effect on the neighbors.

His small boys sing and whistle with equal eloquence. And, best of all, his colored people everywhere sing as only colored people can.

The effect of this atmosphere of singing in Mr. Tarkington's books is several fold. It has a part in the success with which the author carries across the pages of his romances the glamorous spirit of chivalry. It aids greatly in giving to many of his books the infectious air which they have of youth and the "good old summer time." Mr. Tarkington's portraits of humorous natures—darkies and boys—are rendered much more rounded and complete than they would otherwise be by his

presentation of their frequent vocal flights. And, too, in his realistic pictures, the happiness, which he interprets, dwelling in small places—places of shaded streets and quiet evenings—is in no inconsiderable degree conveyed by the sounds of music flung to the air.

Tarkington went from his *alma mater* with (so the story goes) something of a general understanding round about him that he was to devote himself to literary work. Naturally, it is reported, there were many of his own class, and some of maturer years, who looked for almost immediate achievement.

After college for a good many years Mr. Tarkington was and yet seven years to a day from his Commencement this man was "sitting on a fence rail in Indiana." Just so. Though, all in all, it was a decidedly figurative fence rail.

Mr. Tarkington might have said with quite as much truth as Stevenson, "All through my boyhood and youth I was known and pointed out for the pattern of an idler." Indeed, until in the neighborhood of his thirtieth year his career seems to have been regarded by his fellow-townsmen in the light of a rather attractive joke. He was "a big duck in the puddle" in all affairs of "society" in his home town, whose principal visible business, according to old rumor, was gallant courtesy to every visiting petticoat of quality. According to an old classmate, he was (then) "a romanticist in life as in literature."

And yet, equally with R. L. S., this other "idler," too, was always busy on his own private end, which was—not an ordinary thing to-day—"to learn to

write." Those roving in the nocturnal depths past the Tarkington homestead at that period of the idler's business remarked what, if they had then thought of it that way, was the mark of a late student: the lamp at midnight hour, seen in the high, lonely tower which did oft' outwatch the well-known Bear, and so on. It was probably a consciousness of the foolish look which his unrewarded activities may have had outside that caused Mr. Tarkington at that time modestly to describe the serious schooling which he gave himself as "fussin' with literachoor."

Much of what he wrote at that time, one gathers from him, was for no definite ulterior use; it was written consciously for practice, or perhaps done unconscious of that aim.

Mr. Tarkington's style is a curiously fluid one, which changes its color with every turn; but in this, in clarity, conspicuous among our authors, popular and unpopular, he has seldom failed to bless his reader.

"Elegant, facile, rapid," says a French Master, "there you have the perfect politeness of a writer." In sum, Mr. Tarkington's style, with all its complete modernity to-day, is such a style as comes of good breeding, of having early assimilated the atmosphere of the best literary society, that is of first-rate writers. Neatness, precision, ease, moderation, lightness of touch, lucidity, these, in general, are its qualities. He is clever without being smart, and pointed without emphasis. As for that dreadful something which goes by the name of rhetoric, you may search his volumes through without finding a trace of it. Brilliancy, surprise, felicities,

originalities—all these he "wears like a flower." "Writing like a streak" has never yet "come natural." Mr. Tarkington's testimony is that of all artists. "There are no teachers," he says, looking hard into his past. "We must work it out alone. We must learn by failure and by repeated efforts how the thing should be done." He wrote and rewrote his experiments, which were "rejected every time"; and he has confessed that the gross return from his first five years of effort was exactly $22.50.

The spectator of Mr. Tarkington throughout his career is reminded of George Gray Barnard's sculpture, "Two natures contending within man." First one prevails, then the other. The two spirits that have made Mr. Tarkington a theatre of combat are realism and romanticism, and romanticism confused with a realistic setting is, of course, melodrama. "The Gentleman from Indiana" began, and maintained itself fairly well half way through, as a serious and valuable transcript of manners; and then it became a burst of purple glamour not of this world. As late even as "The Flirt" Mr. Tarkington has at times manifested a curious inability to, so to say, keep his eye on the ball.

Critics have had Mr. Tarkington fixed as a romanticist, and critics have had him fixed as a realist; but the gods privily had it fixed that he was to be something more uncommon. The author of "In the Arena" would change manners; he would portray them, that men by seeing them would learn their evil or ridiculousness—in short, he definitely revealed himself as a satirist—a chafer under existing conditions—a critic. June, and wine, and roses,

and belletristic grace, and the he's-a-jolly-good-fellow-Glee-Club air have suddenly quite gone by the board in "In the Arena," and in their stead appears an apparition wonderful to see over Mr. Tarkington's way, a Carlylesque indignation and vehemence. The Mr. Tarkington of "In the Arena" is the Mr. Tarkington heading toward the Mr. Tarkington of "The Turmoil." There is a good deal of the same fiery energy, the same kind of rip-roaring earnestness, the same moral intensity in the sharp, smashing style, the same *mordant* wit. Mr. Brownell says of Lowell's wit that Lowell possessed too little *malice* to be distinctly penetrating. And in this stinging quality, which entered into Mr. Tarkington's wit in his political sketches, he is distinguished to-day beyond any American writer of fiction that I can think of.

TARKINGTON AND HIS BOOKS

In turning over the reviews of Mr. Tarkington's books, the notices contemporary with their publication, one's interest is engaged by the number of times the word "trifle" is applied as a term of designation. The term is invariably employed by these reviewers in a sympathetic sense, and it may be embraced as a happy one for its purpose. Its repetition, too, is suggestive of a critical fancy. In Mr. Tarkington's hands, the trifle—the short piece, light as air, and irradiant with color—becomes a distinct literary form (as the sonnet is a distinct form, or the essay). Mr. Tarkington's *forte* for these delicate morsels of unexpected flavor reminds one of nothing so much as Whistler's genius for debonair,

exquisite, and inimitable little drawings in colored chalks. They, too, were trifles, and they were perfection. If the soul of Whistler were to come back among us as that of a writer, I think this author would write something very much in the form of "Monsieur Beaucaire," or of "Cherry," or (most likely of all) "The Beautiful Lady."

It may also be remarked that the sum of the world's literature of perfect trifles is not very large. Any collection of such pieces—were one to be made, like the volumes of the World's Greatest Short Stories—would have to give a good place to "The Beautiful Lady." There is a suggestion of Stevenson, too, in the high polish of this curious style, in the niceties of the Neapolitan's language, which has something of a mincing step. There is humor of a very distinguished order—humor of a quality which is to be found in few books, and the glamorous Lady herself, the sense of a beautiful presence, is conveyed with something of the subtle touch of the author of "The Portrait of a Lady."

A peculiar charm of Mr. Tarkington's fiction is the sweetness, fidelity, and goodness of his womankind, the moral fairness of his leading ladies. One cannot say that his treatment of the theme of the relations of the sexes ever rises to heights of sublime dignity, ever to the level of impassioned poetry. Some of the love in his romances could be called little more than Valentine sentiment yet his quaintly adoring, poetic ideal of women as guardians of what is good in men, as some eloquent reviewer has somewhere observed, is an inspiration which gives his earlier books much of their tearful, smiling, tender radiance, their caroling hopefulness. The women

of his ideal are of the sort that give with both hands rather than receive. And the more "down" their lovers are the more Mr. Tarkington's heroines consider it a point of their womanhood to stand by them.

There is, to be noted, too, another salient characteristic of Mr. Tarkington's heroines: there are no Emma McChesnies among them; they are all ladies, the product of a sheltered rearing. And, as with Mary Vetress, their going to be stenographers would be unthinkable.

But the new Tarkington, Doctor Tarkington the vivisectionist, certainly comes wholly into view in the author's extraordinary boy cycle, which began with Hedrick Madison. Mr. Tarkington's interpretation of the creature, boy, has a weird quality; and, one has an uncanny feeling, his studies in boy psychology call for some sort of a pathological explanation. In effect his analysis of the utterly mad workings of the boy's mind and the throbbing of his inflamed nerves is as if a boy himself had suddenly become endowed with the faculty of thinking it out aloud. That is, the author's interpretation of the boy, moving about in what is to him the cataclysm of life, does not so much seem to be the work of a mind observing him from without, as it appears to be a voice from within explaining the matter, the voice of a boy uniquely gifted with the power of self-analysis. It is as if the author had a device in his head like the plumbing giving hot and cold water to a bath-tub and as if he could at will turn off the stream of mature thinking and turn on the boy thinking. And to recapture the sensations of twelve or of seventeen is exactly what the normal adult

mind cannot do. The author of Penrod and William Baxter certainly is not as other men; he commands some occult power. And the joke of this mystery is that Mr. Tarkington says boy stories are the "easiest" things to write there are. He can "do any of them" in a day and a half. And he thinks that "anybody could do it."

My first impression of Booth Tarkington the man was vivid. I was sitting in the University Club at Indianapolis, reading the paper, when a voice of hoarse timbre and of unusual volume sounded out in the hall, and a young man with a good deal of something about him entered the room. I know not exactly what name to put upon this something, perhaps you would call it "class." A young man in that he may have been anywhere between thirty-five and forty-five (or so). College chap kind of look. He was fashionably dressed and carried a handsome cane. Several persons who had been drowsing burst into hearty welcome; and there came instantly into the atmosphere an electric feeling of something unusual going forward. Seated presently, he had very much the effect, with his slouched attitude and his smart apparel, of a portrait, So-and-So, Esq., that you might see at, say, the Montross Gallery.

But the picture—not the painted one, the real one—of Mr. Tarkington in his habit as he labors is startlingly unlike anything ever done of him in paint or print. He is collarless (the collar-button of his shirt unbuttoned), and garbed in an old and particularly evil-looking dressing-gown, which looks as if it might have been constructed of a horse-blanket which had seen active service, and

had not been renovated since. This blanket accentuates the rounded stoop which he seems to take on in this chamber, a stoop so marked as to give him at moments a hunchback appearance. Removed from the handsome, and youthful, lines of his tailored clothes, with this prehistoric stoop, and in this quaint gunny-sack gown, he presents, now and then, altogether a humorously elderly effect. No, not elderly; old, very old; ancient—beyond the reckoning of years. Especially is this so when he puts on (with a trembling hand) his shell spectacles to peer at something. And podders about the room in shuffling slippers, as he does in a kind of lean-slippered-and-pantaloon manner. All in all, the visitor who has the privileged honor to penetrate into the upper fastness is likely to receive an impression of the master of the house as a *bizarre* object. Your host has the general effect of recalling to your mind some figure in a wild tale. An eccentric being, an old uncle, a miser, maybe, in a Stevenson yarn of romance. In poetic justice, a black cat should perch upon the shoulder of this figure; this ancient should keep his teeth in a glass; he should, midst squeaking wheezes and rusty cackles, poke the fire with a broken bellows.

To the imagination, in the setting here of his rich library, this picturesque gentleman might be the last thing in the world he is, a "man of books," a bibliophile. Though a bibliophile, a man who makes of book collecting an exact science, did one scrutinize these shelves, would be very much annoyed; he would find the library as miscellaneous and democratic as the museum: the æsthete, Arthur Symons, shoulders the soldier of fortune, Richard

Harding Davis. Close by one window is a sharply tilted drawing table on the face of which rest a number of sheets of manila legal cap, the top sheet inscribed in a huge hand, "Chap. V." And on a stand by the table is a startling array of dozens and dozens of long, newly-sharpened pencils. "Sharpen 'em all the night before," explains Mr. Tarkington. Stern preparation for the coming death-grapple with that angel!

In England it is a common thing for an author to be a game-warden, a constable, or a squire, or some such thing. Mr. Tarkington is not exactly any of these things in his own "shire," but he does fill the chair of a public-spirited citizen of his city. He serves on sundry committees and lends his name to the support of divers charities. A point more to our purpose here, however, is that in times of public crisis he becomes something of a publicist, and may be seen now and then hurrying along the street on his way to the newspaper office with an article in his hand to be presented for publication. This article usually is "set" in bold-faced type in a "box" on the front page next day, and makes very mediocre reading.

Now and then Mr. Tarkington has taken little spins in the field of the essayist and journalist but all inspiration appears mysteriously to desert him entirely the moment he turns from purely creative writing. And the effect, in most cases, of his "articles" mainly is to recall to the reader's mind the epigrammatic observation upon another writer that he "had no talent whatever—only genius."

STEWART EDWARD WHITE

STEWART EDWARD WHITE

By Eugene F. Saxton

IT WAS just a few days before he sailed from New York for his second African exploring expedition that I had a talk with Stewart Edward White during which he spoke of his boyhood, his early school days, his first efforts at writing, and many other things which so illuminated the man and made clear the vigorous growth of his art.

Brought up in Michigan, which was at that time the greatest of lumber states, Stewart Edward White lived for eight or nine years in a small mill town, whence the family moved to Grand Rapids, then a city of some 30,000 souls. In these days of hasty education, hasty both in the sense of infantile beginning and subsequent cramming, it is pleasant to record that the young Stewart Edward attended no school until he was sixteen years of age, and that when he did finally go, so far from being behind his fellows, he entered junior class in high school with boys of his own age and was graduated at eighteen, president of his class. He won and still holds the five-mile running record of the school. A few years later he was graduated from the University of Michigan. You may be tempted to ask what became of the eight or ten years which most boys spend within the four walls of a school-room. These, indeed, were some of the most fruitful of his life. He was continually in the woods and

among the rivermen, both in his own town and in various lumber camps to which his father took him. The most impressionable years of his life were thrown open to the picturesque beauty, the quick action and quicker thought, the need of bodily cleanness and alertness of mind for life in the lumber camp. No grown-up observation or study could have so made this life his very own.

From 1884 to 1888 (he was about twelve years old then) he spent in California, which, says Mr. White, "was a very new sort of place." These days were spent largely in the saddle, with many excursions into the back country, where he saw much of the wild life of the old ranchers.

From 1888 to '91 ornithology attracted him and every moment that he could spare he spent in the woods. The result was an intimate knowledge of bird life and six or seven hundred skins now preserved in the Kent Scientific Museum in Grand Rapids, Michigan. But perhaps the most important outcome of this period was the thirty or forty articles on birds for scientific publications. These were Stewart Edward White's first published writings, and the pleasure of seeing them in print and the confidence their publication gave him had a very stimulating effect. One of these papers, "The Birds of Mackinac Island," the Ornithologists' Union brought out in pamphlet form and it is to this that Mr. White smilingly refers as his "first book."

While in college his summer vacations had been spent cruising the Great Lakes in a 28-foot cutter sloop and thus he traversed the greater part of the waters of these backwoods. Upon graduating, he

spent six months in a packing-house, acquiring much information and less wealth at the rate of six dollars a week. He then set out for the Black Hills in the height of a gold rush—and came back broke. This was not an unusual experience; but the charge did not lie entirely on the debit side of the account for it was on the experience gained in this venture that he drew for material in writing "The Claim Jumpers" and "The Westerners." Doubtless much that is superficially a loss in life is in reality a long-term investment, earning good interest.

Then followed a winter of special work at Columbia University under Brander Matthews and in some law courses that interested him. It was during this time that Mr. White wrote, as part of his class work, a story entitled "A Man and His Dog" which Professor Matthews urged him to try to sell. It was bought by *Short Stories* for $15 and was his first paid story. Others followed in *Lippincott's* and the *Argonaut*, "but I did not get rich at it," remarked Mr. White. Thirty-five dollars was high-water mark.

With some notion of learning how to become a successful author, Mr. White next secured a position with A. C. McClurg, book-sellers, of Chicago. A better knowledge of human nature and nine dollars a week were about the only net results, however, and after some little writing, which found its way into review columns and magazines, White set out for Hudson Bay. It was about this time that he completed the manuscript of "The Claim Jumpers," which was brought out by Appleton and had a very favorable reception. "The Westerners," finished later, was bought by Munsey for serial publication

for $500. The author was paid in five-dollar bills and he says that when he had stuffed the money in his pockets he left abruptly for fear someone would change his mind and want all that money back. The publication of this story marked the turn in the tide. Stewart Edward White had arrived.

To understand the creative work of any man it is essential to know with just what mind he comes to the facts of life. Once we have determined this we have got his philosophy, and his work becomes intelligible, not piecemeal, but as a whole. Perhaps the most important thing to say of Mr. White is that he is essentially a realist. No one has written so well or so understandingly of the West, its people and its life, as he, and the reason is not far to seek.

"A man," he says somewhere, "stands for what he is and does and not for what he pretends." Elsewhere, speaking of the West, he says: "It is optimistic and willing to take an experimental chance with new things. . . . The Westerner is individual. When he sets about the solving of his problems, he is guided by the circumstances of the case and not by precedent." Again: "I've simply tried to present the West as it is, not in accordance with the artificial demands of *dramatic plot*, or *love interest*, or *artistic balance*, or anything else that would interfere with a true picture."

"The Blazed Trail" was written in a lumber camp in the depth of a Northern winter. The only hours Mr. White could spare for writing were in the early morning, so he would begin at 4 A. M. and write till 8 o'clock, then put on his snowshoes and go out for a day's lumbering.

"Conjuror's House" was written in New York

after the author's return from the Hudson Bay country. The story had fine dramatic possibilities and the book was dramatized by George Broadhurst, and Robert Edeson played the leading rôle during its first season.

It was during the ruffed grouse season in Michigan that "The Silent Places" was written. Mr. White was busily engaged in training a Llewellyn setter at the time, and gave what intervals this important occupation afforded to the writing of the book. He laughingly refers to this book as the best example of "literary atmosphere" that he knows and thereby hangs a story. His aunt began reading "Silent Places" one summer evening and after an hour or more was observed to get up, quite absorbed and book in hand, draw a shawl about her shoulders, and resume her reading.

"The Forest" Mr. White regards as one of the most instructive books he has ever written—that is, for himself. It was the story of a canoe trip and was published serially in the *Outlook*. In the course of the narrative the author innocently mentioned that he had discovered a good, tight tent and would be glad to tell any one really interested where it could be had. In the first year that the book was out he received 1 100 inquiries and they are still coming.

The immediate success of "The Forest" led to the writing of "The Mountains" which followed in general outline the adventures of a five months' camping trip in the Sierras of California.

"The Mystery" was written in collaboration with Samuel Hopkins Adams and was the result of an effort to account for the mystery of the *Marie*

Celeste. Adams was visiting White at the time and they wrote the story together. After it was completed they divided the spoils and White got two characters, Handy Solomon and Darrow. Adams agreed not to kill off Darrow in any future stories. White used Handy Solomon, at an earlier age, in "Arizona Nights" and Darrow in "The Sign at Six."

"Arizona Nights" is an attempt to portray the average life in the cattle country; "Bobby Orde" is the small boy stripped of sentimental twaddle; "The Riverman," while not a sequel to "The Blazed Trail," is supplementary to it; "The Rules of the Game" is of the mountain life of California, telling the beginnings of the Forest Service and pointing out the injustice of judging long-past affairs by modern and altered standards of criticism. The two recent volumes on Africa, "In the Land of Footprints," and "African Camp Fires," while at first glance so far removed from the West he has always pictured, are yet quite in the spirit of his best work for the simple reason that he has written neither travel books nor big game books, but faithful accounts of a very wonderful country which he really understands and is able to interpret.

In reply to a question as to what drew him to Africa, Mr. White said: "My answer to that is pretty general. I went because I wanted to. About once in so often the wheels get rusty and I have to get up and do something real or else blow up. Africa seemed to me a pretty real thing. Before I went I read at least twenty books about it and yet I got no mental image of what I was going to see. That fact accounts for these books. I

have tried to tell in plain words what an ordinary person would see there."

Of "Gold" some very interesting things may be said. This is the beginning of the epic of California, which Mr. White plans to tell in three stories. Each book is to stand by itself, the only unity being the presentation in successive volumes of the wonderful story of California. The three periods to be covered are: 1849 to the Civil War, or the building days; 1884 to 1890, or the days of Eastern immigration; and the present time when, the material foundations established, California has at last an opportunity to turn its energies toward the reconstruction of its government.

"Gold" is a picture of the madness of '49 when thousands rushed West by way of Panama and the Horn in search of the treasure that was supposed to be lying ankle deep all over the coast. The story concerns the adventures of a little party of four who set out from New York to make their fortunes and no one who reads it will forget the wonderful picture of Panama, swarming with adventurers, or the scenes in San Francisco, a mushroom city buzzing like a bazaar and filled to overflowing with a gold-mad population drawn from every condition of society.

The second book of the California series is "The Gray Dawn." In it is told the story of the development of California from a miners' camp to a state with a stable government. The '49er doffs his flannel shirt and puts on a collar and a top hat.

Succeeding the California books are two that come naturally as a result of his expeditions to Africa. "The Leopard Woman" and "Simba"

are properly sketched together because they are both books about life in Africa showing the effort of white civilization on the natives and also the reverse. "The Leopard Woman" is a novel, "Simba" a book of short stories, both so full of the spirit of the dark continent that the reader imagines himself under the blazing sun of the African sky hearing the vibrating roar of the lions.

GENE STRATTON-PORTER

GENE STRATTON-PORTER

A Little Story of the Life and Work and Ideals of "The Bird Woman"

HER CHILDHOOD AND EDUCATION

TO A mother at forty-six and a father at fifty, each at intellectual top-notch, every faculty having been stirred for years by the dire stress of Civil War, and the period immediately following, the author was born. From childhood she recalls "thinking things which she felt should be saved," and frequently tugging at her mother's skirts and begging her to "set down" what the child considered stories and poems. Most of these were some big fact in nature that thrilled her, usually expressed in Biblical terms; for the Bible was read twice a day before the family and helpers, and an average of three services were attended on Sunday.

"No other farm was ever quite so lovely as the one on which I was born after this father and mother had spent twenty-five years beautifying it," says the author. It was called "Hopewell" after the home of some of her father's British ancestors.

So it happened that, led by impulse and aided by an escape from the training given her sisters, this youngest child of a numerous household spent her waking hours with the wild. She followed her father and the boys afield, and when tired out slept on their coats in fence corners, often awaking with shy creatures peering into her face. She wandered where she pleased, amusing herself

with birds, flowers, insects, and plays she invented. She made special pets of the birds, locating nest after nest, and immediately projecting herself into the daily life of the occupants. "No one," she says, "ever taught me more than that the birds were useful, a gift of God for our protection from insect pests on fruit and crops; and a gift of Grace in their beauty and music, things to be rigidly protected.

"Near the time of my mother's passing we moved from Hopewell to the city of Wabash in order that she might have constant medical attention, and the younger children better opportunities for schooling. Here we had magazines and more books in which I was interested."

Marriage, a home of her own, and a daughter, for a time filled the author's hands, but never her whole heart and brain. The book fever lay dormant awhile, and then it became again a compelling influence. It dominated the life she lived, the cabin she designed for their home, and the books she read. When her daughter was old enough to go to school, Mrs. Porter's time came. Speaking of this period, she says: "I could not afford a maid, but I was very strong, vital to the marrow, and I knew how to manage life to make it meet my needs, thanks to even the small amount I had seen of my mother. I kept a cabin of fourteen rooms, and kept it immaculate. I made most of my daughter's clothes, I kept a conservatory in which there bloomed from three to six hundred bulbs every winter, tended a house of canaries and linnets, and cooked and washed dishes, besides, three times a day."

Thus had Mrs. Porter made time to study and to

write and editors began to accept what she sent them with little if any changes. She began by sending photographic and natural history hints to *Recreation*, and with the first installment was asked to take charge of the department and furnish material each month. The second year she accepted a place on the natural history staff of *Outing*, working closely with Mr. Caspar Whitney. After a year of this helpful experience Mrs. Porter begun to turn her attention to what she calls "nature studies sugar coated with fiction." Mixing some childhood fact with a large degree of grown-up fiction, she wrote a little story entitled "Laddie, the Princess and the Pie."

"Every fair day I spent afield," she says, "and my little black horse and load of cameras, ropes, and ladders became a familiar sight to the country folk of the Limberlost, in Rainbow Bottom, the Canoper, on the banks of the Wabash, in woods and thickets and beside the roads, but few people understood what I was trying to do, none of them what it would mean were I to succeed. Being so afraid of failure and the inevitable ridicule in a community where I was already severely criticised on account of my ideas of housekeeping, dress, and social customs, I purposely kept everything I did as quiet as possible. It had to be known that I was interested in everything afield, and making pictures; also that I was writing field sketches for nature publications, but little was thought of it, save as one more 'peculiarity' in me. So when my little story was finished I went to our store and looked over the magazines. I chose one to which we did not subscribe, having an attractive cover, good

type, and paper, and on the back of an old envelope, behind the counter, I scribbled: Perriton Maxwell, 116 Nassau St., New York, and sent my story on its way.

"That was early May; all summer I waited. I had heard that it required a long time for an editor to read and to pass on a matter sent to him; but my waiting did seem out of all reason.

"Then one day in September I went into our store on an errand and the manager said to me: 'I read your story in the *Metropolitan* last night. It was great! Did you ever write any fiction before?'"

A second story and its pictures published in the *Metropolitan* also were much praised, and in the following year the author was asked for several stories, and even used bird pictures and natural history sketches, quite an innovation for a magazine at that time. With this encouragement she wrote and illustrated a short story of about ten thousand words, and sent it to the *Century*. Richard Watson Gilder advised Mrs. Porter to enlarge it to book size, which she did. This book is "The Cardinal" which was published with very beautiful halftones, and cardinal buckram cover.

"The Cardinal" was published in June of 1903. On the 20th of October, 1904, "Freckles" appeared. Mrs. Porter had been delving afield with all her heart and strength for several years, and in the course of her work had spent every alternate day for three months in the Limberlost swamp, making a series of studies of the nest of a black vulture.

The nucleus of the book was the finding and photographing every day of a vulture's nest and

nestling, but the story itself originated from the fact that one day, while leaving the swamp, a big feather with a shaft more than twenty inches long came spinning and whirling earthward and fell in the author's path. Instantly she looked upward to locate the bird, which from the size and formation of the quill could have been nothing but an eagle; her eyes, well trained and fairly keen though they were, could not see the bird, which must have been soaring above range. Familiar with the life of the vulture family, the author changed the bird from which the feather fell to that described in "Freckles." Mrs. Porter had the old swamp at that time practically untouched, and all its traditions to work upon and stores of natural history material.

"My years of nature work have not been without considerable insight into human nature as well," continued Mrs. Porter. "I know its failings, its inborn tendencies, its weaknesses, its failures, its depth of crime; and the people who feel called upon to spend their time analyzing, digging into, and uncovering these sources of depravity have that privilege, more's the pity! If I had my way about it, this is a privilege no one could have in books intended for indiscriminate circulation. I stand squarely for book censorship, and I firmly believe that with a few more years of such books, as half a dozen I could mention, public opinion will demand this very thing. My life has been fortunate in one glad way: I have lived mostly in the country and worked in the woods. For every bad man and woman I have ever known, I have met, lived with, and am intimately acquainted with an overwhelming number of thoroughly clean and decent people

who still believe in God and cherish high ideals, and *it is upon the lives of these that I base what I write.* To contend that this does not produce a picture true to life is idiocy. It does. It produces a picture true to ideal life; to the best that good men and good women can do at level best.

"I care very little for the magazine or newspaper critics who proclaim that there is no such thing as a moral man, and that my pictures of life are sentimental and idealized. They are! And I glory in them! They are straight, living pictures from the lives of men and women of morals, honor, and loving kindness. They form 'idealized pictures of life' because they are copies from life where it touches religion, chastity, love, home, and hope of Heaven ultimately. None of these roads leads to publicity and the divorce court. They all end in the shelter and seclusion of a home."

In August of 1913 the author's novel, "Laddie," was published in New York, London, Sydney, and Toronto simultaneously. Of this book the author said: "Of truth, the home I describe in this book I knew to the last grain of wood in the doors, and I painted it with absolute accuracy; and many of the people I described I knew more intimately than I ever have known any others."

Mrs. Porter has written ten books and each was written, she says, from her heart's best impulses. They are as clean and helpful as she knew how to make them, and as beautiful and interesting. She has never spared herself in the least degree, mind or body, when it came to giving her best, and she has never considered money in relation to what she was writing.

During the hard work and exposure of those early years, during the rainy days and many nights in the darkroom, she went straight ahead with field work, sending around the globe for books and delving to secure material for such books as "Birds of the Bible," "Music of the Wild," and "Moths of the Limberlost." Every day was devoted to such work she could do, and with exceeding joy. She could do it better pictorially, on account of her lifelong knowledge of living things afield, than any other woman had as yet had the strength and nerve to do it. It was work in which she gloried, and she persisted. "Had I been working for money," comments the author, "not one of these books ever would have been written or an illustration made."

When the public had discovered her and given generous approval to "A Girl of the Limberlost," when "The Harvester" had established a new record, that would have been the time for the author to prove her commercialism by dropping nature work, and plunging headlong into books it would pay to write, and for which many publishers were offering alluring sums. Mrs. Porter's answer was the issuing of such books as "Music of the Wild" and "Moths of the Limberlost."

"To my way of thinking and working the greatest service a piece of fiction can do any reader is to leave him with a higher ideal of life than he had when he began. If in one small degree it shows him where he can be a gentler, saner, cleaner, kindlier man, it is a wonder-working book. If it opens his eyes to one beauty in nature he never saw for himself, and leads him one step toward the God

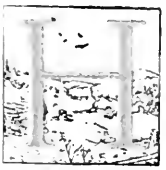
of the Universe, it is a beneficial book, for one step into the miracles of nature leads to that long walk, the glories of which so strengthen even a boy who thinks he is dying that he faces his struggle like a gladiator.

"Based on this plan of work and life I have written ten books, and 'please God I live so long,' I shall write ten more. Possibly every one of them will be located in northern Indiana. Each one will be filled with all the field and woods legitimately falling to its location and peopled with the best men and women I have known."

SELMA LAGERLÖF

SELMA LAGERLÖF

By Harry E. Maule



HONORED by her own generation and in her own country no less than throughout the whole civilized world, Selma Lagerlöf has fulfilled the happy portent of her name. For Lagerlöf, literally translated, means laurel leaf, and the absorbing life story of this quiet, calm-eyed little Swedish woman carries the reader from one crowning with laurel to the next. The only woman to win the Nobel Prize for Literature, she shortly after that event was made a member of the exclusive Swedish Academy, and therefore is the only woman ever to sit as one of those eighteen Immortals.

Born at a time when the cold star of realism was in the ascendant in Scandinavian literature, her soul filled with idealism, and steeped in the romance of ancient Northland sagas, she stands forth a brilliant exception to the materialism of her contemporaries.

In all her work Miss Lagerlöf's heart has turned with greatest understanding to that life in which she was born, the life of rural Sweden teeming with tradition, responsive always to the onslaughts and the miracles of Nature.

Here she has found material, which, though local in its outward aspects, she has been able to clothe with that universal human significance

which may be found in nearly everything she writes.

So here at Mårbacka Manor, Sunne, in the province of Värmland, Sweden, into a large family of brothers and sisters on November 20, 1858, was born the little Selma Ottiliana Louisa Lagerlöf.

Springing from Swedish gentlefolk of the landowner class (her father was a retired army officer, and her mother was descended from a long line of distinguished clergymen) Miss Lagerlöf from earliest childhood seemed destined for the part of an onlooker and an interpreter of life. She never was strong enough to run wild over the farm with the other children of the family, and so, sitting at home in a deep chimney corner with the old folks and her books, she let her childish imagination carry her off on excursions which were denied the physically more active youngsters.

At twenty she went to Stockholm to take a competive examination for entrance to the Teachers' College. Her studies completed, she received an appointment to teach in the Grammar School for Girls at Landskrona, Province of Skane. There she hoped to find time for literary work, and much that she did then was later turned to good purpose, for here it was that she developed the central idea of her great classic "Gösta Berling's Saga." In 1890 it was sent in incomplete form to the Swedish magazine *Idun* and was awarded a prize. This attracted the attention of the Baroness Adlersparre who financed the young teacher while she completed the work.

In spite of severe handicaps her very first work was crowned with distinguished success, foreshadow-

ing that fate which so truly fulfills the promise of her name.

To place her in a word is of course impossible, yet one of her admirers has said that, gazing down a forest valley dotted with little red-roofed Swedish farmhouses and black-roofed churches she knows exactly what is transpiring within. Moreover, it might further be said that she knows just what is going on in the hearts of the inhabitants.

Viewing her work as a whole it reveals a biblical simplicity of style, the trusting heart of a child, and at the same time the mystic insight of a seer. So deep is her message as J. B. Kerfoot said in *Life* that, "the wise cannot find bottom nor the child get beyond its depth."

In her choice of material Dr. Lagerlöf usually selects the common clay of mankind, but in the infinite fineness of her tooling we see the object in all its universality, so that every heart is touched, every mind is led to understand the inscrutable ways of life with her people.

"Gösta Berling" was published in book form in Sweden in 1894. Idealism in a world of realism; a romance amidst the smother of gray Scandinavian pessimism, this saga of Gösta Berling, poet, philosopher, carefree vagabond of Löven's sunny shores, became the epic of Värmland, and her countrymen gave full honor to its writer. Soon the book was translated and published in all the other European countries. In 1899 it appeared in the United States in the translation of Pauline Bancroft Flach.

Of Miss Lagerlöf's three great novels, "Gösta

Berling," "Jerusalem," and "The Emperor of Portugallia," it must forever remain a matter of individual taste as to which is the best. But whichever one of these may be chosen by the critic, one will always be tempted to place on a par with it her great juvenile classics "The Wonderful Adventures of Nils" and "The Further Adventures of Nils."

Consult the map of modern Sweden and in the province of Värmland one finds Lake Fryken, and upon its shores the village of Sunne. It is here in the old rectory, Mårbacka Manor, that Miss Lagerlöf grew to womanhood, and it is here that she now lives. This and the country roundabout, is the setting for "Gösta Berling." Lake Fryken is Lake Löven, or, as she so frequently calls it "Long Lake," and Mårbacka is Liljecrona's Lovdalla of "Gösta Berling," "Liljecrona's Home" and of so many other of her stories.

Miss Lagerlöf's next work, a book of short stories entitled "Invisible Links," was published in 1894. Many of the stories are based on the old Swedish sagas, and in all of them we feel the very spirit of the North; the romance which broods over the desolate forests and peoples the wilderness with supernatural beings.

At this time King Oscar of Sweden and his son Prince Eugen (widely known as a talented and successful landscape painter) extended financial aid to Miss Lagerlöf who also was awarded at this time a small stipend by the Swedish Academy in acknowledgment of her achievements. The same year, in company with Sophie Elkan, the author, she made her first trip to Italy. The immediate

result of that trip was "The Miracles of Antichrist," published in Sweden in 1897, and in this country in Mrs. Flach's translation in the spring of 1899.

"From a Swedish Homestead," Miss Lagerlöf's next book, was published in 1899, and was brought out in this country in the English of Jessie Brochner in 1901.

Miss Lagerlöf then made her first trip to the Orient from which came her second great classic, "Jerusalem." A few years before a company of peasants from Nas, a parish of the sturdy rural district of Dalecarlia had made a pilgrimage to Jerusalem in order to join a colony formed by a Mrs. Edward Gordon of Chicago who had established a mission there made up for the most part of Swedish-Americans.

Thus the historical background of "Jerusalem." Their aim was practical as well as spiritual, for the mission conducted a school, a hospital, and otherwise aided in much-needed public works.

Not only were their early experiences in Jerusalem of the most harrowing nature through the rigours of the unaccustomed climate, the fevers which assailed them, and the scanty bounty of a desert land but also there came back to Sweden rumors of the most alarming sort of the conduct of the pilgrims in the Hoyl Land.

To ascertain the truth of these rumors, and to probe the cause of the saying then prevalent in Sweden, that "Jerusalem kills," Miss Lagerlöf made the journey to Palestine in 1899-1900.

Only too truly did she substantiate the grim northern acceptance of an inevitable fate in the Holy Land. "Jerusalem kills!" It was all too

true; for the unhappy Dalecarlians, removed from their bracing northern climate, fell an easy prey to the hardships of the desert. Death had stalked among them, but with that determination which has won for the Dalecarlians the term of "the backbone of the Swedish nation" they held to their task. As to the charges, it was substantiated that the Swedish mission in its liberal policy toward Christian and Moslem alike had earned the enmity of the other missions there, making easy traffic for the stories which caused such heartache in the Dalecarlian homesteads.

Perhaps one of the greatest tests of Miss Lagerlöf's artistry was the task of weaving into a work of fiction this background of facts, which were at the time a matter of pressing national importance.

On her return from the Holy Land, Miss Lagerlöf wrote the first volume of "Jerusalem," and had the satisfaction of seeing it hailed as her masterpiece. The book was published in Sweden in 1901 but was not brought out in this country until 1915 in the English of Velma Swanston Howard who has translated all of Miss Lagerlöf's later work and who is her authorized representative in this country.

Just here a word in regard to Mrs. Howard's untiring work in the cause of Selma Lagerlöf in America may perhaps be in order. She is Swedish born but at an early age came to this country. She was reared in constant association with both Swedish and English scholars and is equally at home in both languages. As a young woman she returned to Sweden where she worked for some years as a journalist, somewhat astounding the

leisurely Scandinavians with her American methods of newspaper work. One of her first assignments —a "scoop" on her Swedish colleagues—was an interview with her literary idol, Selma Lagerlöf. This meeting was the first of many that developed a warm friendship between author and translator.

The second volume, called in Swedish "Jerusalem in the Holy Land," deals with the lives of the Halgumists in Palestine, but ends as the first volume began in the ancient farmhouse of the Ingmarssons. This was published in Sweden in 1902, the year following "Jerusalem in Dalecarlia." It was published in 1918 in America under the title "The Holy City; Jerusalem Vol II."

Miss Lagerlöf's "Christ Legends" was published in 1904 and was brought out in this country in Mrs. Howard's translation in 1908.

The Swedish school authorities at this time feeling the need of a school reader which would serve to keep alive the rich store of folk lore and historic tradition which is the background of Swedish life, and at the same time teach the wonders of the country's geography, commissioned Miss Lagerlöf to write such a book. "The Wonderful Adventures of Nils" and "The Further Adventures of Nils" (1906 and 1907) were the result.

The year following, 1908, appeared "The Girl From the Marsh Croft." "Liljecrona's Home" appeared in 1911.

"The Emperor of Portugallia" appeared in Sweden in 1914, and in this country in Mrs. Howard's translation in 1916.

Here at Mårbacka and at her winter home in

Falun, Dalarne, she spends her time, writing much less than of old now for the demands upon her time and energy are many and great. Both Mårbacka and Falun are typical Swedish homes. The winter home at Falun is a picturesque old cottage which was built nearly 200 years ago, and unlike the prevailing austere architecture of the province it has a quaint beauty and charm that sets it apart from its neighbors.

Within is an atmosphere of simple dignity, of warm hospitality, for Miss Lagerlöf lives and works amidst surroundings in harmony with her personality. From beneath a crown of white hair her eyes look at and through one, kindly yet penetrating, and always ready to twinkle happily at the humor which she sees in life. At Mårbacka Manor, the home of her youth, which she rebought after twenty years' absence, she continues to employ, to the chagrin of its overseer, a corps of aged servitors whose youth went to the development of the estate. Her sixty-one fruitful years find her with a generous income from her books and plays, and it is with her a joy to spend her time and her substance in the service of humanity and of her loved ones.

KATHLEEN NORRIS

KATHLEEN NORRIS*

The Story of the Career of a Woman Novelist of Rare Charm and Power

By Alice Faith Powell

KATHLEEN NORRIS upsets all our accepted ideas of how a novelist is made. Probably it is the very absence of those influences which usually lead a man or woman to choose writing as a vocation that makes her work so unique and individual among the authors of today. With the exception of five months spent in taking a literary course at the University of California, Mrs. Norris never had any schooling. Probably the most dramatic thing that ever happened to Kathleen Norris has been her literary success. No thrilling adventures, no prairie life, or mountaineering, no experiences of travel, or residence in Paris or Berlin have been hers. The adventures with which she is familiar are those of the nursery and the kitchen. She learnt the stern facts of life that are taught in the school of adversity at probably the most impressionable years of her life.

At nineteen Mrs. Norris was ready to make her bow to San Francisco society. A winter residence in the city had been selected, and even party gowns ordered and the cotillions joined, when came the sad and sudden interruption. The mother was stricken with pneu-

*Note: Reprinted from The Book News Monthly.

monia, and her death was followed in less than a month by that of the broken-hearted father.

As if the loss of their parents was not a sufficient affliction, the older of the Thompson children now found themselves face to face with the actual problem of existence. A series of financial misfortunes, culminating just after the father's death, left them practically destitute with the exception of the family home in Mill Valley, too large and too far from the city to be a negotiable asset.

It was at this time that the idea of augmenting the family income by writing fiction first occurred to Mrs. Norris although it was not until 1904, when she was barely twenty-three, that her literary ambition first bore fruit. In the fall of the previous year she attempted a year's course in the English department of the University of California, only to be recalled when it was less than half completed, by the needs of her family. Her first successful effort was a story entitled "The Colonel and the Lady," which was accepted by the *Argonaut*, of San Francisco, and for which she received $15.50.

After an experience as a librarian, Mrs. Norris went into settlement work, and, after several months of hopeless effort to reanimate an already defunct settlement house into renewed activity and influence, she gave up the attempt and accepted a position as Society Editor of the *Evening Bulletin*. Within a few months she was called to the reportorial ranks of the San Francisco *Call*, a position she successfully filled for two years.

In April, 1909, she married Charles Gilman Norris, the younger brother of the author of "McTeague" and "The Pit." They made their home

in New York City, where Mr. Norris was engaged in magazine editorial work. It is not strange that the first leisure she had known since her father's death, the literary environment, and the happiness of being in the city she had for many years longed to know, should have awakened in Mrs. Norris again her ambition to write.

It was not encouraging work at first, however. Manuscripts came back regularly and unfailingly for many months. Then one happened to fall into the hands of Mr. Ellery Sedgwick, the editor of the *Atlantic Monthly*.

The editor's letter of acceptance read as follows:

DEAR MRS. NORRIS:

The readers report that, delightful as this story is, it is "not quite in our tone." The feeling of the *Atlantic* is, that when a tale is as intimately true to life as this is of yours, the tone is surely a tone for the *Atlantic* to adopt.

It gives us much pleasure to accept so admirable a story.

Very truly yours, THE EDITOR.

Success came rapidly. As soon as "What Happened to Alanna" appeared in the *Atlantic*, it attracted the attention of Mr. S. S. McClure, who wrote to its author, requesting her to send him the next work she had to offer. In her reply Mrs. Norris was fortunately able to give the date on which the same story had been submitted to *McClure's Magazine*, and when it had been returned.

Then came the short story prize contest of the *Delineator*, the indirect result of which was "Mother" —the book that made Kathleen Norris beloved in thousands of American homes. It was first written

as a short story, and intended for the *Delineator* contest, but was too long to meet the conditions.

Immediately upon its publication in the *American Magazine* five different publishing houses requested Mrs. Norris to enlarge the story to permit of its being published in book form. There never will be a finer proof of Kathleen Norris's superb craftsmanship than the task she set herself to do in adding twenty thousand words to the ten thousand that already constituted the short story. How well she succeeded the twenty-five editions of the book bear witness to.

"The Rich Mrs. Burgoyne" duplicated the success of "Mother." A collection of Mrs. Norris's best short stories, under the title of "Poor, Dear Margaret Kirby," appeared the following spring and was cordially welcomed. In November of the same year "The Treasure" appeared serially in the *Saturday Evening Post* and in book form during the succeeding February.

But it was perhaps "Saturday's Child," which fixed Mrs. Norris's position in the world of letters. The significance of the title comes from the old jingle, "*Saturday's child must work for her living.*" "Saturday's Child" was followed by "The Story of Julia Page" and that in turn by "Josselyn's Wife," both of which show a steady growth in grasp and power.

Kathleen Norris believes in the fundamentals of life. One cannot read her stories without realizing this. She believes in simplicity, in kindness, in charity, in her home, in those she loves, in flowers, and birds, and, above all, in children. She is an optimist, both in her life and in what she writes.

She never has written a story with an unhappy ending, and she declares she never will. She is no sentimentalist; she is a realist—a realist with a passion for detail and truth. She lives as she writes, and, whether through the printed page, or by word of mouth, or by her very presence, there flows from her that quality of goodness of which Lincoln spoke: "With charity for all and malice toward none!" Her life is built upon the principle of "love thy neighbor as thyself."

RUDYARD KIPLING

MY FIRST BOOK

By Rudyard Kipling

S THERE is only one man in charge of a steamer, so there is but one man in charge of a newspaper, and he is the editor. My chief taught me this on an Indian journal, and he further explained that an order was an order, to be obeyed at a run, not a walk, and that any notion or notions as to the fitness or unfitness of any particular kind of work for the young had better be held over till the last page was locked up to press. He was breaking me into harness, and I owe him a deep debt of gratitude, which I did not discharge at the time. The path of virtue was very steep, whereas the writing of verses allowed a certain play to the mind, and, unlike the filling in of reading matter, could be done as the spirit served. Now a sub-editor is not hired to write verses. He is paid to sub-edit. At the time, this discovery shocked me greatly; but, some years later, when I came to be an editor in charge, Providence dealt me for my subordinate one saturated with Elia. He wrote very pretty Lamblike essays, but he wrote them when he should have been sub-editing. Then I saw a little what my chief must have suffered on my account. There is a moral here for the ambitious and aspiring who are oppressed by their superiors.

This is a digression, as all my verses were digressions from office work. They came without

invitation, unmanneredly, in the nature of things; but they had to come and the writing out of them kept me healthy and amused. To the best of my remembrance, no one then discovered their grievous cynicism, or their pessimistic tendency, and I was far too busy and too happy to take thought about these things.

So they arrived merrily being born out of the life about me, and they were very bad indeed, and the joy of doing them was payment a thousand times their worth. Some, of course, came and ran away again; and the dear sorrow of going in search of these (out of office hours, and catching them) was almost better than writing them clear. Bad as they were, I burned twice as many as were published, and of the survivors at least two-thirds were cut down at the last moment. Nothing can be wholly beautiful that is not useful, and therefore my verses were made to ease off the perpetual strife between the manager extending his advertisements and my chief fighting for his reading matter. They were born to be sacrificed. Rukn-Din, the foreman of our side, approved of them immensely, for he was a Muslim of culture. He would say "Your poetry very good, sir; just coming proper length to-day. You giving more soon? One-third column just proper. Always can take on third page."

Mahmoud, who set them up, had an unpleasant way of referring to a new lyric as "Ek aur chiz"—one more thing—which I never liked. The job side, too, were unsympathetic, because I used to raid into their type for private proofs with Old English and Gothic headlines. Even a Hindoo

does not like to find the serifs of his f's cut away to make long s's.

And in this manner, week by week, my verses came to be printed in the paper. I was in very good company, for there is always an undercurrent of song, a little bitter for the most part, running through the Indian papers. The bulk of it is much better than mine, being more graceful, and is done by those less than Sir Alfred Lyall—to whom I would apologize for mentioning his name in this gallery—"Pekin," "Latakia," "Cigarette," "O," "T. W.," "Foresight," and others, whose names come up with the stars out of the Indian Ocean going eastward.

Sometimes a man in Bangalore would be moved to song, and a man on the Bombay side would answer him, and a man in Bengal would echo back till at last we would all be crowing together like cocks before daybreak, when it is too dark to see your fellow. And, occasionally, some unhappy Chaaszee, away in the China ports, would lift up his voice among the tea-chests, and the queer-smelling yellow papers of the Far East brought us his sorrows. The newspaper files showed that, forty years ago, the men sang of just the same subjects as we did—of heat, loneliness, love, lack of promotion, poverty, sport, and war. Farther back still, at the end of the eighteenth century, Hickey's *Bengal Gazett*, a very wicked little sheet in Calcutta, published the songs of the young factors, ensigns, and writers to the East India Company. They, too, wrote of the same things, but in those days men were strong enough to buy a bullock's heart for dinner

cook it with their own hands because they could not afford a servant, and make a rhymed jest of all the squalor and poverty. Lives were not worth two monsoons' purchase, and perhaps the knowledge of this a little colored the rhymes when they sang:

"In a very short time you're released from all cares—
If the Padri's asleep, Mr. Oldham reads prayers!"

The note of physical discomfort that runs through so much Anglo-Indian poetry had been struck then. You will find it most fully suggested in "The Long, Long Indian Day"—a comparatively modern affair; but there is a set of verses called "Scanty Ninety-Five," dated about Warren Hastings' time, which gives a lively idea of what our seniors in the service had to put up with. One of the most interesting poems I ever found was written at Meerut three or four days before the mutiny broke out there. The author complained that he could not get his clothes washed nicely that week, and was very facetious over his worries.

My verses had the good fortune to last a little longer than some others which were more true to facts and certainly better workmanship. Men in the army, and the civil service, and the railway, wrote to me saying that the rhymes might be made into a book. Some of them had been sung to the banjoes round camp-fires, and some had run as far down coast as Rangoon and Moulmein, and up to Mandalay. A real book was out of the question, but I knew that Rukn-Din and the office plant were at my disposal at a price, if I did not

use the office time. Also, I had handled in the previous year a couple of small books, of which I was part owner, and had lost nothing. So there was built a sort of a book, a lean oblong docket, wire-stitched, to imitate a D. O. Government envelope, printed on one side only, bound in brown paper, and secured with red tape. It was addressed to all heads of departments and all government officials, and among a pile of papers would have deceived a clerk of twenty years' service. Of these "books" we made some hundreds, and there was no necessity for advertising; my public being to my hand, I took reply-postcards, printed the news of the birth of the book on one side, the blank order-form on the other, and posted them up and down the empire from Aden to Singapore, and from Quetta to Colombo. There was no trade discount, no reckoning twelves as thirteens, no commission, and no credit of any kind whatever. The money came back in poor but honest rupees and was transferred from the publisher, the left-hand pocket, direct to the author, the right-hand pocket. Every copy sold in a few weeks, and the ratio of expenses to profits, as I remember it, has since prevented my injuring my health by sympathizing with publishers who talk of their risks and advertisements. The down-country papers complained of the form of the thing. The wire binding tore the pages, and the red tape tore the covers. This was not intentional, but heaven helps those who help themselves. Consequently, there arose a demand for a new edition and this time I exchanged the pleasure of taking in money over the counter for that of

seeing a real publisher's imprint on the title-page. More verses were taken out and put in, and some of that edition travelled as far as Hong-Kong on the map, and each edition grew a little fatter, and, at last, the book came to London with a gilt top and a stiff back, and was advertised in the publishers' poetry department.

But I loved it best when it was a little brown baby with a pink string round its stomach; a child's child, ignorant that it was afflicted with all the most modern ailments; and before people had learned, beyond doubt, how its author lay awake of nights in India, plotting and scheming to write something that should "take" with the English public.

RUDYARD KIPLING PROPHET

Some Notes on "The Years Between" Revealing The Prophetic Quality of Mr. Kipling's View of World Movements

Rudyard Kipling's position as the foremost living writer in the English-speaking world of to-day has been augmented by another view of his work; that of seer and prophet. For to his prevision of world events the whole civilized world is now paying tribute. In a review of Kipling's war poems in the London *Times* the Oxford University correspondent of that paper said of him:

"Happy the nation, the Empire, that in its fateful hours has a voice to 'nerve the heart,' to remind it what it has been, and what it is, to tell it to endure. The prophet, the poet, who can do this is an asset of price beyond rubies, is worth an

army corps. Such an asset the British Empire, nay, the English-speaking race, possesses to-day in Rudyard Kipling."

All the poems included in the above little book appear in Mr. Kipling's latest volume of poetry "The Years Between" published in this country in April, 1919, and contain Mr. Kipling's mature expression of all that he has stood for during a score of years. It is the first collection of his poems published since "The Five Nations" in 1904 (since that time he has issued "Songs from Books" published in 1912, which was a collection and expansion of material already written, and "A Diversity of Creatures" published in 1917, which, of course, is prose). Therefore, because of their significance in world affairs, representing all that Mr. Kipling has to say of the war and present-day conditions "The Years Between" will perhaps be studied more carefully than any of this writer's books. For that reason the following annotations upon some of the poems in "The Years Between" will be of interest and value to students and casual readers alike. The material may be said to be authoritative and to state clearly Mr. Kipling's own ideas in regard to this book, which he considers his most important.

THE YEARS BETWEEN

"The Rowers." Originally published in the *Times* in 1902 at the time when Germany wished to embroil England with the United States under pretence, as usual, of friendship, by the suggestion

that England should jointly with Germany put pressure on Venezuela for the collection of debts due by the latter to both England and Germany.

The verses excited an uproar in Germany and were very badly received in England; but are noteworthy for the first use of the word "Hun." This was based on the Kaiser's message to his troops when coöperating with the Allied Forces in China at the time of the Boxer Rising. He urged them to remember Attila and to make their name terrible among the Chinese.

"The Veterans." Anticipation of the Day which came seven years later.

"The Declaration of London." The refusal by the House of Lords to abrogate the Declaration of London which set out that the neutral flag did *not* cover neutral cargo, was, under Providence, one of the chief means whereby the British Navy was enabled to save the world.

"The Covenant." Gives the situation as it stood immediately before the outbreak of the War.

"France." Written on the occasion of the French President's visit to England the year before the war. A fairly complete prophecy in itself. "That undying sin we shared in Rouen marketplace" is, of course, the burning of Joan of Arc.

"For All We Have and Are." Generally adjudged at the time it was written as "too serious for the needs of the case," but in 1915 it was realized that it was the truth and was generally used for propaganda.

"The Outlaws." Forecast in 1914 of the German moral collapse. "Their own hate slew their own soul before the Victory came." Illustrated by

the way in which the defeated Hun turned and rent his own land. "They plotted by their neighbor's hearth. The means to make him slave," gives the Hun's whole mental attitude in regard to commercial enterprise.

"Zion." The difference between the spiritual attitudes of the Hun and his opponents. *Really* wicked people are never humorous and never dare to stand easy even for a moment.

"The Choice." The italicized verses give a new version of the Doxology—"Praise Father, Son and Holy Ghost."

"The Holy War. Note how thoroughly Bunyan understood the Hun and the Pacifist mind. Used as card reprint for propaganda.

"The Houses." This was originally published in the *Navy League Journal* twenty-one years ago. Defines the relations of the Dominions to England and their attitude to her and to each other as proved in the War. On these principles, roughly speaking, the Federation of Free Peoples is based—No talk of "headship or lordship or service or fee," but merely friend comforting and counselling friend. Noteworthy as a prophecy that fulfilled itself within one generation.

"Russia to the Pacifist." Written more than two years ago, but gives exact presentation of Russia's present condition which was due to the intellectuals and pacifists whose efforts directly produced the disease called Bolshevism. It is practically a dirge over a dead Nation.

"The Irish Guards." This Regiment traces its descent with more or less accuracy from the Irish Brigades who fought for France against England

in Louis XIV's time; and at Fontenoy very nearly broke up the attacks of the Grenadier Guards. The recruits who fled out of Ireland to join these corps were generally known as the Wild Geese. The great stand of the Irish Brigade at Fontenoy was made at Barry Wood, and Gouzeaucourt (1917) was one of the many great battles during this War in which the Irish Guards took a leading part.

"A Nativity." The Christmas Carol in italics is interrupted at every verse by the bereaved mother.

"En-Dor." A direct attack on the present mania of "Spiritualism" among such as have lost men during the war. It will doubtless provoke a great deal of discussion.

"A Recantation." A severely classical rendering of an experience common to thousands of parents whose sons admired one or other of our English music hall artists who, it must be remembered, did more to keep up the spirits and cheer the minds of the boys at the Front and on leave than will ever be known (hence the decoration of some of them). It is the only direct tribute yet paid to this body of people who were at heart public servants who put aside their own grief and losses as Lyde did, and worked without rest to keep the boys amused and cheery. The incident of the music hall star going on with her work—"for the boys' sake"— on the very night she had received news of her own son's death is not fiction.

"My Boy Jack." Sung at concerts, etc., all over England, and next to "For All We Have and Are" the most popular of the war-verses for quotation.

"The Verdicts." This applies, both in the United States and England, to all the judgments of this generation on the men who are supposed to have done the most important work in the war. That is a queston which can only be settled by our children who will be far enough removed from the dust and heat of recrimination of the present strife to see clearly.

"Mesopotamia." This deals with the hideous scandals of the early Mesopotamia expedition as set out in the official report on the same and exactly describes the attitude of all officials implicated—not one of whom has been punished or even permanently degraded for his share in the débâcle. The fifth verse is the quotable one, as illustrating the methods of politicians in tight places.

"The Sons of Martha." Published many years ago in a newspaper and for some reason quoted all over the world since. The poem is a study of the two temperaments that make up mankind—the people who at all costs will work and the people who trust that other people will work for them. It bears out the other poem, "Things and the Man," as showing that "Things never yet created things—." It has nothing whatever to do with "labor" as some people say, but with all humanity. The reader may discern Mary's type indicated in the verses Mary's Son.

"The Song of the Lathes." The employment on an immense scale and for a long time of female labor in the munition factories of Great Britain evolved, among other things, a type of grim, resolute, and enthusiastic women most of whom owed a debt

of blood to the Hun, who worked with a sustained energy that was almost terrifying. Mrs. Embsay may be taken as a fair type of that class who turned, gauged, filled, or fused the millions of shells that were monthly turned out. The quiet heroism and sangfroid of the women, all among the explosives, when the air raids were in full swing above them, was beyond all praise. The last verse but one, Man's hate passes, etc., contains the hub of the whole proposition, and woman's attitude toward the Hun in the future.

"Gethsemane." American boys can bear out the truth of this poem, and of the horror that overtakes a man when he first ships his gas mask. What makes war most poignant is the presence of women with whom one can talk and make love only an hour or so behind the line.

"Things and the Man." Another much-quoted set of verses though it only appeared in a newspaper. The last verse but one has the moral, which may be very hotly contested by those who prefer to believe in things happening in obedience to the Time Spirit or whatever they call it.

"A Death Bed." This balances the Dead King and is a fantasy of the Kaiser on his Death-bed explaining his views and principles (in quotation marks) to the doctor who (in italics) attends strictly to the pathological aspects of his patient's case. The rest of the verses are filled with a consideration of the different kinds of death which the dying man had caused others to suffer.

"A Pilgrim's Way." Another much quoted-poem, especially the last line, "The people, Lord, Thy people, are good enough for me."

"The Song at Cockcrow." This poem is an expression of one view of the attitude of the Vatican in regard to Hun atrocities throughout the war.

"The City of Brass." This was written more than seven years ago. It gives a careful outline of the state to which Socialism reduces a Nation and has the curious line, which was humorously discussed by the press at the time: "Out of the Sea came a sign, out of Heaven a terror." One of the English papers in 1911 published a "comic" illustration of them in the shape of a sea full of submarines and a sky full of airplanes!

THE KIPLING INDEX

Being a Guide to the Authorized American Trade Edition of Rudyard Kipling's Works

---

ABAFT THE FUNNEL — SHORT STORIES AND VERSE

Contents:

Erastasius of the Whanghoa
Her Little Responsibility
A Menagerie Aboard
A Smoke of Manila
The Red Lamp
The Shadow of His Hand
A Little More Beef
The History of a Fall
Griffiths the Safe Man
It!
A Fallen Idol
New Brooms
Tiglath Pileser
The Likes o' Us
His Brother's Keeper
"Sleipner," Late "Thurinda"
A Supplementary Chapter
Chautauquaed
The Bow Flume Cable-Car
In Partibus (*Verse*)
Letters on Leave
The Adoration of the Mage
A Death in the Camp
A Really Good Time
On Exhibition
The Three Young Men
My Great and Only
"The Betrayal of Confidences"
The New Dispensation—I
The New Dispensation—II
The Last of the Stories

ACTIONS AND REACTIONS—SHORT STORIES AND VERSE

Contents:

The Recall (*Verse*)
Garm—a Hostage
An Habitation Enforced
The Power of the Dog (*Verse*)
The Mother Hive
The Bees and the Flies (*Verse*)
With the Night Mail
The Four Angels (*Verse*)
A Deal in Cotton
The New Knighthood (*Verse*)
The Puzzler
The Puzzler (*Verse*)
Little Foxes
Gallio's Song (*Verse*)
The House Surgeon
The Rabbi's Song (*Verse*)

ADORATION OF THE MAGE. THE—SHORT STORY

See: Abaft the Funnel

AERIAL BOARD OF CONTROL

See: Actions and Reactions, s. v. With the Night Mail

ALPHABET, HOW THE —— WAS MADE—SHORT STORY

See: Just So Stories

AMBUSH, IN—SHORT STORY

See: Stalky & Co.

AMERICAN NOTES

See: From Sea to Sea Chapters xxii-xxxvii

Summary

Ch. XXII—American Politics Discussed on Shipboard
Ch. XXIII—San Francisco
An American Hotel
The Cable Car

The Language of America
Bret Harte
The "Bunco-Steerer"
The Bohemian Club
Ch. XXIV—The Chinese Quarter and a Murder
The Drink Question
Suffrage
Political Machinery
Ch. XXV—American Women
Home-Life
Spirit of the West
The Negro and the Race Problem
The American Eagle Screams
The Typewriter-Girl
Ch. XXVI—In a Pullman
Bret Harte's Country
Railroading in the Far West
Portland
Salmon Fishing on the Columbia
Ch. XXVII—A Salmon Factory
A Fishing Trip on the Clackamas
Tacoma
Seattle
Ch. XXVIII—Vancouver
Ch. XXIX—Livingston
Yellowstone Park and the Fourth of July
Ch. XXX—The American Trooper Through the Geyser Country
Ch. XXXI—The Grand Cañon
Ch. XXXII—The American Army
Salt Lake City
Mormonism
Denver
Ch. XXXIV—Omaha and Undertakers
Ch. XXXV—Chicago
The Stock Yards
Ch. XXXVI—The United States: A Forecast
Musquash on the Monongahela
American Youth and Social Intercourse
Ch. XXXVII—An Interview with Mark Twain

AMERICAN, AN—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

AMERICAN SONG—VERSE
"There came to the beach a poor exile of Erin"
See: Life's Handicap, s. v. Namgay Doola

AMIR'S HOMILY, THE—SHORT STORY
See: Life's Handicap

AMONG THE RAILWAY FOLK—DESCRIPTIVE NARRATIVE
See: From Sea to Sea

ANCHOR SONG—VERSE
See: Many Inventions, s. v. Envoy. The same verse reprinted in Seven Seas, The, s. v. Anchor Song and in Collected Verse, q. v.

AND IF YE DOUBT THE TALE I TELL—VERSE
"The Palms"
See: Many Inventions, s. v. A Matter of Fact

AND SOME ARE SULKY, WHILE SOME WILL PLUNGE—VERSE
Toolungala Stockyard Chorus
See: Plain Tales from the Hills, s. v. Thrown Away

AND THE YEARS WENT ON, AS THE YEARS MUST DO—VERSE
Diana of Ephesus
See: Plain Tales from the Hills s. v. Venus Anno Domini

ANGELS, THE FOUR—VERSE
See: Actions and Reactions

"ANGUTIVUN TINA"—VERSE
See: Jungle Book, The Second

ANKUS, THE KING'S—SHORT STORY
See: Jungle Book, The Second

ANSWER, AN—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

ARITHMETIC ON THE FRONTIER—VERSE
See: Departmental Ditties, etc.

ARMADILLOS, THE BEGINNING OF THE—SHORT STORY
See: Just So Stories

ARMY HEADQUARTERS—VERSE
See: Departmental Ditties

ARMY OF A DREAM, THE, PARTS I AND II—SHORT STORY
See: Traffics and Discoveries

ARREST OF LIEUTENANT GOLIGHTLY, THE—SHORT STORY

See: Plain Tales from the Hills

AS EASY AS A. B. C.—SHORT STORY

See: Diversity of Creatures, A

ASIA, THE EYES OF—SHORT STORIES

Contents:

A Retired Gentleman
The Fumes of the Heart
The Private Account
A Trooper of Horse

"AS THE BELL CLINKS"—VERSE

See: Departmental Ditties, etc.

ASTROLOGER'S SONG, AN—VERSE

See: Rewards and Fairies
The same verse reprinted in Songs From Books, q. v.

AT THE END OF THE PASSAGE—SHORT STORY

See: Life's Handicap

AT THE HOLE WHERE HE WENT IN—VERSE

See: Jungle Book, The First, s. v. Rikki-Tikki-Tavi

AT THE PIT'S MOUTH—SHORT STORY

See: Under the Deodars, etc.

AT TWENTY-TWO—SHORT STORY

See: Soldiers Three, etc.

AUCHINLECK'S RIDE—VERSE

"There was a strife 'twixt man and maid"

See: Naulahka, The. Heading for Chapter I

AUCKLAND—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

AURELIAN MCGOGGIN, THE CONVERSION OF—SHORT STORY

See: Plain Tales from the Hills

AUXILIARIES, THE, I AND II—ARTICLE

See: Fringes of the Fleet, The. The same article reprinted in Sea Warfare, q, v.

B

BAA, BAA, BLACK SHEEP—SHORT STORY

See: Under the Deodars, etc.

"BACK TO THE ARMY AGAIN"—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

BADALIA HERODSFOOT, THE RECORD OF—SHORT STORY

See: Many Inventions

BALESTIER, WOLCOTT

Collaborator with Rudyard Kipling in the writing of "Naulahka, The," q. v. Dedication poem of Barrack-Room Ballads addressed to him.

BALLADE OF JAKKO HILL, A—VERSE

See: Departmental Ditties, etc.

BALLAD OF BOH DA THONE, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BALLAD OF BURIAL, A—VERSE

See: Departmental Ditties, etc.

BALLAD OF EAST AND WEST, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BALLAD OF FISHER'S BOARDING HOUSE, THE—VERSE

See: Departmental Ditties, etc.

BALLAD OF MINEPIT SHAW, THE—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

BALLAD OF THE "BOLIVAR." THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BALLAD OF THE "CLAMPHERDOWN," THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BALLAD OF THE KING'S JEST, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BALLAD OF THE KING'S MERCY, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BALLADS, BARRACK-ROOM

Contained in two volumes. For list of titles:

See: Seven Seas, The, and Departmental Ditties. Both of these collections of Ballads are reprinted under the headings, "Indian Service" and "General" in Collected Verse, q. v.

BALTIC, SOME WORK IN THE—ARTICLE

See: Sea Warfare

BANDAR LOG, ROAD SONG OF THE —VERSE

See: Jungle Book, The First

BANJO, THE SONG OF THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

BANK FRAUD, A—SHORT STORY

See: Plain Tales from the Hills

BARRACK-ROOM BALLADS

See: Ballads, Barrack-Room, above

BATHURST, MRS.—SHORT STORY

See: Traffics and Discoveries

BATTLE OF JUTLAND, STORIES OF THE—ARTICLE

See: Sea Warfare

BATTLE SPECTACLE AND A REVIEW—ARTICLE

See: France at War

BEAR, THE TRUCE OF THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BEAST, THE MARK OF THE—SHORT STORY

See: Life's Handicap

BEAT OFF IN OUR LAST FIGHT WERE WE?—VERSE

Blackbeard

See: Naulahka, The. Heading for Chapter XIII. The same verse reprinted in Songs From Books, q. v.

BECAUSE I SOUGHT IT FAR FROM MEN—VERSE

The Crystals of Iswara

See: Naulahka, The. Heading for Chapter XIV. The same verse reprinted in Songs From Books, q. v.

BEE BOY'S SONG, THE—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

BEEF, A LITTLE MORE—SHORT STORY

See: Abaft the Funnel

BEES AND THE FLIES, THE—VERSE

See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

BEFORE A MIDNIGHT BREAKS IN STORM—VERSE

Dedication

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BEGINNING OF THE ARMADILLOS, THE—SHORT STORY
See: Just So Stories

BEGINNINGS, THE—VERSE
See: Diversity of Creatures, A

BELL BUOY, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BELOW THE MILL DAM—SHORT STORY
See: Traffics and Discoveries

BELTS—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BENEFACTORS, THE—VERSE
See: Years Between, The

BENEFIT OF CLERGY, WITHOUT—SHORT STORY
See: Life's Handicap

BEONI BAR—VERSE
It was not in the open fight
See: Plain Tales from the Hills, s. v. The Rout of the White Hussars

BERTRAN AND BIMI—SHORT STORY
See: Life's Handicap

"BETRAYAL OF CONFIDENCES, THE"—SHORT STORY
See: Abaft the Funnel

BETROTHED, THE—VERSE
See: Departmental Ditties, etc.

BEWARE THE MAN WHO'S CROSSED IN LOVE—VERSE
The Buck and the Saw
See: Naulahka, The. Heading for Chapter II

BE WELL ASSURED THAT ON OUR SIDE—VERSE
See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

BEYOND THE PALE—SHORT STORY
See: Plain Tales from the Hills

BIG DRUNK DRAF', THE—SHORT STORY
See: Soldiers Three, etc.

BILL 'AWKINS—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

BIMI, BERTRAN AND—SHORT STORY
See: Life's Handicap

BIOGRAPHICAL SKETCH OF RUDYARD KIPLING—BY CHARLES ELIOT NORTON
See: Plain Tales from the Hills and Kipling Stories and Poems Every Child Should Know

"BIRDS OF PREY" MARCH—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

BISARA OF POOREE, THE—SHORT STORY
See: Plain Tales from the Hills

BITTERS NEAT—SHORT STORY
See: Plain Tales from the Hills

BLACK AND WHITE, IN—SHORT STORIES
See: Soldiers Three, etc.

BLACKBEARD—VERSE
"Beat off in our last fight were we?"
See: Naulahka, The. Heading for Chapter XIII

BLACK JACK—SHORT STORY
See: Soldiers Three, etc.

BLUE ROSES—VERSE
"Roses red and roses white"
See: The Light that Failed. Heading for Chapter VII. The same verse reprinted in Songs From Books, q. v.

BOH DA THONE, THE BALLAD OF —VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

"BOLIVAR," THE BALLAD OF THE —VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

BOMBAY—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

BOMBAY, DEDICATION TO THE CITY OF—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

BONDS OF DISCIPLINE, THE—SHORT STORY
See: Traffics and Discoveries

BOOTS—VERSE
(Infantry Columns of the Earlier War)
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BOW FLUME CABLE-CAR, THE—SHORT STORY
See: Abaft the Funnel

"BREAD UPON THE WATERS"—SHORT STORY
See: Day's Work, The

BRIDGE-BUILDERS, THE—SHORT STORY
See: Day's Work, The

BRIDGE-GUARD IN THE KARROO —VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BRISBANE—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

BRITISH-ROMAN SONG, A—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs. From Books, q. v.

BRITISH SOLDIER, THE YOUNG—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse q. v.

BROKEN-LINK HANDICAP, THE—SHORT STORY
See: Plain Tales from the Hills

BROKEN MEN, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BRONCKHORST DIVORCE CASE, THE—SHORT STORY
See: Plain Tales from the Hills

BROOKLAND ROAD—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

BROOMS, NEW—SHORT STORY
See: Abaft the Funnel

BROTHER SQUARE-TOES—SHORT STORY
See: Rewards and Fairies

"BRUGGLESMITH"—SHORT STORY
See: Many Inventions

BRUSHWOOD BOY, THE—SHORT STORY
See: Day's Work, The

BUBBLING WELL ROAD—SHORT STORY
See: Life's Handicap

BUCK AND THE SAW, THE—VERSE
"Beware the man who's crossed in love"
See: Naulahka, The. Heading for Chapter II

BUDDHA AT KAMAKURA—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BURIAL, A BALLAD OF—VERSE
See: Departmental Ditties, etc.

BURIAL, THE—VERSE
(C. J. Rhodes, buried in the Matoppos, April 10, 1902)
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

BUTTERFLIES—VERSE
See: Songs From Books. The same verse reprinted under the title "Kaspar's Song in 'Varda'" in Traffics and Discoveries, q. v.

BUTTERFLY THAT STAMPED, THE —SHORT STORY
See: Just So Stories

"BY THE HOOF OF THE WILD GOAT"—VERSE
See: Songs From Books. The same verse reprinted in the story, "To Be Filed for Reference" in Plain Tales From the Hills, q. v.

BY WORD OF MOUTH—SHORT STORY
See: Plain Tales from the Hills

C

CABLE-CAR, THE BOW FLUME—SHORT STORY
See: Abaft the Funnel

CALCUTTA—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

CAMEL, HOW THE —— GOT HIS HUMP—SHORT STORY
See: Just So Stories

CAMP ANIMALS, PARADE SONG OF THE—VERSE
See: Jungle Book, The First

CAPETOWN—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

CAPTAINS COURAGEOUS
A Story of the Grand Banks

CAPTIVE, THE—SHORT STORY
See: Traffics and Discoveries. The same verse reprinted in Songs From Books q. v.

CAROL, A—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

CAT THAT WALKED BY HIMSELF, THE—SHORT STORY
See: Just So Stories

CAT, THE MALTESE—SHORT STORY
See: Day's Work, The

CATTLE THIEF, THE LAMENT OF THE BORDER—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

CELLS—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

CENTURION OF THE THIRTIETH, A —SHORT STORY
See: Puck of Pook's Hill

CERTAIN MAXIMS OF HÁFIZ—VERSE
See: Departmental Ditties, etc.

CHANCE IN LIFE, HIS—SHORT STORY
See: Plain Tales from the Hills

CHANTEY, THE FIRST—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

CHANTEY, THE LAST—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

CHANT-PAGAN—VERSE
(English Irregular: '99–02).
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

CHARM, A—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

CHARM OF THE BISARA, THE —VERSE
"Little Blind Fish thou art marvellous wise"
See: Plain Tales from the Hills, s. v. The Bisara of Pocree

CHAUTAUQUAED—SHORT STORY
See: Abaft the Funnel

CHICAGO (ILLINOIS)
See: American Notes

CHILDREN, THE—VERSE
See: Diversity of Creatures, A

CHILDREN OF THE ZODIAC, THE—SHORT STORY
See: Many Inventions

CHILDREN'S SONG, THE—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

CHIL'S SONG—VERSE
See: Jungle Book, The Second

CHINA-GOING P. AND O.'S—VERSE
See: Just So Stories, s. v. The Crab That Played with the Sea

CHOICE, THE—VERSE
See: Years Between, The

CHOLERA CAMP—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

CHORUS FROM LIBRETTO OF NAULAHKA—VERSE
"When a Lover hies abroad"
See: Naulahka, The. Heading for Chapter VIII

CHRISTMAS IN INDIA—VERSE
See: Departmental Ditties, etc.

CITIES, THE SONG OF THE—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

CITIES AND THRONES AND POWERS—VERSE
See: Puck of Pook's Hill. V. A Centurion of the Thirtieth. The same verse reprinted in Songs From Books, q. v.

"CITY OF BRASS, THE"—VERSE
See: Years Between, The

CITY OF DREADFUL NIGHT, THE —DESCRIPTIVE NARRATIVE
See: Life's Handicap. The same narrative reprinted in From Sea to Sea, q. v.

CITY OF SLEEP, THE—VERSE
See: Songs From Books. The same verse reprinted in the story "Brushwood Boy, The" in "Day's Work, The," q. v.

CITY WALL, ON THE—SHORT STORY
See: Soldiers Three, etc.

CIVILIZATION, ON THE FRONTIER OF—ARTICLE
See: France at War

"CLAMPHERDOWN," THE BALLAD OF THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

"CLEARED"—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

COAL-FIELDS. THE GIRIDIH—DESCRIPTIVE NARRATIVE
See: From Sea to Sea

COASTWISE LIGHTS, THE—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse. q. v.

CODE OF MORALS, A—VERSE

See: Departmental Ditties, etc.

COLD IRON—SHORT STORY

See: Rewards and Fairies

COLD IRON—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

COLLECTED VERSE

Contents

The Fires
Dedication from "Barrack-Room Ballads" (To Wolcott Balestier)
To the True Romance
Sestina of the Tramp-Royal
The Miracles
Song of the Wise Children
Buddha at Kamakura
The Sea-Wife
The Broken Men
The Song of the Banjo
The Explorer
The Sea and the Hills
Anchor Song
Rhyme of the Three Sealers
McAndrew's Hymn
Mulholland's Contract
The "Mary Gloster"
The Ballad of "The Bolivar"
The Ballad of the "Clampherdown"
Cruisers
The Destroyers
White Horses
The Derelict
The Merchantmen
The Song of Diego Valdez
The Second Voyage
The Liner She's a Lady
The First Chantey
The Last Chantey
The Long Trail
A Song of the English
The Coastwise Lights
The Song of the Dead
The Deep-Sea Cables
The Song of the Sons
The Song of the Cities
England's Answer
To the City of Bombay
Our Lady of the Snows
An American
The Young Queen
The Flowers
The Native-Born
The Lost Legion
Pharaoh and the Sergeant
Kitchener's School
Bridge-Guard in the Karroo
South Africa
The Burial
The Settler
Sussex
Dirge of Dead Sisters
The English Flag
When Earth's Last Picture Is Painted
"Cleared"
The Ballad of East and West
The Last Suttee
General Joubert
The Ballad of the King's Mercy
The Ballad of the King's Jest
With Scindia to Delhi
The Dove of Dacca
The Ballad of Boh Da Thone
The Sacrifice of Er-Heb
The Lament of the Border Cattle Thief
The Feet of the Young Men
The Truce of the Bear
The Peace of Dives
An Imperial Rescript
Et Dona Ferentes
Before a Midnight Breaks in Storm
The Bell Buoy
The Old Issue
The Lesson
The Islanders
The Dykes
The Wage-Slaves
Rimmon
The Reformers
The Old Men
The White Man's Burden
Hymn Before Action
Recessional
The Three-Decker
The Rhyme of the Three Captains
The Conundrum of the Workshops
Evarra and his Gods
In the Neolithic Age
The Story of Ung
The Files
The Legends of Evil
Tomlinson
The Explanation
The Answer
The Gift of the Sea
The King
The Last Rhyme of True Thomas
The Palace

BARRACK ROOM BALLADS I—INDIAN SERVICE

To Thomas Atkins
Danny Deever
Tommy
"Fuzzy-Wuzzy"
Soldier, Soldier
Screw-Guns
Cells

Gunga Din
Oonts
Loot
"Snarleyow"
The Widow at Windsor
Belts
The Young British Soldier
Mandalay
Troopin'
The Widow's Party
Ford o' Kabul River
Gentlemen-Rankers
Route Marchin'
Shillin' a Day

BARRACK-ROOM BALLADS II—GENERAL

"Back to the Army Again"
"Birds of Prey" March
"Soldier an' Sailor too"
Sappers
That Day
"The Men That Fought at Minden"
Cholera Camp
The Ladies
Bill 'Awkins
The Mother-Lodge
"Follow me 'Ome"
The Sergeant's Weddin'
The Jacket
The 'Eathen
The Shut-Eye Sentry
"Mary, Pity Women!"
"For to Admire"

SERVICE SONGS—SOUTH-AFRICAN WAR

Chant-Pagan
M.I. (Mounted Infantry of the Line)
Columns
The Parting of the Columns
Two Kopjes
The Instructor
Boots
The Married Man
Lichtenberg
Stellenbosh
Half-Ballad of Waterval
Piet
"Wilful-Missing"
Ubique
The Return

COLUMNS—VERSE

(Mobile Columns of the Later War)
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

COMFORTERS, THE—VERSE

See: Diversity of Creatures, A

COMMON TASK OF A GREAT PEOPLE, THE—ARTICLE

See: France at War

COMPREHENSION OF PRIVATE COPPER, THE—SHORT STORY

See: Traffics and Discoveries

CONFERENCE OF THE POWERS, A —SHORT STORY

See: Many Inventions

CONFESSIONS—VERSE

"In the daytime, when she moved about me"
See: Plain Tales from the Hills, s. v. The Bronckhorst Divorce Case

"CONFIDENCES, THE BETRAYAL OF"—SHORT STORY

See: Abaft the Funnel

CONSEQUENCES—SHORT STORY

See: Plain Tales from the Hills

CONUNDRUM OF THE WORKSHOPS, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

CONVERSION OF AURELIAN MCGOGGIN, THE—SHORT STORY

See: Plain Tales from the Hills

CONVERSION OF ST. WILFRED, THE—SHORT STORY

See: Rewards and Fairies

CONVERT, THE—VERSE

"Look, you have cast out love!"
See: Plain Tales from the Hills, s. v. Lispeth

COTTON, A DEAL IN—SHORT STORY

See: Actions and Reactions

COURTING OF DINAH SHADD, THE—SHORT STORY

See: Life's Handicap. The same story reprinted in Soldier Stories, q. v.

COVENANT, THE—VERSE

See: Years Between, The

CRAB THAT PLAYED WITH THE SEA, THE—SHORT STORY

See: Just So Stories

CRAFTSMAN, THE—VERSE
See: Years Between, The

CRUISERS—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

CRYSTALS OF ISWARA, THE—VERSE
"Because I sought it far from men"
See: Naulahka, The. Heading for Chapter XIV

CUCKOO SONG—VERSE
See: Songs from Books

CUPID'S ARROWS—SHORT STORY
See: Plain Tales from the Hills

D

DACCA, THE DOVE OF—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

DANA DA, THE SENDING OF—SHORT STORY
See: Soldiers Three, etc.

DANE WOMEN, HARP SONG OF THE —VERSE
See: Puck of Pook's Hill

DANNY DEEVER—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

DARZEE'S CHAUNT—VERSE
See: Jungle Book, The First

DAUGHTER OF THE REGIMENT, THE—SHORT STORY
See: Plain Tales from the Hills

DAWN OFF THE FORELAND—VERSE
See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

DAY'S WORK, THE—SHORT STORIES AND VERSE
Contents
The Bridge-Builders
A Walking Delegate
The Ship That Found Herself
The Tomb of His Ancestors
The Devil and the Deep Sea
William the Conqueror. Parts I and II
.007
The Maltese Cat
"Bread upon the Waters"
An Error in the Fourth Dimension
My Sunday at Home
The Brushwood Boy
Over the Edge of the Purple Down (*Verse*)

DEAD KING, THE—VERSE
See: Years Between, The

DEAD SISTERS, DIRGE OF—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DEAD, THE SONG OF THE—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

DEAL IN COTTON, A—SHORT STORY
See: Actions and Reactions

DEATH-BED, A—VERSE
See: Years Between, The

DEATH IN THE CAMP, A—SHORT STORY
See: Abaft the Funnel

DECLARATION OF LONDON, THE—VERSE
See: Years Between, The

DEDICATION—VERSE
"Before a midnight breaks in storm"
See: Five Nations, The

DEDICATION
"If I were hanged on the highest hill"
See: The Light That Failed

DEDICATION, A—VERSE
See: Songs from Books. The same verse reprinted under the title "L'Envoi" in Soldiers Three

DEDICATION TO THE CITY OF BOMBAY—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

DEEP-SEA CABLES, THE—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

DELHI, WITH SCINDIA TO—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

DELILAH—VERSE

See: Departmental Ditties, etc.

DENVER (COLORADO)

See: American Notes

DEPARTMENTAL DITTIES AND BALLADS AND BARRACK-ROOM BALLADS

Contents

Prelude. "I have eaten your bread and salt"

DEPARTMENTAL DITTIES

General Summary
Army Headquarters
Study of an Elevation, in Indian Ink
Delilah
A Legend of the Foreign Office
The Story of Uriah
The Post That Fitted
A Code of Morals
Public Waste
What Happened
The Man Who Could Write
Pink Dominoes
Municipal
The Last Department

OTHER VERSES

My Rival
To the Unknown Goddess
The Rupaiyat of Omar Kal'vin
Pagett, M. P.
La Nuit Blanche
The Lovers' Litany
A Ballad of Burial
The Overland Mail
Divided Destinies
The Masque of Plenty
The Mare's Nest
The Ballad of Fisher's Boarding-house
Possibilities
Arithmetic on the Frontier
The Song of the Women
The Betrothed
A Ballade of Jakko Hill
The Plea of the Simla Dancers
"As the Bell Clinks"
Christmas in India
The Grave of the Hundred Head
An Old Song
Certain Maxims of Hafiz
The Moon of Other Days
The Fall of Jock Gillespie
What the People Said
The Undertaker's Horse
One Viceroy Resigns
The Galley-slave
A Tale of Two Cities
In Spring Time
Giffen's Debt
Two Months. In June
Two Months. In September
L'Envoi

BALLADS

Dedication to Wolcott Balestier
The Ballad of East and West
The Last Suttee
The Ballad of the King's Mercy
The Ballad of the King's Jest
With Scindia to Delhi
The Ballad of Boh Da Thone
The Lament of the Border Cattle Thief
The Rhyme of the Three Captains
The Ballad of the "Clampherdown"
The Ballad of the "Bolivar"
The Lost Legion
The Sacrifice of Er-Heb
The Dove of Dacca
The Explanation
An Answer
The Gift of the Sea
Evarra and His Gods
The Conundrum of the Workshops
In the Neolithic Age
The Legend of Evil. Parts I, II
The English Flag
"Cleared"
An Imperial Rescript
Tomlinson

BARRACK-ROOM BALLADS

Danny Deever
Tommy
Fuzzy-Wuzzy
Soldier, Soldier
Screw-Guns
Cells
Gunga Din
Oonts
Loot
"Snarleyow"
The Widow at Windsor
Belts
The Young British Soldier
Mandalay
Troopin'
The Widow's Party
Ford o' Kabul River
Gentlemen-Rankers

Route-Marchin'
Shillin' a Day
L'Envoi

DEPARTMENT, THE LAST—VERSE
See: Departmental Ditties, etc.

DERELICT, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

DESTINIES, DIVIDED—VERSE
See: Departmental Ditties, etc.

DESTROYERS, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DEVIL AND THE DEEP SEA, THE—SHORT STORY
See: Day's Work, The

DIANA OF EPHESUS—VERSE
"And the years went on, as the years must do"
See: Plain Tales from the Hills, s. v. Venus Anno Domini

DIEGO VALDEZ, THE SONG OF—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DINAH SHADD, THE COURTING OF—SHORT STORY
See: Life's Handicap. The same story reprinted in Soldier Stories, q. v.

DIRGE OF DEAD SISTERS—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DIRGE OF THE LANGURS—VERSE
"The night we felt the earth would move"
See: Jungle Book, The Second, s. v. The Miracle of Purun Bhagat

DISCIPLINE, THE BONDS OF—SHORT STORY
See: Traffics and Discoveries

DISPENSATION, THE NEW. PARTS I AND II—SHORT STORY
See: Abaft the Funnel

DISTURBER OF TRAFFIC, THE—SHORT STORY
See: Many Inventions

DIVERSITY OF CREATURES, A—SHORT STORIES AND VERSE

Contents

As Easy as A. B. C.
MacDonough's Song (Verse)
Friendly Brook
The Land (Verse)
In the Same Boat
"Helen all Alone" (Verse)
The Honours of War
The Children (Verse)
The Dog Hervey
The Comforters (Verse)
The Village That Voted the Earth Was Flat
The Press (Verse)
In the Presence
Jobson's Amen (Verse)
Regulus
A Translation (Verse)
The Edge of the Evening
Rebirth (Verse)
The Horse Marines
The Legend of Mirth (Verse)
"My Son's Wife"
The Floods (Verse)
The Fabulists (Verse)
The Vortex
The Song of Seven Cities (Verse)
"Swept and Garnished"
Mary Postgate
The Beginnings (Verse)

DIVES, THE PEACE OF—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DIVIDED DESTINIES—VERSE
See: Departmental Ditties, etc

DOCTOR OF MEDICINE, A—SHORT STORY
See: Rewards and Fairies

DOG HERVEY, THE—SHORT STORY
See: Diversity of Creatures, A

DOG, RED—SHORT STORY
See: Jungle Book, The Second

DOG, THE POWER OF THE—VERSE
See: Actions and Reactions

DOMINOES, PINK—VERSE

See: Departmental Ditties, etc.

"DONA FERENTES, ET"—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DOVE OF DACCA, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

DRAY WARA YOW DEE—SHORT STORY

See: Soldiers Three, etc.

DREADFUL NIGHT, THE CITY OF —DESCRIPTIVE NARRATIVE

See: From Sea to Sea. The same narrative reprinted in Life's Handicap, q. v.

DREAM OF DUNCAN PARRENNESS, THE—SHORT STORY

See: Life's Handicap

DRUMS OF THE FORE AND AFT, THE—SHORT STORY

See: Under the Deodars, etc. Same story reprinted in Soldier Stories, q. v.

DRUNK DRAF', THE BIG—SHORT STORY

See: Soldiers Three, etc.

DUNCAN PARRENNESS, THE DREAM OF—SHORT STORY

See: Life's Handicap

DUNGARA, THE JUDGMENT OF— SHORT STORY

See: Soldiers Three, etc.

DYKES, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

"DYMCHURCH FLIT"—SHORT STORY

See: Puck of Pook's Hill

E

EAST AND WEST, THE BALLAD OF—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

'EATHEN, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse q. v.

EDDI'S SERVICE—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

EDEN, THE GARDEN OF—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

EDGE OF THE EVENING, THE— SHORT STORY

See: Diversity of Creatures, A

EDUCATION OF OTIS YEERE, THE. PARTS I AND II—SHORT STORY

See: Under the Deodars, etc.

EGG-SHELL, THE—VERSE

See: Songs From Books. The same verse reprinted in the story "Their Lawful Occasions," in Traffics and Discoveries

ELEPHANT, MY LORD THE— SHORT STORY

See: Many Inventions

ELEPHANT'S CHILD, THE— SHORT STORY

See: Just So Stories

ELEPHANTS, TOOMAI OF THE— SHORT STORIES

See: Jungle Book, The First

END OF THE PASSAGE, AT THE— SHORT STORY

See: Life's Handicap

EN-DOR—VERSE

See: Years Between, The

ENGLAND'S ANSWER—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

ENGLISH, A SONG OF THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

ENGLISH FLAG, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

ENVOY—VERSE
"Heh! Walk her round! Heave, ah, heave her short again."
See: Many Inventions. Reprinted in Seven Seas, The, and in Collected Verse.

EPITAPHS—VERSE
See: Years Between, The

ERASTASIUS OF THE WHANGHOA—SHORT STORY
See: Abaft the Funnel

ER-HEB, THE SACRIFICE OF—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

ERROR IN THE FOURTH DIMENSION, AN—SHORT STORY
See: Day's Work, The

"ET DONA FERENTES"—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

EVARRA AND HIS GODS—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

EVIL, THE LEGEND OF—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

EXHIBITION, ON—SHORT STORY
See: Abaft the funnel

EXPLANATION, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

EXPLORER THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

EYES OF ASIA, THE—SHORT STORIES
Contents
A Retired Gentleman
The Fumes of the Heart
The Private Account
A Trooper of Horse

F

FABULISTS, THE—VERSE
See: Diversity of Creatures, A

FAIRIES' SIEGE, THE—VERSE
See: Songs From Books

FALLEN IDOL, A—SHORT STORY
See: Abaft the Funnel

FALL OF JOCK GILLESPIE, THE—VERSE
See: Departmental Ditties, etc.

FALSE DAWN—SHORT STORY
See: Plain Tales from the Hills

FAREWELL AND ADIEU TO YOU, GREENWICH LADIES—VERSE
See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

"FATHERS OF OLD, OUR"—VERSE
See: Rewards and Fairies

FATIMA—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

FEET OF THE YOUNG MEN, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

FEMALE OF THE SPECIES, THE—VERSE
See: Years Between, The

FIFTH RIVER, SONG OF THE—VERSE
See: Puck of Pook's Hill

FILED FOR REFERENCE, TO BE—SHORT STORY
See: Plain Tales from the Hills

FILES THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

FINANCES OF THE GODS, THE—SHORT STORY
See: Life's Handicap

"FINEST STORY IN THE WORLD, THE"—SHORT STORY
See: Many Inventions

FIRES, THE—VERSE
See: Collected Verse (Dedication)

FIRE, THROUGH THE—SHORT STORY
See: Life's Handicap

FIRST CHANTEY, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

FIRST LETTER, HOW THE—WAS WRITTEN—SHORT STORY
See: Just So Stories

FISHER'S BOARDING-HOUSE, THE BALLAD OF—VERSE
See: Departmental Ditties, etc.

FIVE NATIONS, THE—VERSE
Contents
Dedication
The Sea and the Hills
The Bell Buoy
Cruisers
The Destroyers
White Horses
The Second Voyage
The Dykes
The Song of Diego Valdez
The Broken Men
The Feet of the Young Men
The Truce of the Bear
The Old Men
The Explorer
The Wage-Slaves
The Burial
General Joubert
The Palace
Sussex
Song of the Wise Children
Buddha at Kamakura
The White Man's Burden
Pharaoh and the Sergeant
Our Lady of the Snows
"Et Dona Ferentes"
Kitchener's School
The Young Queen
Rimmon
The Old Issue
Bridge-Guard in the Karroo
The Lesson
The Files
The Reformers
Dirge of Dead Sisters
The Islanders
The Peace of Dives
South Africa
The Settler
Chant-Pagan
M. I. (Mounted Infantry of the Line)
Columns
The Parting of the Columns
Two Kopjes
The Instructor
Boots
The Married Man
Lichtensberg
Stellenbosh
Half-Ballad of Waterval
Piet
"Wilful-Missing"
Ubique
The Return
Recessional

FLAG OF THEIR COUNTRY, THE—SHORT STORY
See: Stalky & Co.

FLEET, THE FRINGES OF THE—ARTICLES AND VERSE
Contents
The Auxiliaries I & II
Submarines I & II
Patrols I & II

FLIES, THE BEES AND THE—VERSE
See: Actions and Reactions

FLOODS, THE—VERSE
See: Diversity of Creatures, A

FLOOD TIME, IN—SHORT STORY
See: Soldiers Three, etc.

FLOWERS, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"FOLLOW ME 'OME"—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"FOR ALL WE HAVE AND ARE"—VERSE
See: Years Between, The

FORD O' KABUL RIVER—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

FORE AND AFT, THE DRUMS OF THE—SHORT STORY
See: Under the Deodars, etc. Same story reprinted in Soldier Stories

FOREIGN OFFICE, A LEGEND OF THE—VERSE
See: Departmental Ditties, etc.

FOREIGN OFFICE, WRESSLEY OF THE—SHORT STORY
See: Plain Tales from the Hills

FOR OUR WHITE AND OUR EXCELLENT NIGHTS, FOR THE NIGHTS OF SWIFT RUNNING—VERSE
See: Jungle Book. The Second, s. v. Red Dog

FOR TO ADMIRE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

FOUR ANGELS, THE—VERSE
See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

FOURTH DIMENSION, AN ERROR IN THE—SHORT STORY
See: Day's Work, The

FOXES, LITTLE—SHORT STORY
See: Actions and Reactions

FRANCE—VERSE
See: France at War. The same verse reprinted in Years Between, The, q. v.

FRANCE AT WAR—ARTICLES
Contents
Poem: France
On the Frontier of Civilization
The Nation's Spirit and a New Inheritance
Battle Spectacle and a Review
The Spirit of the People
Life in Trenches on the Mountain Side
The Common Task of a Great People

FRANKIE'S TRADE—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

FRIENDLY BROOK—SHORT STORY
See: Diversity of Creatures, A

FRIEND'S FRIEND, A—SHORT STORY
See: Plain Tales from the Hills

FRINGES OF THE FLEET, THE—ARTICLES AND VERSE
Contents
The Auxiliaries I & II
Submarines I & II
Patrols I & II

FROM LYDEN'S "IRENIUS"—DIALOGUE
See: Traffics and Discoveries

FROM SEA TO SEA: LETTERS OF TRAVEL
Special correspondence and occasional articles written for the "Civil and Military Gazette" and "The Pioneer" between 1887-9
Part I: Letters of Marque. From Sea to Sea
Part II: From Sea to Sea. The City of Dreadful Night. Among the Railway Folk. The Giridih Coal-Fields
See also above; s. v. American Notes.

FUMES OF THE HEART, THE—SHORT STORY
See: Eyes of Asia, The

"FUZZY-WUZZY"—VERSE
(Soudan Expeditionary Force)
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

G

GADSBYS, THE STORY OF THE—SHORT STORIES
See: Soldiers Three, etc.

GALLEY SLAVE, THE—VERSE
See: Departmental Ditties, etc.

GALLIO'S SONG—VERSE
See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

GARDEN OF EDEN, THE—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

GARM—A HOSTAGE—SHORT STORY
See: Actions and Reactions

GATE OF THE HUNDRED SORROWS, THE—SHORT STORY
See: Plain Tales from the Hills

GEHAZI—VERSE
See: Years Between, The

GEMINI—SHORT STORY
See: Soldiers Three, etc.

GENERAL JOUBERT—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

GENERAL SUMMARY—VERSE
See: Departmental Ditties, etc.

GENTLEMEN-RANKERS—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

GEORGIE PORGIE—SHORT STORY
See: Life's Handicap

GERMAN FLAG, REINGELDER AND THE—SHORT STORY
See: Life's Handicap

GERM-DESTROYER, A—SHORT STORY
See: Plain Tales from the Hills

GETHSEMANE—VERSE
See: Years Between, The

GHOST STORY, MY OWN TRUE—SHORT STORY
See: Under the Deodars, etc.

GIFFEN'S DEBT—VERSE
See: Departmental Ditties, etc.

GIFT OF THE SEA, THE—VERSE
See. Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

GIRIDIH COAL-FIELDS, THE—DESCRIPTIVE NARRATIVE
See: From Sea to Sea

GIVE THE MAN WHO IS NOT MADE—VERSE
Op. 15
See: Kim, beginning of Chap. XI

GLORIANA—SHORT STORY
See: Rewards and Fairies

GODDESS, TO THE UNKNOWN—VERSE
See: Departmental Ditties, etc.

GOD FROM THE MACHINE, THE—SHORT STORY
See: Soldiers Three

GOLIGHTY, THE ARREST OF LIEUTENANT—SHORT STORY
See: Plain Tales from the Hills

GOOD LUCK, SHE IS NEVER A LADY—VERSE
The Wishing Caps
See: Kim, beginning of Chap. IV

GOOD TIME, A REALLY—SHORT STORY
See: Abaft the Funnel

GOW'S WATCH—VERSE
See: Songs From Books

GRAND-MASTER'S DEFENCE, THE—VERSE
Your patience Sirs: the Devil took me up
See: Naulahka, The. Heading for Chapter IV

GRASSHOPPER, SHIV AND THE—VERSE
See: Jungle Book, The First

GRAVE OF THE HUNDRED HEAD, THE—VERSE
See: Departmental Ditties, etc.

GREAT WALL, ON THE—SHORT STORY
See: Puck of Pook's Hill

GREENHOW HILL, ON—SHORT STORY
See: Life's Handicap

GRIFFITHS THE SAFE MAN—SHORT STORY
See: Abaft the Funnel

GUNGA DIN—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

H

HABITATION ENFORCED, AN—SHORT STORY
See: Actions and Reactions

HADRAMAUTI—VERSE
See: Songs From Books. The same verse reprinted in Plain Tales from the Hills, q. v.

HAFIZ, CERTAIN MAXIMS OF—VERSE
See: Departmental Ditties, etc.

HALF-BALLAD OF WATERVAL—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

HALIFAX—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

HAL O' THE DRAFT—SHORT STORY
See: Puck of Pook's Hill

HARP SONG OF THE DANE WOMEN—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

HARTE, BRET
See: American Notes

HAUNTED SUBALTERNS—SHORT STORY
See: Plain Tales from the Hills

"HAVE YOU NEWS OF MY BOY JACK?"—VERSE
See: Sea Warfare

HEAD OF THE DISTRICT, THE—SHORT STORY
See: Life's Handicap

"HELEN ALL ALONE"—VERSE
See: Diversity of Creatures, A

HENRY VII AND THE SHIP-WRIGHTS, KING—VERSE
See: Rewards and Fairies

HERE COME I TO MY OWN AGAIN—VERSE
The Prodigal Son
See: Kim, beginning of Chapter V

HERIOT'S FORD—VERSE
See: Songs From Books. The same verse reprinted under the title "Fight of Heriot's Ford, The" in The Light That Failed

HERITAGE, THE—VERSE
See: Songs From Books

HER LITTLE RESPONSIBILITY—SHORT STORY
See: Abaft the Funnel

HER MAJESTY'S SERVANTS—SHORT STORY
See: Jungle Book, The First

HILL OF ILLUSION, THE—DIALOGUE
See: Under the Deodars, etc.

HIMALAYAN—VERSE
The sky is lead and our faces are red.
See: Life's Handicap, s. v. At the End of the Passage

HIS BROTHER'S KEEPER—SHORT STORY
See: Abaft the Funnel

HIS CHANCE IN LIFE—SHORT STORY
See: Plain Tales from the Hills

HIS MAJESTY THE KING—SHORT STORY
See: Under the Deodars, etc.

HIS PRIVATE HONOUR—SHORT STORY
See: Many Inventions

HIS SPOTS ARE THE JOY OF THE LEOPARD: HIS HORNS ARE THE BUFFALO'S PRIDE—VERSE
Maxims of Baloo
See: Jungle Book, The First, s. v. Kaa's Hunting

HISTORY OF A FALL, THE—SHORT STORY
See: Abaft the Funnel

HIS WEDDED WIFE—SHORT STORY
See: Plain Tales from the Hills

HOBART—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

HOLY WAR, THE—VERSE
See: Years Between, The

"HONEST MEN, POOR"—VERSE
See: Rewards and Fairies

HONG-KONG—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

HORSES, WHITE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

HOUSE OF SUDDHOO, IN THE—SHORT STORY
See: Plain Tales from the Hills

HOUSES, THE—VERSE
See: Years Between, The

HOUSE SURGEON, THE—SHORT STORY
See: Actions and Reactions

HOWLI THANA, AT—SHORT STORY
See: Soldiers Three, etc.

HOW FEAR CAME—SHORT STORY
See: Jungle Book, The Second

HOW THE ALPHABET WAS MADE—SHORT STORY
See: Just So Stories

HOW THE CAMEL GOT HIS HUMP—SHORT STORY
See: Just So Stories

HOW THE FIRST LETTER WAS WRITTEN—SHORT STORY
See: Just So Stories

HOW THE LEOPARD GOT HIS SPOTS—SHORT STORY
See: Just So Stories

HOW THE RHINOCEROS GOT HIS SKIN—SHORT STORY
See: Just So Stories

HOW THE WHALE GOT HIS THROAT—SHORT STORY
See: Just So Stories

HUNDRED HEAD, THE GRAVE OF THE—VERSE
See: Departmental Ditties, etc.

HUNDRED SORROWS, THE GATE OF THE—SHORT STORY
See: Plain Tales from the Hills

HUNTING-SONG OF THE SEEONEE PACK—VERSE
See: Jungle Book, The First

HYÆNAS, THE—VERSE
See: Years Between, The

HYMN BEFORE ACTION—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

I

I AM THE MOST WISE BAVIAAN, SAYING IN MOST WISE TONES—VERSE
See: Just So Stories, s. v. How the Leopard Got His Spots

IDOL, A FALLEN—SHORT STORY
See: Abaft the Funnel

IF——VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

IF I WERE HANGED ON THE HIGHEST HILL
See: The Light That Failed
Dedication

I HAVE EATEN YOUR BREAD AND SALT—VERSE
Prelude
See: Departmental Ditties, etc.

I KEEP SIX HONEST SERVING-MEN—VERSE
See: Just So Stories, s. v. The Elephant's Child

ILLUSION, THE HILL OF—DIALOGUE
See: Under the Deodars, etc.

IMPERIAL RESCRIPT, AN—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

IMPRESSIONISTS, THE—SHORT STORY
See: Stalky & Co.

IMRAY, THE RETURN OF—SHORT STORY
See: Life's Handicap

IN AMBUSH—SHORT STORY
See: Stalky & Co.

IN BLACK AND WHITE
See: Soldiers Three

INCARNATION OF KRISHNA MULVANEY, THE—SHORT STORY
See: Life's Handicap. The same story reprinted in Soldier Stories, q. v.

INDIA, CHRISTMAS IN—VERSE
See: Departmental Ditties, etc.

IN ERROR—SHORT STORY
See: Plain Tales from the Hills

INFANTRY OF THE LINE, MOUNTED—VERSE
See: Five Nations, The, s. v. M. I. The same verse reprinted in Collected Verse, q. v.

IN FLOOD TIME—SHORT STORY
See: Soldiers Three, etc.

IN LOWESTOFT A BOAT WAS LAID—VERSE
See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

IN PARTIBUS—VERSE
See: Abaft the Funnel

IN SEONEE—VERSE
This I saw when the rites were done
See: Naulahka, The. Heading for Chapter XII

IN SHADOWLAND—VERSE
We meet in an evil land
See: Naulahka, The. Heading for Chapter IX

IN SPRING TIME—VERSE
See: Departmental Ditties, etc.

INSTRUCTOR, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

INTERLUDE, AN UNSAVORY—SHORT STORY
See: Stalky & Co.

IN THE DAYTIME, WHEN SHE MOVED ABOUT ME—VERSE
Confessions
See: Plain Tales from the Hills, s. v. The Bronckhorst Divorce Case. The same verse reprinted in Songs From Books, q. v.

IN THE HOUSE OF SUDDHOO—SHORT STORY
See: Plain Tales from the Hills

IN THE MATTER OF A PRIVATE—SHORT STORY
See: Soldiers Three, etc.

IN THE NEOLITHIC AGE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

IN THE PRESENCE—SHORT STORY
See: Diversity of Creatures, A

IN THE PRIDE OF HIS YOUTH—SHORT STORY
See: Plain Tales from the Hills

IN THE RUKH—SHORT STORY
See: Many Inventions

IN THE SAME BOAT—SHORT STORY
See: Diversity of Creatures, A

IN THE STATE OF KOT-KUMHARSEN, WHERE THE WILD DACOITS ABOUND—VERSE
Song from Libretto of Naulahka
See: Naulahka, The. Heading for Chapter VI

ISWARA, THE CRYSTALS OF—VERSE
"Because I sought it far from men"
See: Naulahka, The. Heading for Chapter XIV

ISLANDERS, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse q. v.

"IRENIUS," FROM LYDEN'S—DIALOGUE
See: Traffics and Discoveries

IRISH GUARDS, THE—VERSE
See: Years Between, The

IT!—SHORT STORY
See: Abaft the Funnel

IT WAS NOT IN THE OPEN FIGHT—VERSE
Beoni Bar
See: Plain Tales from the Hills, s. v. The Rout of the White Hussars. The same verse reprinted in Songs From Books, q. v.

I'VE NEVER SAILED THE AMAZON—VERSE
See: Just So Stories, s. v. The Beginning of the Armadillos

I WILL REMEMBER WHAT I WAS, I AM SICK OF ROPE AND CHAIN—VERSE
See: Jungle Book, The First, s. v. Toomai of the Elephants

J

JACKET, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

JAKKO HILL, A BALLADE OF—VERSE
See: Departmental Ditties, etc.

JESTER, THE—VERSE
See: Songs From Books

JEWS IN SHUSHAN—SHORT STORY
See: Life's Handicap

JOBSON'S AMEN—VERSE
See: Diversity of Creatures, A

JOCK GILLESPIE, THE FALL OF—VERSE
See: Departmental Ditties, etc.

JORDAN, THE SWELLING OF—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

"JOSS," THE MEANING OF—ARTICLE
See: Sea Warfare

JOUBERT, GENERAL—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

JOYOUS VENTURE, THE KNIGHTS OF THE—SHORT STORY
See: Puck of Pook's Hill

JUBAL AND TUBAL CAIN—VERSE
See: Songs From Books

JUDGMENT OF DUNGARA, THE—SHORT STORY
See: Soldiers Three, etc.

JUDSON AND THE EMPIRE—SHORT STORY
See: Many Inventions

JUGGLER'S SONG, THE—VERSE
See: Songs From Books

JUNE, IN—VERSE
See: Departmental Ditties, etc., s. v. Two Months

JUNGLE BOOK, THE FIRST—SHORT STORIES AND VERSE

Contents

Mowgli's Brothers
Hunting Song of the Seeonee Pack (*Verse*)
Kaa's Hunting
Road Song of the Bandar Log (*Verse*)
Tiger! Tiger!
Mowgli's Song (*Verse*)
The White Seal
Lukannon (*Verse*)
At the Hole Where He Went In (*Verse*)
"Rikki-tikki-tavi"
Darzee's Chaunt (*Verse*)
Toomai of the Elephants
Shiv and the Grasshopper (*Verse*)
Her Majesty's Servants
Parade Song of the Camp Animals (*Verse*)

JUNGLE BOOK, THE SECOND—SHORT STORIES AND VERSE

Contents

How Fear Came
The Law of the Jungle (*Verse*)
The Miracle of Purun Bhagat
A Song of Kabir (*Verse*)
Letting in the Jungle
Mowgli's Song Against People (*Verse*)
The Undertakers
A Ripple-song (*Verse*)
The King's Ankus
The Song of the Little Hunter (*Verse*)
Quiquern
"Angutivun Tina" (*Verse*)
Red Dog
Chil's Song (*Verse*)
The Spring Running
The Outsong (*Verse*)

JUNGLE, LETTING IN THE—SHORT STORY
See: Jungle Book, The Second

JUNGLE, THE LAW OF THE—VERSE
See: Jungle Book, The Second

JUSTICE—VERSE
See: Years Between, The

JUSTICE, THE TREE OF—SHORT STORY
See: Rewards and Fairies

JUST SO SONG BOOK, THE
Being the songs from Just So Stories set to music by Edward German
For Contents See: Just So Stories

JUST SO STORIES—FOR CHILDREN—STORIES AND VERSE

Contents

How the Whale Got His Throat
When the Cabin Port-holes Are Dark and Green (*Verse*)
How the Camel Got His Hump
The Camel's Hump Is an Ugly Lump (*Verse*)
How the Rhinoceros Got His Skin
This Uninhabited Island (*Verse*)
How the Leopard Got His Spots
I Am the Most Wise Baviaan Saying in Most Wise Tones (*Verse*)
The Elephant's Child
I Keep Six Honest Serving Men (*Verse*)

The Sing-Song of Old Man Kangaroo
This Is the Mouth-filling Song (*Verse*)
The Beginning of the Armadillos
Roll Down to Rio (*Verse*)
How the First Letter Was written
There Runs a Road by Merrow Down (*Verse*)
How the Alphabet Was Made
Of All the Tribes of Tegumai (*Verse*)
The Crab That Played with the Sea
China-going P and O's (*Verse*)
The Cat That Walked by Himself
Pussy Can Sit by the Fire and Sing (*Verse*)
The Butterfly That Stamped
There Was Never a Queen Like Balkis (*Verse*)

JUTLAND, DESTROYERS AT—ARTICLE
See: Sea Warfare

K

KAA'S HUNTING—SHORT STORY
See: Jungle Book, The First

KABIR, A SONG OF—VERSE
See: Jungle Book, The Second

KABUL RIVER, FORD O'—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

KAMAKURA, BUDDHA AT—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

KANGAROO, THE SING-SONG OF OLD MAN—SHORT STORY
See: Just So Stories

KARROO, BRIDGE-GUARD IN THE —VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

KASPAR'S SONG IN "VARDA"—VERSE
See: Traffics and Discoveries. The same verse reprinted in Songs From Books under the title "Butterflies," q. v.

KEDAR, THE TENTS OF—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

KIDNAPPED—SHORT STORY
See: Plain Tales from the Hills

KIM—NOVEL
Illustrated by John Lockwood Kipling

KING ANTHONY—VERSE
Now we are come to our Kingdom
See: Naulahka, The. Heading for Chapter XVIII. The same verse reprinted in Songs From Books under the title "The Kingdom," q. v.

KING HENRY VII AND THE SHIPWRIGHTS—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

KING'S ANKUS, THE—SHORT STORY
See: Jungle Book, The Second

KING'S JEST, THE BALLAD OF THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

KING'S MERCY, THE BALLAD OF THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

KING'S TASK, THE—VERSE
See: Traffics and Discoveries. The same verse reprinted in Songs From Books, q. v.

KING, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

KIPLING, JOHN LOCKWOOD, C.I.E.
Father of Rudyard Kipling. Executed the decorations for the Second Jungle Book and the illustrations for Kim. Died in England, January 29, 1911.

KIPLING, RUDYARD, BIOGRAPHICAL SKETCH OF—BY CHARLES ELLIOT NORTON

See: Plain Tales from the Hills. Reprinted in Kipling Stories and Poems Every Child Should Know

KIPLING STORIES AND POEMS EVERY CHILD SHOULD KNOW. EDITED BY MARY E. BURT AND W. T. CHAPIN, PH.D.

Contents

PART 1

Roll Down to Rio (*Verse*)
I Keep Six Honest Serving Men (*Verse*)
A Chapter of Picture Pages from the story of "Mowgli's Brothers"
A Selection from "Mowgli's Brothers"
Mowgli Among the Monkeys
(Selection from "Kaa's Hunting")

PART 2

The Elephant's Child
The Overland Mail
The Legend of Evil
The Song that Toomai's Mother Sang to the Baby (*Verse*)
How the Camel Got His Hump

PART 3

The Cat That Walked by Himself
Pussy and Binkie (*Verse*)
The Beginning of the Armadillos
The Story of Ung (*Verse*)
The Song of the Banjo (*Verse*)
The Liner She's a Lady (*Verse*)
The Ballad of the Clampherdown (*Verse*)
Fifty North and Forty West (*Verse*)

PART 4

True Royalty (*Verse*)
How the Rhinoceros Got His Skin
There Runs a Road by Merrow Down (*Verse*)
Baa Baa Black Sheep (*Verse*)
Wee Willie Winkie
The Dove of Dacca (*Verse*)
The Smoke upon Your Altar Dies (*Verse*)
Recessional
L'Envoi ("The Seven Seas")

PART 5

The Sing-Song of Old Man Kangaroo (*Verse*)
Fuzzy-Wuzzy (*Verse*)
The English Flag (*Verse*)
The King (*Verse*)
To the Unknown Goddess (*Verse*)
The Galley Slave (*Verse*)
The Ship That Found Herself

PART 6

A Trip Across a Continent ("Captains Courageous")
The Children of the Zodiac
The Bridge-Builders
The Miracles (*Verse*)
Our Lady of the Snows (*Verse*)
The White Man's Burden (*Verse*)
The Song of the Women (*Verse*)

KITCHENER'S SCHOOL—VERSE

(A translation of the song that was made by a Mohammedan schoolmaster of Bengal Infantry.)

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

KNIFE AND THE NAKED CHALK, THE—SHORT STORY

See: Rewards and Fairies

KNIGHTHOOD, THE NEW—VERSE

See: Actions and Reactions

KNIGHTS OF THE JOYOUS VENTURE, THE—SHORT STORY

See: Puck of Pook's Hill

KOPJES, TWO—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

KRISHNA MULVANEY, THE INCARNATION OF—SHORT STORY

See: Life's Handicap. The same story reprinted in Soldier Stories, q. v.

L

LADIES, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

LADY OF THE SNOWS, OUR—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

LAMENT OF THE BORDER CATTLE THIEF, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

LAMP, SLAVES OF THE—PARTS I AND II
See: Stalky & Co.

LAMP, THE RED—SHORT STORY
See: Abaft the Funnel

LAND, THE—VERSE
See: Diversity of Creatures, A

LANG MEN O' LARUT, THE—SHORT STORY
See: Life's Handicap

LANGURS, THE DIRGE OF THE—VERSE
"The night we felt the earth would move"
See: Jungle Book, The Second, s. v. The Miracle of Purun Bhagat

LA NUIT BLANCHE—VERSE
See: Departmental Ditties, etc.

LAST CHANTEY, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

LAST DEPARTMENT, THE—VERSE
See: Departmental Ditties, etc.

LAST OF THE STORIES, THE—SHORT STORY
See: Abaft the Funnel

LAST RHYME OF TRUE THOMAS, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

LAST SUTTEE, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

LAST TERM, THE—SHORT STORY
See: Stalky & Co.

LAVELLE, THE LIFE OF XAVIER—SHORT STORY
See: Actions and Reactions. s. v. With the Night Mail

"LAWFUL OCCASIONS, THEIR"—PARTS I AND II—SHORT STORIES
See: Traffics and Discoveries

LAW OF THE JUNGLE, THE—VERSE
See: Jungle Book, The Second

LAW, THE TREASURE AND THE—SHORT STORY
See: Puck of Pook's Hill

LAW WHEREBY MY LADY MOVES, THE—VERSE
See: Naulahka, The. Heading for Chap. XXI. The same verse reprinted in Songs From Books under the title "My Lady's Law," q. v.

LEAROYD'S STORY, PRIVATE—SHORT STORY
See: Soldiers Three, etc.

LEGEND OF EVIL, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

LEGEND OF THE FOREIGN OFFICE, A—VERSE
See: Departmental Ditties, etc.

L'ENVOI—VERSE
"There's a whisper down the field where the year has shot her yield"
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, s. v. The Long Trail

L'ENVOI—VERSE
"My new-cut ashlar takes the light"
See: Life's Handicap

L'ENVOI—VERSE
"When Earth's last picture is painted and the tubes are twisted and dried"
See: Seven Seas, The

L'ENVOI—VERSE
"What is the moral? Who rides may read"
See: Soldiers Three, etc.

L'Envoi—Verse

"And they were stronger hands than mine"

See: Soldiers Three. The same verse reprinted under the title "Dedication, A" in Songs From Books

Leopard, How the—Got His Spots—Short Story

See: Just So Stories

Lesson, The—Verse

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

Letters of Marque

See: From Sea to Sea

Letters on Leave

To Lieutenant John McHail from Rudyard Kipling

See: Abaft the Funnel

Letting in the Jungle—Short Story

See: Jungle Book, The Second

Let Us Now Praise Famous Men—Verse

See: Stalky & Co. Dedication. The same verse reprinted in Songs From Books, q. v.

Libretto of Naulahka, Songs From the

See: Naulahka, The, at the beginning of Chapters V, VI, VIII, and XX.

Lichtenberg—Verse

(N. S. W. Contingent)

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

Life in Trenches on the Mountain side—Article

See: France at War

Lie, The Track of a—Short Story

See: Under the Deodars, etc.

Lieutenant Golightly, The Arrest of—Short Story

See: Plain Tales from the Hills

Life's Handicap—Short Stories

Contents

The Lang Men o' Larut
Reingelder and the German Flag
The Wandering Jew
Through the Fire
The Finances of the Gods
The Amir's Homily
Jews in Shushan
The Limitations of Pambé Serang
Little Tobrah
Bubbling Well Road
The City of Dreadful Night
Georgie Porgie
Naboth
The Dream of Duncan Parrenness
The Incarnation of Krishna Mulvaney
The Courting of Dinah Shadd
On Greenhow Hill
The Man Who Was
The Head of the District
Without Benefit of Clergy
At the End of the Passage
The Mutiny of the Mavericks
The Mark of the Beast
The Return of Imray
American Song
Nangay Doola
Bertran and Bimi
Moti Guj—Mutineer
L'Envoi (*Verse*)

Light That Failed, The—Novel

As originally conceived by the author with the dedication poem: "Mother o' Mine"

Likes o' Us, The—Short Story

See: Abaft the Funnel

Limitations of Pambé Serang, The—Short Story

See: Life's Handicap

"Liner She's a Lady," The—Verse

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

Lispeth—Short Story

See: Plain Tales from the Hills

Litany, The Lovers'—Verse

See: Departmental Ditties, etc.

Litany, The Wet—Verse

See: Traffics and Discoveries

LITTLE BLIND FISH, THOU ART MARVELLOUS WISE—VERSE
The Charm of the Lisara
See: Plain Tales from the Hills, s. v. The Lisara of Pooree

LITTLE FOXES—SHORT STORY
See: Actions and Reactions

LITTLE HUNTER, THE SONG OF THE—VERSE
See: Jungle Book, The Second

LITTLE MORE BEEF, A—SHORT STORY
See: Abaft the Funnel

LITTLE PREP, A—SHORT STORY
See: Stalky & Co.

LITTLE TOBRAH—SHORT STORY
See: Life's Handicap

LONDON, THE DECLARATION OF—VERSE
See: Years Between, The

LONG TRAIL, THE—VERSE
See: Collected Verse. Originally printed in Departmental Ditties, etc., s. v. L'Envoi

LOOKING-GLASS, THE—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

LOOK, YOU HAVE CAST OUT LOVE!—VERSE
The Convert
See: Plain Tales from the Hills, s. v. Lispeth. The same verse reprinted in Songs From Books, q. v.

LOOT—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

LORD ROBERTS—VERSE
See: Years Between, The

LOST LEGION, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

LOST LEGION, THE—SHORT STORY
See: Many Inventions

"LOVE O' WOMEN"—SHORT STORY
See: Many Inventions

LOVE SONG OF HAR DYAL, THE—VERSE
See: Songs From Books. The same verse reprinted in the story "Beyond the Pale" in "Plain Tales From the Hills"

LOVERS' LITANY, THE—VERSE
See: Departmental Ditties, etc.

LUKANNON—VERSE
See: Jungle Book, The First

LULLABY, A ST. HELENA—VERSE
See: Rewards and Fairies

LUNGTUNGPEN, THE TAKING OF —SHORT STORY
See: Plain Tales from the Hills. The same story reprinted in Soldier Stories, q. v.

LYDEN'S "IRENIUS," FROM—DIALOGUE
See: Traffics and Discoveries

M

MACDONOUGH'S SONG—VERSE
See: Diversity of Creatures, A

MADNESS OF PRIVATE ORTHERIS, THE—SHORT STORY
See: Plain Tales from the Hills. The same story reprinted in Soldier Stories, q. v.

MADRAS—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

MAIL, THE OVERLAND—VERSE
See: Departmental Ditties, etc.

MAIN GUARD, WITH THE—SHORT STORY
See: Soldiers Three, etc. The same story reprinted in Soldier Stories, q. v.

MALTESE CAT, THE—SHORT STORY

See: Day's Work The

MAMMA, POOR DEAR—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

MANDALAY—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

MAN GOES TO MAN! CRY THE CHALLENGE THROUGH THE JUNGLE!

See: Jungle Book, The Second, s. v. The Spring Running

MANILA, A SMOKE OF—SHORT STORIES

See: Abaft the Funnel

MAN WHO COULD WRITE, THE —VERSE

See: Departmental Ditties, etc.

MAN WHO WAS, THE—SHORT STORY

See: Life's Handicap. The same story reprinted in Soldier Stories, q. v.

MAN WHO WOULD BE KING, THE SHORT STORY

See: Under the Deodars, etc.

MANY INVENTIONS—SHORT STORIES AND VERSE

Contents

To the True Romance (*Verse*)
The Disturber of Traffic
A Conference of the Powers
My Lord the Elephant
One View of the Question
"The Finest Story in the World"
His Private Honour
And if Ye Doubt the Tale I Tell (*Verse*)
A Matter of Fact
The Lost Legion
In the Rukh
The Only Son (*Verse*)
"Brugglesmith"
"Love o' Women"
The Record of Badalia Herodsfoot
Judson and the Empire
The Children of the Zodiac
Envoy

MARE'S NEST, THE—VERSE

See: Departmental Ditties, etc.

MARINES, THE HORSE—SHORT STORY

See: Diversity of Creatures, A

MARKLAKE WITCHES SHORT STORY

See: Rewards and Fairies

MARK OF THE BEAST, THE—SHORT STORY

See: Life's Handicap

MARK TWAIN

See: American Notes

MARRIED MAN, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

MARY GLOSTER, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"MARY, PITY WOMEN"—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MARY POSTGATE—SHORT STORY

See: Diversity of Creatures, A

MARY'S SON—VERSE

See: Years Between, The

MASJID-AL-AQSA OF SAYYID AHMED (WAHBI), FROM THE—VERSE

See: Traffics and Discoveries

MASQUE OF PLENTY, THE—VERSE

See: Departmental Ditties, etc.

MATTER OF FACT, A—SHORT STORY

See: Many Inventions

MAVERICKS, THE MEETING OF THE —SHORT STORY

See: Life's Handicap

MAXIMS OF HAFIZ, CERTAIN—VERSE
See: Departmental Ditties, etc.

MCANDREW'S HYMN—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MELBOURNE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MENAGERIE ABOARD, A—SHORT STORY
See: Abaft the Funnel

MEN'S SIDE, SONG OF THE—VERSE
See: Rewards and Fairies

"MEN THAT FOUGHT AT MINDEN, THE"—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MEN, THE MINDS OF—ARTICLE
See: Sea Warfare

MERCHANTMEN, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MESOPOTAMIA—VERSE
See: Years Between, The

MILL DAM, BELOW THE—SHORT STORY
See: Traffics and Discoveries

M. I. (MOUNTED INFANTRY OF THE LINE)—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

"MINDEN, THE MEN THAT FOUGHT AT"—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MINEPIT SHAW, THE BALLAD OF—VERSE
See: Rewards and Fairies

MIRACLE OF PURUN BHAGAT, THE—SHORT STORY
See: Jungle Book, The Second

MIRACLES, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MIRTH, THE LEGEND OF—VERSE
See: Diversity of Creatures A

MISS YOUGHAL'S SAIS—SHORT STORY
See: Plain Tales from the Hills

MITHRAS, A SONG TO—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

MONTREAL, QUEBEC AND—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

MOON OF OTHER DAYS, THE—VERSE
See: Departmental Ditties, etc.

MORAL REFORMERS, THE—SHORT STORY
See: Stalky & Co.

MORROWBIE JUKES, THE STRANGE RIDE OF—SHORT STORY
See: Under the Deodars, etc.

MOTHER HIVE, THE—SHORT STORY
See: Actions and Reactions

MOTHER-LODGE, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MOTHER O' MINE—VERSE
See: Light That Failed, The. The same verse reprinted in Songs From Books, q. v.

MOTI GUJ—MUTINEER—SHORT STORY
See: Life's Handicap

MOUNTED INFANTRY OF THE LINE—VERSE
See: Five Nations, The, s. v. M. I The same verse reprinted in Collected Verse, q. v.

MOWGLI'S BROTHERS—SHORT STORY
See: Jungle Book, The First

MOWGLI'S SONG—VERSE
See: Jungle Book, The Second

MOWGLI'S SONG AGAINST PEOPLE—VERSE
See: Jungle Book, The Second

MRS. BATHURST—SHORT STORY
See: Traffic and Discoveries

MUHAMMAD DIN, THE STORY OF—SHORT STORY
See: Plain Tales from the Hills

MULHOLLAND'S CONTRACT—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

MUNICIPAL—VERSE
See: Departmental Ditties, etc.

MUSKETEERS, THE THREE—SHORT STORY
See: Plain Tales from the Hills

MUTINY OF THE MAVERICKS, THE—SHORT STORY
See: Life's Handicap

MY BOY BACK—VERSE
See: Years Between, The

MY GIRL SHE GIVE ME THE GO ONST—VERSE
See: Life's Handicap and Soldier Stories, s. v. The Courting of Dinah Shadd

MY GREAT AND ONLY—SHORT STORY
See: Abaft the Funnel

MY LADY'S LAW—VERSE
See: Songs From Books. The same verse reprinted in Naulahka, The, q. v.

MY LORD THE ELEPHANT—SHORT STORY
See: Many Inventions

MY NEW-CUT ASHLAR TAKES THE LIGHT—VERSE
See: Life's Handicap, s. v. L'Envoi The same verse reprinted in Songs From Books, q. v.

MY OWN TRUE GHOST STORY—SHORT STORY
See: Under the Deodars, etc.

MY RIVAL—VERSE
See: Departmental Ditties, etc.

"MY SON'S WIFE"—SHORT STORY
See: Diversity of Creatures, A

MY SUNDAY AT HOME—SHORT STORY
See: Day's Work, The

N

NABOTH—SHORT STORY
See: Life's Handicap

NAKED CHALK, THE KNIFE AND THE—SHORT STORY
See: Rewards and Fairies

NAMGAY DOOLA—SHORT STORY
See: Life's Handicap

NATION'S SPIRIT AND A NEW INHERITANCE, THE—ARTICLE
See: France at War

NATIVE BORN, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

NATIVITY, A—VERSE
See: Years Between, The

NATURAL THEOLOGY—VERSE

See: Years Between, The

NAULAHKA, THE: A STORY OF WEST AND EAST

Written in collaboration with Wolcott Balestier

RHYMED CHAPTER HEADINGS

Ch. I—There Was a Strife 'Twixt Man and Maid
Ch. II—Beware the Man Who's Crossed in Love
Ch. IV—Your Patience, Sirs, the Devil Took Me Up
Ch. V—Now It Is Not Good For The Christian's Health to Hustle The Aryan Brown
Ch. VI—In the State of Kot-Kumharsen, Where the Wild Dacoits Abound
Ch. VII—There Is Pleasure In the Wet, Wet Clay
Ch. VIII—When a Lover Hies Abroad
Ch. IX—We Meet in An Evil Land
Ch. X—Ye Know the Hundred Danger Time When Gay with Paint and Flowers
Ch. XII—This I Saw when the Rites Were Done
Ch. XIII—Beat Off in Our Last Fight Were We?
Ch. XIV—Because I Sought It Far from Men
Ch. XVII—Strangers Drawn from the Ends of the Earth, Jeweiled and Plumed Were We
Ch. XVIII—Now We Are Come to Our Kingdom
Ch. XIX—We Pe the Gods of the East
Ch. XX—Our Little Maid That Hath No Breasts
Ch. XXI—The Law Whereby My Lady Moves

NECESSITARIAN, THE—VERSE

See: Traffics and Discoveries. The same verse reprinted in Songs From Books, q. v.

NEOLITHIC AGE, IN THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

NEUTRAL, THE—VERSE

See: Sea Warfare

NEW DISPENSATION, THE—PARTS I, II—SHORT STORY

See: Abaft the Funnel

NEW KNIGHTHOOD, THE—VERSE

See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

NIGHT HUNT, THE—ARTICLE

See: Sea Warfare

NIGHT MAIL, WITH THE—SHORT STORY

See: Actions and Reactions

NIGHT SONG IN THE JUNGLE—VERSE

"Now Rann, the Kite, brings home the night"

See: Jungle Book, The First, s. v. Mowgli's Brothers

NORTON, CHARLES ELIOT

Biographical Sketch of Rudyard Kipling

See: Plain Tales from the Hills. Reprinted in Kipling Stories and Poems Every Child Should Know

NOT IN THE THICK OF THE FIGHT—VERSE

See: Sea Warfare

NOW IT IS NOT GOOD FOR THE CHRISTIAN'S HEALTH TO HUSTLE THE ARYAN BROWN—VERSE

Solo from Libretto of Naulahka

See: Naulahka, The. Heading for Chapter V. The same verse reprinted in Songs From Books, q. v.

NOW RANN, THE KITE, BRINGS HOME THE NIGHT—VERSES

See: Jungle Book, The First, s. v. Mowgli's Brothers

NOW WE ARE COME TO OUR KINGDOM—VERSE

King Anthony

See: Naulahka, The. Heading for Chapter XVIII

NUIT BLANCHE, LA—VERSE

See: Departmental Ditties, etc.

NURSING SISTER, THE—VERSE

See: Songs From Books. The same verse reprinted in Naulahka. The under the title "Queen's Song From Libretto of Naulahka," q. v.

O

OF ALL THE TRIBE OF TEGUMAI —VERSE

See: Just So Stories, s. v. How the Alphabet Was Made

OF THOSE CALLED—SHORT STORY

See: Soldiers Three, etc.

OH! HUSH THEE, MY BABY, THE NIGHT IS BEHIND US—VERSE

Seal Lullaby

See: Jungle Book, The First, s. v. The White Seal

OLDEST SONG, THE—VERSE

See: Years Between, The

OLD GUARD, SONG OF THE—VERSE

See: Traffics and Discoveries

OLD ISSUE, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v

OLD MEN, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

OLD MEN AT PEVENSEY—SHORT STORY

See: Puck of Pook's Hill

OLD MOTHER LAIDINWOOL—VERSE

See: Songs From Books

OLD SONG, AN—VERSE

See: Departmental Ditties, etc.

OMAHA (NEBRASKA)

See: American Notes

OMAR KAL'VIN, THE RUBAIYAT OF—VERSE

See: Departmental Ditties, etc.

ONE MOMENT PAST OUR BODIES CAST—VERSE

See: Jungle Book, The Second, s. v. Letting in the Jungle

ONE VICEROY RESIGNS—VERSE

See: Departmental Ditties, etc.

ONE VIEW OF THE QUESTION—SHORT STORY

See: Many Inventions

ONLY A SUBALTERN—SHORT STORY

See: Under the Deodars, etc.

ONLY SON, THE—VERSE

The Only Son lay down again and dreamed that he dreamed a dream

See: Many Inventions, s. v. In The Rukh. The same verse reprinted in Songs From Books, q. v.

ON THE CITY WALL—SHORT STORY

See: Soldiers Three, etc.

ON THE GREAT WALL—SHORT STORY

See: Puck of Pook's Hill

ON THE STRENGTH OF A LIKENESS —SHORT STORY

See: Plain Tales from the Hills

.007—SHORT STORY

See: Day's Work, The

OONTS!—VERSE

(Northern India Transport Train)

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

OP. 3—VERSE

There is pleasure in the wet, wet clay

See: Naulahka, The. Heading for Chapter VII

OP. 15—VERSE

"Give the man who is not made"

See: Kim, beginning of Chapter XI

ORTHERIS, THE MADNESS OF PRIVATE—SHORT STORY

See: Plain Tales from the Hills. The same story reprinted in Soldier Stories, q. v.

OTHER MAN, THE—SHORT STORY

See: Plain Tales from the Hills

OTIS YEERE, THE EDUCATION OF —PARTS I AND II—SHORT STORY
See: Under the Deodars, etc.

"OUR FATHERS ALSO"—VERSE
See: Traffics and Discoveries. The same verse reprinted in Songs From Books, q. v.

"OUR FATHERS OF OLD"—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

OUR LADY OF THE SNOWS—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

OUR LITTLE MAID THAT HATH NO BREASTS—VERSE
Queen's Song from Libretto of Naulahka
See: Naulahka, The. Heading for Chapter XX

OUTLAWS, THE—VERSE
See: Years Between, The

OUTSONG, THE—VERSE
See: Jungle Book, The Second

OVERLAND MAIL, THE—VERSE
See: Departmental Ditties, etc.

OVER THE EDGE OF THE PURPLE DOWN—VERSE
See: Day's Work, The, s. v. The Brushwood Boy

P

PAGETT, M. P.—VERSE
See: Departmental Ditties, etc.

PALACE, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

PALE, BEYOND THE—SHORT STORY
See: Plain Tales from the Hills

PALMS, THE—VERSE
And if ye doubt the tale I tell
See: Many Inventions, s. v. A Matter of Fact

PAMBE SERANG, THE LIMITATIONS OF—SHORT STORY
See: Life's Handicap

PARADE-SONG OF THE CAMP ANIMALS—VERSE
See: Jungle Book, The First

PARTIBUS, IN—VERSE
See: Abaft the Funnel

PARTING OF THE COLUMNS, THE —VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

PARTY, THE WIDOW'S—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

PATROLS, I AND II—ARTICLE
See: Fringes of the Fleet, The. The same story reprinted in Sea Warfare, q. v.

PEACE OF DIVES, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

PEOPLE GREAT, THE COMMON TASK OF A —ARTICLE
See: France at War

PEOPLE, THE SPIRIT OF—ARTICLE
See: France at War

PEVENSEY, OLD MEN AT—SHORT STORY
See: Puck of Pook's Hill

PHANTOM 'RICKSHAW, THE—SHORT STORY
See: Under the Deodars, etc.

PHARAOH AND THE SERGEANT—VERSE
See: Five Nations, The. The same verse reprinted in Collected verse, q. v.

PHILADELPHIA—VERSE

See: Rewards and Fairies

PICT SONG, A—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

PIET—VERSE

(Regular of the Line)

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

PIG—SHORT STORY

See: Plain Tales from the Hills

PILGRIM'S WAY, A—VERSE

See: Years Between, The

PINK DOMINOES—VERSE

See: Departmental Ditties, etc.

PIT'S MOUTH, AT THE—SHORT STORY

See: Under the Deodars, etc.

PIT THAT THEY DIGGED, THE—SHORT STORY

See: Under the Deodars, etc.

PLAIN TALES FROM THE HILLS—SHORT STORIES

(Twenty-eight of these appeared in the *Civil and Military Gazette*)

Contents

Biographical Sketch, by Charles Eliot Norton, of Rudyard Kipling
Lispeth
Three and—an Extra
And Some Are Sulky, and Some Will Plunge (*Verse*)
Thrown Away
Miss Youghal's Sais
"Yoked with an Unbeliever"
False Dawn
The Rescue of Pluffles
Cupid's Arrows
Haunted Subalterns
The Three Musketeers
His Chance in Life
Watches of the Night
The Other Man
Consequences
The Conversion of Aurelian McGoggin
The Taking of Lungtungpen
Bitters Neat
A Germ-Destroyer
Kidnapped
The Arrest of Lieutenant Golightly
In the House of Suddhoo
His Wedded Wife
The Broken-link Handicap
Beyond the Pale
In Error
A Bank Fraud
Tod's Amendment
The Daughter of the Regiment
In the Pride of His Youth
Pig
It Was Not In the Open Fight (*Verse*)
The Rout of the White Hussars
The Bronckhorst Divorce-Case
And the Years Went on as the Years Must Do (*Verse*)
Venus Anno Domini
Little Blind Fish, Thou Art Marvellous Wise (*Verse*)
The Bisara of Pooree
A Friend's Friend
The Gate of the Hundred Sorrows
The Madness of Private Ortheris
The Story of Muhammad Din
On the Strength of a Likeness
Wressley of the Foreign Office
By Word of Mouth
To Be Filed for Reference

PLEA OF THE SIMLA DANCERS, THE—VERSE

See: Departmental Ditties, etc.

PLENTY, THE MASQUE OF—VERSE

See: Departmental Ditties, etc.

PLUFFLES, THE RESCUE OF—SHORT STORY

See: Plain Tales from the Hills

POOR DEAR MAMMA—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

POOREE, THE BISARA OF—SHORT STORY

See: Plain Tales from the Hills

"POOR HONEST MEN"—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

PORTLAND (OREGON)

See: American Notes

POSEIDON'S LAW—VERSE

See: Traffics and Discoveries. The same verse reprinted in Songs From Books, q. v.

POSSIBILITIES—VERSE
See: Departmental Ditties, etc.

POST THAT FITTED, THE—VERSE
See: Departmental Ditties, etc.

POWER OF THE DOG, THE—VERSE
See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

POWERS, A CONFERENCE OF THE—SHORT STORY
See: Many Inventions

PRAIRIE, THE—VERSE
See: Songs From Books

PRAYER OF MIRIAM COHEN, THE—VERSE
See: Songs From Books. The same verse reprinted in the story "Disturber of Traffic, The," in Many Inventions, q. v.

PRELUDE—VERSE
"I have eaten your bread and salt"
See: Departmental Ditties, etc.

PRESS, THE—VERSE
See: Diversity of Creatures, A

PRIDE OF HIS YOUTH, IN THE—SHORT STORY
See: Plain Tales from the Hills

"PRIEST IN SPITE OF HIMSELF, A"—SHORT STORY
See: Rewards and Fairies

PRIVATE ACCOUNT, THE—SHORT STORY
See: Eyes of Asia, The

PRIVATE COPPER, THE COMPREHENSION OF—SHORT STORY
See: Traffics and Discoveries

PRIVATE HONOUR, HIS—SHORT STORY
See: Many Inventions

PRIVATE LEAROYD'S STORY—SHORT STORY
See: Soldiers Three, etc.

PRIVATE ORTHERIS, THE MADNESS OF—SHORT STORY
See: Plain Tales from the Hills. The same story reprinted in Soldier Stories

PRO-CONSULS, THE—VERSE
See: Years Between, The

PRODIGAL SON, THE—VERSE
"Here come I to my own again"
See: Kim, beginning of Chapter V. The same verse reprinted in Songs From Books

PROPHETS AT HOME—VERSE
See: Songs From Books. The same verse reprinted in Puck of Pook's Hill, q. v.

PROPHETS HAVE HONOUR ALL OVER THE EARTH—VERSE
See: Puck of Pook's Hill, s. v. Hal o' the Draft

PUBLIC WASTE—VERSE
See: Departmental Ditties, etc.

PUCK OF POOK'S HILL—SHORT STORIES AND VERSE

Contents

Puck's Song (*Verse*)
Weland's Sword
A Tree Song (*Verse*)
Young Men at the Manor
Sir Richard's Song (*Verse*)
Harp Song of the Dane Women (*Verse*)
The Knights of the Joyous Venture
Thorkild's Song (*Verse*)
Old Men at Pevensey
The Runes on Weland's Sword (*Verse*)
A Centurion of the Thirtieth
A British-Roman Song (*Verse*)
On the Great Wall
A Song to Mithras (*Verse*)
The Winged Hats
A Pict Song (*Verse*)
Hal o' the Draft
A Smuggler's Song (*Verse*)
The Bee Boy's Song (*Verse*)
"Dymchurch Flit"
A Three-Part Song (*Verse*)
Song of the Fifth River (*Verse*)
The Treasure and the Law
The Children's Song (*Verse*)

PUCK'S SONG—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

PURUN BHAGAT, THE MIRACLE OF—SHORT STORY
See: Jungle Book, The Second

PUSSY CAN SIT BY THE FIRE AND SING—VERSE
See: Just So Stories, s. v. The Cat That Walked by Himself

PUZZLER, THE—SHORT STORY
See: Actions and Reactions

PUZZLER, THE—VERSE
See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

Q

QUEBEC AND MONTREAL—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

QUEEN'S MEN, THE—VERSE
See: Songs From Books. The same verse reprinted in Rewards and Fairies under the title "Two Cousins, The," q. v.

QUEEN'S SONG FROM LIBRETTO OF NAULAHKA—VERSE
Our little maid that hath no breasts
See: Naulahka, The. Heading for Chapter XX. The same verse reprinted under the title "Nursing Sister, The," in Songs From Books, q. v.

QUESTION, THE—VERSE
See: Years Between, The

QUIQUERN—SHORT STORY
See: Jungle Book, The Second

R

RABBI'S SONG, THE—VERSE
See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

RAILWAY FOLK, AMONG THE—
See: From Sea to Sea

RANGOON—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

RAVAGES AND REPAIRS—ARTICLE
See: Sea Warfare

REBIRTH—VERSE
See: Diversity of Creatures, A

RECALL, THE—VERSE
See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

RECANTATION, A—VERSE
See: Years Between, The

RECESSIONAL—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

RECORD OF BADALIA HERODS-FOOT, THE—SHORT STORY
See: Many Inventions

RED DOG—SHORT STORY
See: Jungle Book, The Second

RED LAMP, THE—SHORT STORY
See: Abaft the Funnel

RED WAR-BOAT, SONG OF THE—VERSE
See: Rewards and Fairies

REFERENCE, TO BE FILED FOR—SHORT STORY
See: Plain Tales from the Hills

REFORMERS, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

REFORMERS, THE MORAL—SHORT STORY
See: Stalky & Co.

REGULUS—SHORT STORY
See: Diversity of Creatures, A

RELINGELDER AND THE GERMAN FLAG—SHORT STORY
See: Life's Handicap

RESCRIPT, AN IMPERIAL—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

RESCUE OF PLUFFLES, THE—SHORT STORY
See: Plain Tales from the Hills

RETIRED GENTLEMAN, A—SHORT STORY
See: Eyes of Asia, The

RETURN OF IMRAY, THE—SHORT STORY
See: Life's Handicap

RETURN OF THE CHILDREN, THE—VERSE
See: Traffics and Discoveries. The same verse reprinted in Songs From Books, q. v.

RETURN, THE—VERSE
(All Arms)
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

REWARDS AND FAIRIES—SHORT STORIES AND VERSE

Contents

A Charm (*Verse*)
Introduction
Cold Iron
Cold Iron (*Verse*)
The Two Cousins (*Verse*)
Gloriana
The Looking-Glass (*Verse*)
A Truthful Song—Parts I and II (*Verse*)
The Wrong Thing
King Henry VII and the Shipwrights (*Verse*)
The Way Through the Woods (*Verse*)
Marklake Witches
Brookland Road (*Verse*)
The Run of the Downs (*Verse*)
The Knife and the Naked Chalk
Song of the Men's Side (*Verse*)
Philadelphia (*Verse*)
Brother Square-toes
If—(*Verse*)
A St. Helena Lullaby (*Verse*)
"A Priest in Spite of Himself"
"Poor Honest Men" (*Verse*)
Eddi's Service (*Verse*)
The Conversion of St. Wilfred
Song of the Red War-Boat (*Verse*)
An Astrologer's Song (*Verse*)
A Doctor of Medicine
"Our Fathers of Old" (*Verse*)
The Thousandth Man (*Verse*)
Simple Simon
Frankie's Trade (*Verse*)
The Ballad of Minepit Shaw (*Verse*)
The Tree of Justice
A Carol (*Verse*)

RHINOCEROS, HOW THE—GOT HIS SKIN—SHORT STORY
See: Just So Stories

RHYME OF THE THREE CAPTAINS, THE—VERSE
(This ballad appears to refer to one of the exploits of the notorious Paul Jones, the American Pirate. It is founded on fact.)
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

RHYME OF THE THREE SEALERS, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

RHYME OF TRUE THOMAS, THE LAST—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"RIKKI-TIKKI-TAVI"—SHORT STORY
See: Jungle Book, The First

"RIMINI"—VERSE
See: Songs From Books

RIMMON—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

RIPPLE SONG, A—VERSE
See: Jungle Book, The Second

RIVAL, MY—VERSE
See: Departmental Ditties, etc.

ROAD-SONG OF THE BANDAR-LOG—VERSE
See: Jungle Book, The First

ROLL DOWN TO RIO—VERSE
See: Just So Stories, s. v. Beginning of the Armadillos

ROMANCE, TO THE TRUE—VERSE
See: Many Inventions. The same verse reprinted in Collected Verse and The Seven Seas, q. v.

ROMULUS AND REMUS—VERSE
See: Songs From Books

ROSES RED AND ROSES WHITE—VERSE
Blue Roses
See: The Light That Failed. Heading for Chapter VII

ROUTE-MARCHIN'—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

ROUT OF THE WHITE HUSSARS, THE—SHORT STORY
See: Plain Tales from the Hills

ROWERS, THE—VERSE
See: Years Between, The

RUKH, IN THE—SHORT STORY
See: Many Inventions

RUNES ON WELAND'S SWORD, THE—VERSE
See: Puck of Pook's Hill

RUNNERS, THE—VERSE
See: Traffics and Discoveries

RUNNING OF SHINDAND, THE—VERSE
There's a convict more in the Central Jail
See: Life's Handicap. s. v. The Head of the District

RUN OF THE DOWNS, THE—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

RUPAIYAT OF OMAR KAL'VIN, THE—VERSE
See: Departmental Ditties, etc.

RUSSIA TO THE PACIFISTS—VERSE
See: Years Between, The

S

ST. HELENA LULLABY, A—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

ST. WILFRED, THE CONVERSION OF—SHORT STORY
See: Rewards and Fairies

SACK OF THE GODS, THE—VERSE
Strangers drawn from the ends of the earth, jewelled and plumed were we
See: Naulahka, The. Heading for Chapter XVII. The same verse reprinted in Songs From Books, q. v.

SACRIFICE OF ER-HEB, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SAFE MAN, GRIFFITHS, THE—SHORT STORY
See: Abaft the Funnel

SAHIB'S WAR, A—SHORT STORY
See: Traffics and Discoveries

SALT LAKE CITY
See: American Notes

SAN FRANCISCO, IMPRESSIONS OF
See: American Notes

SAPPERS—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SAYYID AHMED (WABAHI), FROM THE MASJID-AL-AQSA OF—VERSE
See: Traffics and Discoveries

SCHOOL SONG, A—VERSE
See: Songs From Books. The same verse reprinted in Stalky & Co. as a Dedication, q. v.

SCINDIA TO DELHI, WITH—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SCREW-GUNS—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SEA AND THE HILLS, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SEAL LULLABY—VERSE
"Oh! hush thee, my baby, the night is behind us"
See: Jungle Book, The First, s. v. The White Seal

SEAL, THE WHITE—SHORT STORY
See: Jungle Book, The First

SEA OF MARMORA, BUSINESS IN THE—ARTICLE
See: Sea Warfare

SEATTLE (WASHINGTON)
See: American Notes

SEA WARFARE—ARTICLES AND VERSE
Contents
The Fringes of the Fleet
Tales of "The Trade"
Destroyers at Jutland

SEA-WIFE, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SECOND-RATE WOMAN, A—SHORT STORY
See: Under the Deodars, etc.

SECOND VOYAGE, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SEEONEE PACK, HUNTING-SONG OF THE—VERSE
See: Jungle Book, The First

SENDING OF DANA DA, THE—SHORT STORY
See: Soldiers Three, etc.

SEPTEMBER, IN—VERSE
See: Departmental Ditties, etc., s. v. Two Months

SERGEANT'S WEDDIN', THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"SERVANT WHEN HE REIGNETH, A"—VERSE
See: Songs From Books

SERVICE MAN—VERSE
See: Five Nations, The

SERVICE SONGS—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SESTINA OF THE TRAMP-ROYAL—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SETTLER, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SEVEN SEAS, THE—VERSE
Contents
Dedication to the City of Bombay
A Song of the English
The First Chantey
The Last Chantey
The Merchantmen
McAndrew's Hymn
The Miracles
The Native-Born
The King
The Rhyme of the Three Sealers
The Derelict
The Song of the Banjo
"The Liner She's a Lady"
Mulholland's Contract
Anchor Song
The Sea-Wife
Hymn Before Action
To the True Romance
The Flowers
The Last Rhyme of True Thomas
The Story of Ung
The Three-Decker
An American
The Mary Gloster
Sestina of the Tramp-Royal

BARRACK-ROOM BALLADS
"Back to the Army Again"
"Birds of Prey" March
"Soldier an' Sailor Too"
Sappers

That Day
"The Men That Fought at Minden"
Cholera Camp
The Ladies
Bill 'Awkins
The Mother-Lodge
"Follow Me 'Ome"
The Sergeant's Weddin'
The Jacket
The 'Eathen
The Shut-Eye Sentry
"Mary Pity Women!"
For to Admire
L'Envoi

SHADOW OF HIS HAND, THE—SHORT STORY
See: Abaft the Funnel

SHILLIN' A DAY—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SHIPS DESTROY US ABOVE, THE—VERSE
See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

SHIP THAT FOUND HERSELF, THE—SHORT STORY
See: Day's Work, The

SHIPWRIGHTS, KING HENRY VII AND THE—VERSE
See: Rewards and Fairies

SHIP AND THE GRASSHOPPER—VERSE
See: Jungle Book, The First

SHUSHAN, JEWS IN—SHORT STORY
See: Life's Handicap

SHUT-EYE SENTRY, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SIMLA DANCERS, THE PLEA OF THE—VERSE
See: Departmental Ditties, etc.

SINGAPORE—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

SING-SONG OF OLD MAN KANGAROO, THE—SHORT STORY
See: Just So Stories

SIMPLE SIMON—SHORT STORY
See: Rewards and Fairies

SIR RICHARD'S SONG—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

SLAVES OF THE LAMP. PARTS I AND II—SHORT STORY
See: Stalky & Co.

"SLEIPNER" LATE "THURINDA"—SHORT STORY
See: Abaft the Funnel

SMOKE OF MANILA, A—SHORT STORY
See: Abaft the Funnel

SMUGGLER'S SONG, A—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

"SNARLEYOW"—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

"SOLDIER AN' SAILOR TOO"—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SOLDIER, SOLDIER—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SOLDIERS THREE, THE "STORY OF THE GADSBYS," IN BLACK AND WHITE—SHORT STORIES AND DIALOGUES

Contents

The God from the Machine
Of Those Called
Private Learoyd's Story
The Big Drunk Draf'
The Wreck of the Visigoth
The Solid Muldoon
With the Main Guard
In the Matter of a Private
Black Jack

THE "STORY OF THE GADSBYS"

Poor Dear Mamma (*Dialogue*)
The World Without (*Dialogue*)
The Tents of Kedar (*Dialogue*)
With Any Amazement (*Dialogue*)
The Garden of Eden (*Dialogue*)
Fatima (*Dialogue*)
The Valley of the Shadow (*Dialogue*)
The Swelling of Jordan (*Dialogue*)
L'Envoi (*Verse*)

IN BLACK AND WHITE

Dray Wara Yow Dee
The Judgment of Dungara
At Howli Thana
Gemini
At Twenty-Two
In Flood Time
The Sending of Dana Da
On the City Wall

SOLDIER STORIES—SHORT STORIES

Contents

With the Main Guard
The Drums of the Fore and Aft
The Man Who Was
The Courting of Dinah Shadd
The Incarnation of Krishna Mulvaney
The Taking of Lungtungpen
The Madness of Private Ortheris

SOLID MULDOON, THE—SHORT STORY

See: Soldiers Three, etc.

SOLO FROM LIBRETTO OF NAULAHKA—VERSE

Now it is not good for the Christian's health to hustle the Aryan brown
See: Naulahka, The. Heading for Chapter V

SOMETHING I OWE TO THE SOIL THAT GREW—VERSE

See: Kim, beginning of Chapter VIII

SONG—VERSE

We be the Gods of the East
See: Naulahka, The. Heading for Chapter XIX

SONG AGAINST PEOPLE, MOWGLI'S—VERSE

See: Jungle Book, The Second

SONG AT COCK-CROW, A—VERSE

See: Years Between, The

SONG FROM LIBRETTO OF NAULAHKA—VERSE

In the State of Kot-Kumharsen, where the wild dacoits abound
See: Naulahka, The. Heading for Chapter VI

SONG IN STORM, A—VERSE

See: Years Between, The

SONG OF DIEGO VALDEZ, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SONG OF KABIR, A—VERSE

See: Jungle Book, The Second. The same verse reprinted in Songs From Books, q. v.

SONG OF THE BANJO, THE—VERSE

See: Diversity of Creatures, A

SONG OF SEVEN CITIES, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SONG OF THE CITIES THE—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

SONG OF THE DEAD, THE—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

SONG OF THE ENGLISH, A—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

SONG OF THE FIFTH RIVER—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

SONG OF THE LATHES, THE—VERSE
See: Years Between, The

SONG OF THE LITTLE HUNTER, THE—VERSE
See: Jungle Book, The Second

SONG OF THE MEN'S SIDE—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

SONG OF THE OLD GUARD—VERSE
See: Traffics and Discoveries

SONG OF THE RED WAR-BOAT—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

SONG OF THE SONS, THE—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

SONG OF THE WISE CHILDREN—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SONG OF THE WOMEN, A—VERSE
Ye know the Hundred Danger Time when gay with paint and flowers
See: Naulahka, The. Heading for Chapter X

SONG OF THE WOMEN, THE—VERSE
See: Departmental Ditties, etc.

SONG OF TRAVEL, A—VERSE
See: Songs From Books

SONGS FROM BOOKS—VERSE
Contents
"Cities and Thrones and Powers"
The Recall
Puck's Song
The Way Through the Woods
A Three Part Song
The Run of the Downs
Brookland Road
The Sack of the Gods
The Kingdom
Tarrant Moss
Sir Richard's Song
A Tree Song
Cuckoo Song
A Charm
The Prairie
Cold Iron
A Carol
"My New Cut Ashlar"
Eddi's Service
The Fairies' Siege
Mithras
The New Knighthood
Harp Song of the Dane Women
Chapter Headings
The Thousandth Man
The Winners
A St. Helena Lullaby
The Captive
The Puzzler
Hadramauti
Gallio's Song
The Bees and the Flies
"Our Fathers Also"
A British-Roman Song
A Pict Song
The Stranger
"Timini"
"Poor Honest Men"
"When the Great Ark"
Prophets at Home
Jubal and Tubal Cain
The Voortrekker
A School Song
"A Servant When He Reigneth"
"Our Fathers of Old"
The Heritage
Song of the Fifth River
Chapter Headings
The Children's Song
If—
The Prodigal Son
The Necessitarian
The Jester
A Song of Travel
The Two-Sided Man
An Astrologer's Song
"The Power of the Dog"
The Rabbi's Song
The Bee Boy's Song
The Return of the Children
Old Mother Laidinwool
The Looking-Glass
The Queen's Men
The City of Sleep
The Widower
The Prayer of Miriam Cohen
Gow's Watch
The Wishing Caps
"By the Hoof of the Wild Goat"
Chapter Headings
Song of the Red War-Boat
Blue Roses
Butterflies
My Lady's Law

The Nursing Sister
The Love Song of Har Dyal
A Dedication
Mother o' Mine
The Only Son
Romulus and Remus
The Egg-Shell
The King's Task
Poseidon's Law
A Truthful Song
A Smuggler's Song
King Henry VII and the Shipwrights
The Wet Litany
The Ballad of Minepit Shaw
Heriot's Ford
Frankie's Trade
The Juggler's Song
Thorkild's Song
Song of the Men's Side
The Four Angels
A Song of Kabir

SONG, THE OLDEST—VERSE
See: Years Between, The

SONG TO MITHRAS, A—VERSE
See: Puck of Pook's Hill

SONS OF MARTHA, THE—VERSE
See: Years Between, The

SONS, THE SONG OF THE—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

SOUTH AFRICA—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SPIES' MARCH, THE—VERSE
See: Years Between, The

SPIRIT OF THE PEOPLE, THE—ARTICLE
See: France at War

SPRING RUNNING, THE—SHORT STORY
See: Jungle Book, The Second

SPRING TIME, IN—VERSE
See: Departmental Ditties, etc.

SQUARE-TOES, BROTHER—SHORT STORY
See: Rewards and Fairies

STALKY & CO.—SHORT STORIES
Contents
Dedication (*Verse*)
In Ambush
Slaves of the Lamp, Part I
An Unsavory Interlude
The Impressionists
The Moral Reformers
A Little Prep
The Flag of Their Country
The Last Term
Slaves of the Lamp, Part II

STEAM TACTICS—SHORT STORY
See: Traffics and Discoveries

STELLENBOSH—VERSE
(Composite Columns)
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

STOCKYARD CHORUS, TOOLUNGALA—VERSE
And some are sulky, while some will plunge
See: Plain Tales from the Hills, s. v. Thrown Away

STORY OF MUHAMMAD DIN, THE—SHORT STORY
See: Plain Tales from the Hills

STORY OF THE GADSBYS
See: Soldiers Three

STORY OF UNG, THE—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

STORY OF URIAH, THE—VERSE
See: Departmental Ditties, etc.

STRANGE RIDE OF MORROWBIE JUKES, THE—SHORT STORY
See: Under the Deodars, etc.

STRANGERS DRAWN FROM THE ENDS OF THE EARTH, JEWELLED AND PLUMED WERE WE—VERSE
The Sack of the Gods
See: Naulahka, The. Heading for Chapter XVII

STRANGER, THE—VERSE
See: Songs From Books

STRENGTH OF A LIKENESS, ON THE—SHORT STORY

See: Plain Tales from the Hills

STUDY OF AN ELEVATION, IN INDIAN INK—VERSE

See: Departmental Ditties, etc.

SUBALTERN, ONLY A—SHORT STORY

See: Under the Deodars, etc.

SUBALTERNS, HAUNTED—SHORT STORY

See: Plain Tales from the Hills

SUBMARINES I AND II—ARTICLE

See: Fringes of the Fleet, The. The same story reprinted in Sea Warfare, q. v.

SUDDHO, IN THE HOUSE OF—SHORT STORY

See: Plain Tales from the Hills

SUNDAY AT HOME, MY—SHORT STORY

See: Day's Work, The

SUPPLEMENTARY CHAPTER, A—SHORT STORY

See: Abaft the Funnel

SURGEON, THE HOUSE—SHORT STORY

See: Actions and Reactions

SUSSEX—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

SUTTEE, THE LAST—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SWELLING OF JORDAN, THE—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

"SWEPT AND GARNISHED"—SHORT STORY

See: Diversity of Creatures, A

SYDNEY—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

T

TACOMA (WASHINGTON)

See: American Notes above

TAKING OF LUNGTUNGPEN, THE—SHORT STORY

See: Plain Tales from the Hills. The same story reprinted in Soldier Stories, q. v.

TALE OF TWO CITIES, A—VERSE

See: Departmental Ditties, etc.

TARRANT MOSS—VERSE

See: Songs From Books. The same verse reprinted in Plain Tales from the Hills.

T. A.—THOMAS ATKINS—VERSE

Dedication poem to Barrack-Room Ballads

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TENTS OF KEDAR, THE—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

THAT DAY—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

THE CAMEL'S HUMP IS AN UGLY LUMP—VERSE

See: Just So Stories, s. v. How the Camel Got His Hump

"THEIR LAWFUL OCCASIONS"—PARTS I, II—SHORT STORY

See: Traffics and Discoveries

THE NIGHT WE FELT THE EARTH WOULD MOVE—VERSE

Dirge of the Langurs

See: Jungle Book, The Second, s. v. The Miracle of Purun Bhagat

THEOLOGY, NATURAL—VERSE
See: Years Between, The

THE ONLY SON LAY DOWN AGAIN AND DREAMED THAT HE DREAMED A DREAM—VERSE
The Only Son
See: Many Inventions, s. v. In the Rukh

THE PEOPLE OF EASTERN ICE, THEY ARE MELTING LIKE THE SNOWS—VERSE
See: Jungle Book, The Second, s. v. Quiquern

THERE CAME TO THE BEACH A POOR EXILE OF ERIN—VERSE
American Song
See: Life's Handicap, s. v. Namgay Doola

THERE IS A CRACK PACKET—CRACK PACKET O' FAME—VERSE
See: Captains Courageous. Chapter IV

THERE IS PLEASURE IN THE WET, WET CLAY—VERSE
Op. 3
See: Naulahka, The. Heading for Chapter VII. The same verse reprinted in Songs From Books, q. v.

THERE RUNS A ROAD BY MERROW DOWN—VERSE
See: Just So Stories, s. v. How the First Letter Was Written

THERE'S A CONVICT MORE IN THE CENTRAL JAIL—VERSE
The Running of Shindand
See: Life's Handicap, s. v. The Head of the District

THERE'S A WHISPER DOWN THE FIELD WHERE THE YEAR HAS SHOT HER YIELD—VERSE
See: Departmental Ditties, s. v. L'Envoi. Same verse reprinted in Collected Verse, s. v. The Long Trail

THERE WAS A STRIFE 'TWIXT MAN AND MAID—VERSE
Auchinleck's Ride
See: Naulahka, The. Heading for Chapter I. The same verse reprinted in Songs From Books, q. v.

THERE WAS NEVER A QUEEN LIKE BALKIS—VERSE
See: Just So Stories, s. v. The Butterfly That Stamped

THE SKY IS LEAD AND OUR FACES ARE RED—VERSE
Himalayan
See: Life's Handicap, s. v. At the End of the Passage

THE STREAM IS SHRUNK—THE POOL IS DRY—VERSE
Dedication
See: Jungle Book, The Second

THE WIND WENT DOWN WITH THE SUNSET—VERSE
See: Traffics and Discoveries, s. v. Their Lawful Occasions, Part II

"THEY"—SHORT STORY
See: Traffics and Discoveries

THINGS AND THE MAN—VERSE
See: Years Between, The

THIS I SAW WHEN THE RITES WERE DONE—VERSE
In Seonee
See: Naulahka, The. Heading for Chapter XII. The same verse reprinted in Songs From Books, q. v.

THIS IS THE MOUTH-FILLING SONG—VERSE
See: Just So Stories, s. v. The Sing Song of Old Man Kangaroo

THIS UNINHABITED ISLAND—VERSE
See: Just So Stories, s. v. How the Rhinoceros Got His Skin

THOMAS ATKINS, TO—VERSE
Dedication Poem to Barrack-Room Ballads
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

THORKILD'S SONG—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

THOUSANDTH MAN, THE—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

THREE AND—AN EXTRA—SHORT STORY

See: Plain Tales from the Hills

THREE CAPTAINS, THE RHYME OF THE—VERSE

(This ballad appears to refer to one of the exploits of the notorious Paul Jones, the American Pirate. It is founded on fact)

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

THREE-DECKER, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

THREE MUSKETEERS, THE—SHORT STORY

See: Plain Tales from the Hills

THREE-PART SONG, A—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

THREE SEALERS, THE RHYME OF THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

THREE YOUNG MEN, THE—SHORT STORY

See: Abaft the Funnel

THROUGH THE FIRE—SHORT STORY

See: Life's Handicap

THROWN AWAY—SHORT STORY

See: Plain Tales from the Hills

"THURINDA," "SLEIPNER," LATE—SHORT STORY

See: Abaft the Funnel

"TIGER! TIGER!"—SHORT STORY

See: Jungle Book, The First

TIGLATH PILESER—SHORT STORY

See: Abaft the Funnel

TO BE FILED FOR REFERENCE—SHORT STORY

See: Plain Tales from the Hills

TOBRAH, LITTLE—SHORT STORY

See: Life's Handicap

TOD'S AMENDMENT—SHORT STORY

See: Plain Tales from the Hills

TOMB OF HIS ANCESTORS, THE—SHORT STORY

See: Day's Work, The

TOMLINSON—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TOMMY—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TOOLUNGALA STOCKYARD CHORUS—VERSE

And some are sulky, while some will plunge

See: Plain Tales from the Hills, s. v. Thrown Away

TOOMAI OF THE ELEPHANTS—SHORT STORY

See: Jungle Book, The First

TO THE TRUE ROMANCE—VERSE

See: Many Inventions. The same verse reprinted in Collected Verse and The Seven Seas, q. v.

TO THE UNKNOWN GODDESS—VERSE

See: Departmental Ditties, etc.

TO THOMAS ATKINS—VERSE

Dedication Poem to Barrack-Room Ballads

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TRACK OF A LIE, THE—SHORT STORY
See: Under the Deodars, etc.

"TRADE, THE"—VERSE
See: Sea Warfare

"TRADE, THE," TALES OF—ARTICLE
See: Sea Warfare

TRAFFICS AND DISCOVERIES—SHORT STORIES AND VERSE
Contents
From the Masjid-al-Aqsa of Sayyid Ahmed (Wahabi) (*Verse*)
The Captive
Poseidon's Law (*Verse*)
The Bonds of Discipline
The Runners (*Verse*)
A Sahib's War
The Wet Litany (*Verse*)
"Their Lawful Occasions"—Part I
"Their Lawful Occasions"—Part II
The King's Task (*Verse*)
The Comprehension of Private Copper
The Necessitarian (*Verse*)
Steam Tactics
Kaspar's Song in "Varda" (*Verse*)
"Wireless"
Song of the Old Guard (*Verse*)
The Army of a Dream—Part I
The Army of a Dream—Part II
The Return of the Children (*Verse*)
"They"
From Lyden's "Irenius" (*Verse*)
Mrs. Bathurst
"Our Fathers Also" (*Verse*)
Below the Mill Dam

TRAFFIC, THE DISTURBER OF—SHORT STORY
See: Many Inventions

TRAIL, THE LONG—VERSE
See: Collected Verse and Departmental Ditties, etc. s. v. L'Envoi

TRAMP-ROYAL, SESTINA OF THE —VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

TRANSLATION, A—VERSE
See: Diversity of Creatures, A

TREASURE AND THE LAW, THE—SHORT STORY
See: Puck of Pook's Hill

TREE OF JUSTICE, THE—SHORT STORY
See: Rewards and Fairies

TREE SONG, A—VERSE
See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

TRENCH LIFE ON THE MOUNTAIN SIDE—ARTICLE
See: France at War

TROOPER OF HORSE, A—
See: Eyes of Asia, The

TROOPIN'—VERSE
(Our Army in the East)
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TRUCE OF THE BEAR, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

TRUE ROMANCE, TO THE—VERSE
See: Many Inventions. The same verse reprinted in Collected Verse and Seven Seas, The, q. v.

TRUE THOMAS, THE LAST RHYME OF—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

TRUTHFUL SONG, A—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

TWENTY-TWO, AT—SHORT STORY
See: Soldiers Three, etc.

TWO CITIES, A TALE OF—VERSE
See: Departmental Ditties, etc.

TWO COUSINS, THE—VERSE
See: Rewards and Fairies. The same verse reprinted in Songs From Books under the title "Queen's Men, The," q. v.

TWO KOPJES—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

TWO MONTHS (IN JUNE)—VERSE
See: Departmental Ditties, etc.

TWO MONTHS (IN SEPTEMBER)—VERSE
See: Departmental Ditties, etc.

TWO-SIDED MAN, THE—VERSE
See: Songs From Books. The same verse reprinted in Kim, q. v.

U

UBIQUE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

ULSTER—VERSE
See: Years Between, The

UNDERTAKER'S HORSE, THE—VERSE
See: Departmental Ditties, etc.

UNDERTAKERS, THE—SHORT STORY
See: Jungle Book, The Second

UNDER THE DEODARS, THE PHANTOM 'RICKSHAW AND WEE WILLIE WINKIE — SHORT STORIES AND DIALOGUE

Contents

The Education of Otis Yeere. Parts I, II
At the Pit's Mouth
A Wayside Comedy
The Pit That They Digged
The Hill of Illusion (*Dialogue*)
A Second-rate Woman
Only a Subaltern

THE PHANTOM 'RICKSHAW

The Phantom 'Rickshaw
My Own True Ghost Story
The Track of a Lie
The Strange Ride of Morrowbie Jukes
The Man Who Would Be King

WEE WILLIE WINKIE

Wee Willie Winkie
Baa, Baa, Black Sheep
His Majesty the King
The Drums of the Fore and Aft

UNG, THE STORY OF—VERSE
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

UNITED STATES, IMPRESSIONS OF THE
See: American Notes

UNKNOWN GODDESS, TO THE—VERSE
See: Departmental Ditties, etc.

UNSAVORY INTERLUDE, AN—SHORT STORY
See: Stalky & Co.

URIAH, THE STORY OF—VERSE
See: Departmental Ditties, etc.

V

VALLEY OF THE SHADOW, THE—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

"VARDA," KASPAR'S SONG IN—VERSE
See: Traffics and Discoveries

VEIL THEM, COVER THEM, WALL THEM ROUND—VERSE
See: Jungle Book, The Second, s. v. Letting in the Jungle

VENUS ANNO DOMINI—SHORT STORY
See: Plain Tales from the Hills

VERDICTS, THE—VERSE
See: Years Between, The

VETERAN, THE—VERSE
See: Years Between, The

VICTORIA—VERSE
See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

VILLAGE THAT VOTED THE EARTH WAS FLAT, THE—SHORT STORY
See: Diversity of Creatures, A

VIRGINITY, THE—VERSE
See: Years Between, The

VISIGOTH, THE WRECK OF THE—SHORT STORY
See: Soldiers Three, etc.

VOORTREKKER, THE—VERSE
See: Songs From Books

VORTEX, THE—SHORT STORY
See: Diversity of Creatures, A

VOYAGE, THE SECOND—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

W

WAGE-SLAVES, THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

WALKING DELEGATE, A—SHORT STORY
See: Day's Work, The

WANDERING JEW, THE—SHORT STORY
See: Life's Handicap

WAR-BOAT, SONG OF THE RED—VERSE
See: Rewards and Fairies

WARFARE, SEA—SHORT STORIES AND VERSE
Contents
The Fringes of the Fleet
Tales of "The Trade"
Destroyers at Jutland

WAR, FRANCE AT—SHORT STORIES
Contents
Poem: France
On the Frontier of Civilization
The Nation's Spirit and a New Inheritance
Battle Spectacle and a Review
The Spirit of the People
Life in Trenches on the Mountain Side
The Common Task of a Great People

WAR, THE HOLY—VERSE
See: Years Between, The

WAR, THE HONOURS OF—SHORT STORY
See: Diversity of Creatures, A

WASTE, PUBLIC—VERSE
See: Departmental Ditties, etc.

WATCHES OF THE NIGHT—SHORT STORY
See: Plain Tales from the Hills

WATERVAL, HALF-BALLAD OF—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

WAYSIDE COMEDY, A—SHORT STORY
See: Under the Deodars, etc.

WAY THROUGH THE WOODS, THE—VERSE
See: Rewards and Fairies

WE BE THE GODS OF THE EAST—VERSE
Song
See: Naulahka, The. Heading for Chapter XIX

WEDDED WIFE, HIS—SHORT STORY
See: Plain Tales from the Hills

WEE WILLIE WINKIE—SHORT STORY
See: Under the Deodars, etc.

WELAND'S SWORD—SHORT STORY
See: Puck of Pook's Hill

WELAND'S SWORD, THE RUNES ON—VERSE
See: Puck of Pook's Hill

WE MEET IN AN EVIL LAND—VERSE
In Shadowland
See: Naulahka, The. Heading for Chapter IX. The same verse reprinted in Songs From Books, q. v.

WET LITANY, THE—VERSE
See: Traffics and Discoveries. The same verse reprinted in Songs From Books, q. v.

WHALE, HOW THE—GOT HIS THROAT—SHORT STORY
See: Just So Stories

WHANGHOA, ERASTASIUS OF THE —SHORT STORY
See: Abaft the Funnel

WHAT HAPPENED—VERSE
See: Departmental Ditties, etc.

WHAT IS THE MORAL? WHO RIDES MAY READ—VERSE
See: Story of the Gadsbys in Soldiers Three, s. v. L'Envoi

WHAT OF THE HUNTING, HUNTER BOLD?—VERSE
See: Jungle Book, The First, s. v. Tiger! Tiger!

WHAT THE PEOPLE SAID—VERSE
See: Departmental Ditties, etc.

WHEN A LOVER HIES ABROAD—VERSE
Chorus from Libretto of Naulahka
See: Naulahka, The. Heading for Chapter VIII. The same verse reprinted in Songs From Books, q. v.

WHEN EARTH'S LAST PICTURE IS PAINTED—VERSE
See: Seven Seas, The, s. v. L'Envoi. The same verse reprinted in Collected Verse, q. v

WHEN 'OMER SMOTE 'IS BLOOMIN' LYRE—VERSE
Dedication poem to Barrack-Room Ballads
See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

WHEN THE CABIN PORT-HOLES ARE DARK AND GREEN—VERSE
See: Just So Stories, s. v. How the Whale Got His Throat

"WHEN THE GREAT ARK"—VERSE
See: Songs From Books

WHERE THE EAST WIND IS BREWED—VERSE
See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

WHITE HORSES—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

WHITE HUSSARS, THE ROUT OF THE—SHORT STORY
See: Plain Tales from the Hills

WHITE MAN'S BURDEN, THE—VERSE
See: Five Nations, The. The same Verse reprinted in Collected Verse, q. v.

WHITE SEAL, THE—SHORT STORY
See: Jungle Book, The First

WHO HATH DESIRED THE SEA—THE IMMENSE AND CONTEMPTUOUS SURGES?—VERSE
See: Kim, beginning of Chapter XIII

WHO HATH DESIRED THE SEA—THE SIGHT OF SALT WATER UNBOUNDED?—VERSE
See: Kim, beginning of Chapter XII

WIDOW AT WINDSOR, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

WIDOWER, THE—VERSE
See: Songs From Books

WIDOW'S PARTY, THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

"WILFUL-MISSING"—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

WILLIAM THE CONQUEROR—SHORT STORY
See: Day's Work, The

WINDSOR, THE WIDOW AT—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

WINGED HATS, THE—SHORT STORY
See: Puck of Pook's Hill.

WINNERS, THE—VERSE
See: Songs From Books

"WIRELESS"—SHORT STORY
See: Traffics and Discoveries

WISE CHILDREN, SONG OF THE—VERSE
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

WISHING CAPS, THE—VERSE
"Good Luck, she is never a lady"
See: Kim, beginning of Chap. IV. The same verse reprinted in Songs From Books, q. v.

WITCHES, MARKLAKE—SHORT STORY
See: Rewards and Fairies

WITH ANY AMAZEMENT—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

WITH MIRTH, THOU PRETTY BIRD, REJOICE
See: Actions and Reactions, s. v. The House Surgeon

WITHOUT BENEFIT OF CLERGY—SHORT STORY
See: Life's Handicap

WITH SCINDIA TO DELHI—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

WITH THE MAIN GUARD—SHORT STORY
See: Soldiers Three, etc. The same story reprinted in Soldier Stories, q. v.

WITH THE NIGHT MAIL—SHORT STORY
A Story of 2,000 A.D. (Together with extracts from the magazine in which it appeared)
Extracts:
Aërial Board of Control
Notes
Correspondence
Review (Life of Xavier Lavelle)
Advertisements
See: Actions and Reactions

WOMEN, A SONG OF THE—VERSE
Ye Know the Hundred Danger Time
When Gay with Paint and Flowers
See: Naulahka, The. Heading for Chapter X

"WOMEN, LOVE O'"—SHORT STORY
See: Many Inventions

WOMEN, THE SONG OF THE—VERSE
See: Departmental Ditties, etc.

WORD OF MOUTH, BY—SHORT STORY
See: Plain Tales from the Hills

WORKSHOPS, THE CONUNDRUM OF THE—VERSE
See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

WORLD WITHOUT, THE—DIALOGUE (IN THE "STORY OF THE GADSBYS")
See: Soldiers Three, etc.

WRECK OF THE VISIGOTH, THE—SHORT STORY
See: Soldiers Three, etc.

WRESSLEY OF THE FOREIGN OFFICE—SHORT STORY
See: Plain Tales from the Hills

WRONG THING, THE—SHORT STORY
See: Rewards and Fairies

X

XAVIER LAVELLE, THE LIFE OF—SHORT STORY
See: Actions and Reactions, s. v. With the Night Mail

Y

YEARS BETWEEN, THE—VERSE

Contents

The Rowers
The Veterans
The Declaration of London
Ulster
The Covenant
France
"For All We Have and Are"
A Song in Storm
The Outlaws
Zion
Lord Roberts
The Question
The Choice
The Holy War
The Houses
Russia to the Pacifists
The Irish Guards
A Nativity
En-Dor
A Recantation
My Boy Jack
The Verdicts
Mesopotamia
The Hyænas
The Spies' March
The Sons of Martha
Mary's Son
The Song of the Lathes
Gethsemane
The Pro-Consuls
The Craftsman
Things and the Man
The Benefactors
The Dead King
A Death-Bed
Gehazi
The Virginity
A Pilgrim's Way
The Oldest Song
Natural Theology
A Song at Cock-Crow
The Female of the Species
Epitaphs
"The City of Brass"
Justice

YEERE, THE EDUCATION OF OTIS—PARTS I AND II—SHORT STORY

See: Under the Deodars, etc.

YE KNOW THE HUNDRED DANGER TIME WHEN GAY WITH PAINT AND FLOWERS

A Song of the Women
See: Naulahka, The. Heading for Chapter X

YELLOWSTONE PARK

See: American Notes

"YOKED WITH AN UNBELIEVER"—SHORT STORY

See: Plain Tales from the Hills

YOU CAN WORK IT OUT BY FRACTIONS OR BY SIMPLE RULE OF THREE—VERSE

See: Jungle Book, The First, s. v. Her Majesty's Servants

YOUGHAL'S SAIS, MISS—SHORT STORY

See: Plain Tales from the Hills

YOUNG BRITISH SOLDIER, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

YOUNG MEN, THE FEET OF THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

YOUNG MEN AT THE MANOR—SHORT STORY

See: Puck of Pook's Hill

YOUNG MEN, THE THREE—SHORT STORIES

See: Abaft the Funnel

YOUNG QUEEN, THE—VERSE

(The commonwealth of Australia, inaugurated New Year's Day, 1901)
See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

YOUR PATIENCE, SIRS; THE DEVIL TOOK ME UP—VERSE

The Grand Master's Defence
See: Naulahka, The. Heading for Chapter IV

Z

ZION—VERSE

See: Years Between, The

ZION, THE DOORKEEPERS OF—VERSE

See: Sea Warfare

ZODIAC, THE CHILDREN OF THE—SHORT STORY

See: Many Inventions

O. HENRY

LITTLE PICTURES OF O. HENRY

By Arthur W. Page

I

IN Greensboro, North Carolina, at the time of Will Porter's youth, there were four classes of people: decent white folks, mean white folks, decent "niggers" and mean "niggers." Will Porter and his people belonged to the first class.

If any dependence can be laid upon early "influences" that affect an author's work, in O. Henry's case we must certainly consider Aunt "Lina" Porter. She attended to his bringing up at home and he attended her instruction at school. His mother died when Will Porter was very young, and his aunt, Miss Evelina Porter, ran the Porter household as well as the school next door, and a most remarkable school it was.

During these days Will showed decided artistic talent, and it was predicted that he would follow in the footsteps of his kinsman, Tom Worth, the cartoonist, but the literary instinct was there, too, and the quaint dry humor and the keen insight into the peculiarities of human nature.

After the short school-days Porter found employment as prescription clerk in the drugstore of his uncle, Clarke Porter, and it was there that his genius as an artist and writer budded forth and gave the first promise of the work of after years. The old Porter drugstore was the social club of the town in those days. There were some rare characters who

gathered around that old stove, some queer personalities, and Porter caught them and transferred them to paper by both pen and pencil in an illustrated comedy satire that was his first public literary and artistic effort.

When this was read and shown around the stove the picture was so true to life and caught the peculiarities of the dramatis personæ so aptly it was some time before the young playwright was on speaking terms with some of his old friends.

Young Porter was true-hearted and steadfast to those he cared for, as gentle and sensitive as a woman, retiring to a fault, pure, clean, and honorable. In these characteristics Will Porter followed in his father's footsteps.

In 1881 Will Porter went to Texas. He never again lived in Greensboro, but Greensboro was never altogether out of his mind. Many years later, when he was living in New York, he wrote this account of himself—an account which gives an inkling of the whimsical charm of the man and his fondness for the old life in the old land of his birth.

"I was born and raised in 'No'th Ca'lina' and at eighteen went to Texas and ran wild on the prairies. Wild yet, but not so wild. Can't get to loving New Yorkers. Live all alone in a great big two rooms on quiet old Irving Place three doors from Wash. Irving's old home. Kind of lonesome. Was thinking lately (since the April moon commenced to shine) how I'd like to be down South, where I could happen over to Miss Ethel's or Miss Sallie's and sit on the porch—not on a chair—on the edge of the porch, and lay my straw hat on the steps and lay my head back against the honeysuckle on the post—and just talk. And Miss Ethel would go in

directly (they say presently up here) and bring out the guitar. She would complain that the E string was broken, but no one would believe her, and pretty soon all of us would be singing the 'Swanee River' and 'In the Evening by the Moonlight' and—oh, gol darn it, what's the use of wishing."

II—Texan Days

Will Porter found a new kind of life in Texas—a life that filled his mind with that rich variety of types and adventures which later was translated into his stories. Here he got—from observation, and not from experience, as has often been said, for he was never a cowboy—the originals of his Western characters and Western scenes. He looked on at the more picturesque life about him rather than shared in it; though through his warm sympathy and his vivid imagination he entered into its spirit as completely as any one who had fully lived its varied parts.

Friends who knew him intimately saw other sides of Will Porter's character. With them his boyish love of fun and of good-natured and sometimes daredevil mischief came again to the surface, as well as those refinements of feeling and manner that were his heritage as one of the "decent white folks" of Greensboro. And with them, too, came out the ironical fate that pursued him most of his life—to be a dreamer and yet to be harnessed to tasks that brought his head from the clouds to the commonplaces of the store and the street. Perhaps it was this very bending of a sky-seeking imagination to the dusty comedy of every day that brought him later to see life as he pictured it in "The Four Million," with its mingling of Caliph Haroun-

al-Raschid's romance with the adventures of shop-girls and restaurant keepers. At any rate, even the Texas of the drug-clerk days and of the bank-clerk period appealed to his sense of the humorous and romantic and grotesque. Here is what one intimate of those days recalls of his character and exploits:

"Will Porter, shortly after coming to Texas, became a member of the Hill City Quartette, of Austin, composed of C. E. Hillyer, R. H. Edmundson, Howard Long, and himself. Porter was the littlest man in the crowd, and, of course, basso profundo. He was about five feet six inches tall, weighed about one hundred and thirty pounds, had coal black hair, gray eyes, and a long, carefully twisted moustache; looked as though he might be a combination between the French and the Spanish, and I think he once told me that the blood of the Huguenot flowed in his veins. He was one of the most accomplished gentlemen I ever knew. His voice was soft and musical, with just enough rattle in it to rid it of all touch of effeminacy. He had a keen sense of humor, and there were two distinct methods of address which was characteristic with him —his business address and his friendly address. As a business man, his face was calm, almost expressionless; his demeanor was steady, even calculated. He always worked for a high class of employers, was never wanting for a position, and was prompt, accurate, talented, and very efficient; but the minute he was out of business—that was all gone. He always approached a friend with a merry twinkle in his eye and an expression which said: 'Come on, boys, we are going to have a lot of fun,' and we usually did.

"If W. S. P. at this time had any ambitions as a writer, he never mentioned it to me. I do not recall that he was fond of reading. One day I quoted some lines to him from a poem by John Alexander Smith. He made inquiry about the author, borrowed the book, and committed to memory a great many passages from it, but I do not recall ever having known him to read any other book. I asked him one day why he never read fiction. His reply was: 'That it was all tame compared with the romance in his own life,'—which was really true."

But the lure of the pen was getting too strong for Will Porter to resist. Life as a teller in the First National Bank of Austin was too routine not to be relieved by some outlet for his love of fun and for his creative literary instinct. An opportunity opened to buy a printing outfit, and he seized it and used it for a year to issue the *Rolling Stone*, a weekly paper that suggested even then his later method as a humorist and as a photographic portrayer of odd types of humanity.

III—The New York Days—Richard Duffy's Narrative

His coming to New York, with the resolution "to write for bread," as he said once in a mood of acrid humor, was dramatic, as is a whisper compared to a subdued tumult of voices. I believe I am correct in saying that outside his immediate family few were aware that O. Henry was entering this "nine-day town" except Gilman Hall, my associate on *Ainslee's Magazine*, the publishers, Messrs. Street and Smith, and myself. For some time we had

been buying stories from him, written in his perfect Spencerian copperplate hand that was to become familiar to so many editors. Only then he wrote always with a pen on white paper, whereas once he was established in New York he used a lead pencil sharpened to a needle's point on one of the yellow pads that were always to be seen on his table. The stories he published at this period were laid either in the Southwest or in Central America, and those of the latter countries form the bulk of his first issued volume, "Cabbages and Kings." It was because we were sure of him as a writer that our publishers willingly advanced the cheque that brought him to New York and assured him a short breathing spell to look round and settle. Also, it was because O. Henry wanted to come. You could always make him do anything he wanted to do, as he had a way of saying, if you were coaxing him into an invitation he had no intention of pursuing into effect.

It was getting late on a fine spring afternoon down at Duane and William streets when he came to meet us. From the outer gate the boy presented a card bearing the name William Sydney Porter. I don't remember just when we found out that "O. Henry" was merely a pen-name; but think it was during the correspondence arranging that he come to New York. I do remember, however, that when we were preparing our yearly prospectus, we had written to him, asking that he tell us what the initial O. stood for, as we wished to use his photograph and preferred to have his name in full. It was the custom and would make his name stick faster in the minds of readers. With a courteous flourish of appreciation at the honor we were offering him in

making him known to the world, he sent us "Olivier," and so he appeared as Olivier Henry in the first publishers' announcement in which his stories were heralded. Later he confided to us, smiling, what a lot of fun he had had in picking out a first name of sufficient advertising effectiveness that began with O.

As happens in these matters, whatever mind picture Gilman Hall or I had formed of him from his letters, his handwriting, his stories, vanished before the impression of the actual man. He wore a dark suit of clothes, I recall, and a four-in-hand tie of bright color. He carried a black derby, high-crowned, and walked with a springy, noiseless step. To meet him for the first time you felt his most notable quality to be reticence, not a reticence of social timidity, but a reticence of deliberateness. If you also were observing, you would soon understand that his reticence proceeded from the fact that civilly yet masterfully he was taking in every item of the "you" being presented to him to the accompaniment of convention's phrases and ideas together with the "you" behind this presentation. It was because he was able thus to assemble and sift all the multifarious elements of a personality with sleight-of-hand swiftness that you find him characterizing a person or a neighborhood in a sentence or two; and once I heard him characterize a list of editors he knew each in a phrase.

On his first afternoon in New York we took him on our usual walk uptown from Duane Street to about Madison Square. That was a long walk for O. Henry, as any who knew him may witness. Another long one was when he walked about a mile over a fairly high hill with me on zigzag path

through autumn woods. I showed him plains below us and hills stretching away so far and blue that they looked like the illimitable sea from the deck of an ocean liner. But it was not until we approached the station from which we were to take the train back to New York that he showed the least sign of animation. "What's the matter Bill?" I asked. "I thought you'd like to see some real country." His answer was: "Kunn'l, how kin you expeck me to appreciate the glories of nature when you walk me over a mounting like that an' I got new shoes on?" Then he stood on one foot and on the other, caressing each aching member for a second or two, and smiled with bashful knowingness so like him.

It was when he lived in West twenty-fourth Street that Robert H. Davis, then of the staff of the New York *World*, ran him to cover, as it were, and concluded a contract with him to furnish one story a week, for a year, at a fixed salary. It was a gigantic task to face, and I have heard of no other writer who put the same quality of effort and material in his work able to produce one story every seven days for fifty-two successive weeks. The contract was renewed, I believe, and all during this time O. Henry was selling stories to magazines as well. His total of stories amount to two hundred and fifty-one, and when it is considered that they were written in about eight years, one may give him a good mark for industry, especially as he made no professional vaunt about "loving his work." Once, when dispirited, he said that almost any other way of earning a living was less of a toil than writing. The mood is common to writers, but not so common as to happen to a man who practi-

cally had editors or agents of editors sitting on his doorstep requesting copy.

He was a man you could sit with a long while and feel no necessity for talking; but ever so often a passerby would evoke a remark from him that converted an iota of humanity into the embryo of a story. Although he spoke hardly ever to any one in the house except the people who managed it, he had the lodgers all ticketed in his mind. He was friendly but distant with persons of the neighborhood he was bound to meet regularly, because he lived so long there, and I have often thought he must have persisted as a mysterious man to them simply because he was so far from being communicative.

THE O. HENRY INDEX

Being a Guide to O. Henry's Books

A

ABDICATION, THE HIGHER
See: Heart of the West

ABILITY, FROM EACH ACCORDING TO HIS
See: Voice of the City, The

ABOUT TOWN, MAN
See: Four Million, The

ACCOLADE, THE GUARDIAN OF THE
See: Roads of Destiny

ACCORDING TO HIS ABILITY, FROM EACH
See: Voice of the City, The

ACCORDING TO THEIR LIGHTS
See: Trimmed Lamp, The

ADJUSTMENT OF NATURE, AN
See: Four Million, The

ADMIRAL, THE
See: Cabbages and Kings

ADVENTURES OF SHAMROCK JOLNES, THE
See: Sixes and Sevens

AFTER TWENTY YEARS
See: Four Million, The

A LA CARTE, CUPID
See: Heart of the West

A LA CARTE, SPRINGTIME
See: Four Million, The

ANSWERS, QUERIES AND
See: Rolling Stones

ANTHEM, THE COP AND THE
See: Four Million, The

APHASIA, A RAMBLE IN
See: Strictly Business

APOLOGY, AN
See: Rolling Stones

APPLE, THE SPHINX
See: Heart of the West

ARABIA, A NIGHT IN NEW
See: Strictly Business

ARABIAN NIGHT, A MADISON SQUARE
See: Trimmed Lamp, The

ARCADIA, TRANSIENTS IN
See: Voice of the City, The

ARCHER, MAMMON AND THE
See: Four Million, The

ARISTOCRACY VERSUS HASH
See: Rolling Stones

ART AND THE BRONCO
See: Roads of Destiny

ART, CONSCIENCE IN
See: Gentle Grafter, The

ARTS, MASTERS OF
See: Cabbages and Kings

ASSESSOR OF SUCCESS, THE
See: Trimmed Lamp, The

AT ARMS WITH MORPHEUS
See: Sixes and Sevens

ATAVISM OF JOHN TOM LITTLE BEAR, THE
See: Rolling Stones

ATWOOD, JOHNNY
See: Note under Cabbages and Kings

AUTO WAITS, WHILE THE
See: Voice of the City, The

B

BABES IN THE JUNGLE
See: Strictly Business

BADGE OF POLICEMAN O'ROON, THE
See: Trimmed Lamp, The

BAGDAD, A BIRD OF
See: Strictly Business

BARGAINER, A BLACKJACK
See: Whirligigs

BEST SELLER
See: Options

BETWEEN ROUNDS
See: Four Million, The

BEXAR SCRIPT, NO. 2692
See: Rolling Stones

BILLY, THE EMANCIPATION OF
See: Roads of Destiny

BIRD OF BAGDAD, A
See: Strictly Business

BLACK BILL, THE HIDING OF
See: Options

BLACK EAGLE, THE PASSING OF
See: Roads of Destiny

BLACKJACK BARGAINER, A
See: Whirligigs

BLEND, THE LOST
See: Trimmed Lamp, The

BLIND MAN'S HOLIDAY
See: Whirligigs

BOHEMIA, A PHILISTINE IN
See: Voice of the City, The

BOHEMIA, EXTRADITED FROM
See: Voice of the City, The

BO-PEEP OF THE RANCHES, MADAME
See: Whirligigs

BOTTLE, THE LOTUS AND THE
See: Cabbages and Kings

BRICKDUST ROW
See: Trimmed Lamp, The

BRIEF DÉBUT OF TILDY, THE
See: Four Million, The

BROADWAY, INNOCENTS OF
See: Gentle Grafter, The

BROKER, THE ROMANCE OF A BUSY
See: Four Million, The

BRONCO, ART AND THE
See: Roads of Destiny

BURGLAR, TOMMY'S
See: Whirligigs

BUSINESS, STRICTLY—SHORT STORIES
See: Strictly Business

BURIED TREASURE
See: Options

BURNEY, TRANSFORMATION OF MARTIN
See: Sixes and Sevens

BUSY BROKER, THE ROMANCE OF A
See: Four Million, The

BUYER FROM CACTUS CITY, THE
See: Trimmed Lamp, The

BY COURIER
See: Four Million, The

C

CABALLERO'S WAY, THE
See: Heart of the West

CABBAGES AND KINGS
The stories in this volume, though apparently disconnected chapters, fall into four main groups, with the exception of one independent tale, "The Lotus and the Bottle." But the stories all have a loose interrelation owing to the fact that Coralio in Central America is their common stage, and that the dramatis personæ, generally speaking, is the same throughout. For the advantage of readers who wish to get the chapters of the various stories in their natural order the groups are here marked alphabetically. For instance, all the chapters centring about Frank Goodwin are grouped with "The Money Maze" as A. Those about Johnny Atwood with "Cupid's Exile Number Two" as B. Those about Keogh and Clancy with "The Phonograph and the Graft" as C. Those about Dicky as D and those about "The Admiral" as E.

Contents:

The Proem: By the Carpenter, A
"Fox-in-the-Morning," A
The Lotus and the Bottle
Smith, A
Caught, A
Cupid's Exile Number Two, B
The Phonograph and the Graft C,
Money Maze, A
The Admiral, E
The Flag Paramount, F
The Shamrock and the Palm, C
The Remnants of the Code, A
Shoes, B
Ships, B
Masters of Arts, C
Dicky, D
Rouge et Noir, D
Two Recalls, A
The Vitagraphoscope, A-C

CABBY'S SEAT, FROM THE
See: Four Million, The

CACTUS CITY, THE BUYER FROM
See: Trimmed, Lamp, The

CAD, THE CALIPH AND THE
See: Sixes and Sevens

CAFÉ, A COSMOPOLITE IN A
See: Four Million, The

CALIPH AND THE CAD, THE
See: Sixes and Sevens

CALIPH, CUPID, AND THE CLOCK, THE
See: Four Million, The

CALLIOPE, THE REFORMATION OF
See: Heart of the West

CALL LOAN, A
See: Heart of the West

CALL OF THE TAME, THE
See: Strictly Business

CALL, THE CLARION
See: Voice of the City, The

CALL, THE FRIENDLY
See: Rolling Stones

CALLOWAY'S CODE
See: Whirligigs

CAMPFIRE LIGHT, NEW YORK BY
See: Sixes and Sevens

CANDY MAN, NEMESIS AND THE
See: Voice of the City, The

CARPENTER, THE PROEM: BY THE
See: Cabbages and Kings

CARTOONS BY O. HENRY
See: Rolling Stones

CASE, A DEPARTMENTAL
See: Roads of Destiny

Caught
See: Cabbages and Kings

Celebrate, The Day We
See: Sixes and Sevens

Central America, Stories of
See: Locality

Chair of Philanthromathematics, The
See: Gentle Grafter, The

Champion of the Weather, The
See: Sixes and Sevens

Chance, The Ghost of a
See: Sixes and Sevens

Chaparral Christmas Gift, A
See: Whirligigs

Chaparral Prince, A
See: Heart of the West

Charleroi, The Renaissance at
See: Roads of Destiny

Cherchez La Femme
See: Roads of Destiny

Chord, The Missing
See: Heart of the West

Christmas by Injunction
See: Heart of the West

Christmas Gift, A Chaparral
See: Whirligigs

Christmas Stocking, Whistling Dick's
See: Roads of Destiny

Christmas Story, An Unfinished
See: Rolling Stones

Church with an Overshot Wheel, The
See: Sixes and Sevens

Circle, Sisters of the Golden
See: Four Million, The

Circle, Squaring the
See: Voice of the City, The

Cities, The Pride of the
See: Sixes and Sevens

City of Dreadful Night, The
See: Voice of the City, The

City, The Defeat of the
See: Voice of the City, The

City, The Voice of the
See: Voice of the City, The

Clancy, Keogh and
See: Note under Cabbages and Kings

Clarion Call, The
See: Voice of the City, The

Clock, The Caliph, Cupid and the
See: Four Million, The

Code, Calloway's
See: Whirligigs

Code, The Remnants of the
See: Cabbages and Kings

Color, A Little Local
See: Whirligigs

Comedy in Rubber, A
See: Voice of the City, The

Coming-out of Maggie, The
See: Four Million, The

Company 99, The Foreign Policy of
See: Trimmed Lamp, The

Complete Life of John Hopkins, The
See: Voice of the City, The

Compliments of the Season
See: Strictly Business

Coney, The Greater
See: Sixes and Sevens

Conscience in Art
See: Gentle Grafter, The

Cop and the Anthem, The
See: Four Million, The

Cosmopolite in a Café, A
See: Four Million, The

Count and the Wedding Guest, The
See: Trimmed Lamp, The

Country of Elusion, The
See: Trimmed Lamp, The

Courier, By
See: Four Million, The

Crosses, Hearts and
See: Heart of the West

Cupid À La Carte
See: Heart of the West

Cupid, and the Clock, Caliph,
See: Four Million, The

Cupid's Exile Number Two
See: Cabbages and Kings

Curse, Lord Oakhurst's
See: Rolling Stones

D

Day Resurgent, The
See: Strictly Business

Day We Celebrate, The
See: Sixes and Sevens

Début of Tildy, The Brief
See: Four Million, The

Deceiver, A Double-Dyed
See: Roads of Destiny

Defeat of the City, The
See: Voice of the City, The

Demand, Supply and
See: Options

Departmental Case, A
See: Roads of Destiny

Destiny, Roads of
See: Roads of Destiny

Diamond of Kali, The
See: Sixes and Sevens

Dick's Christmas Stocking, Whistling
See: Roads of Destiny

Dicky
See: Cabbages and Kings

Dinner At ——, A
See: Rolling Stones

Discounters of Money, The
See: Roads of Destiny

"Dixie, The Rose of"
See: Options

Dogman, Ulysses and the
See: Sixes and Sevens

Dollars, One Thousand
See: Voice of the City, The

Dollar's Worth, One
See: Whirligigs

Doom, The Shocks of
See: Voice of the City, The

Doom, Tracked to—or the Mystery of the Rue De Peychaud
See: Rolling Stones

Door of Unrest, The
See: Sixes and Sevens

Door, The Green
See: Four Million, The

Door, The World and the
See: Whirligigs

Double-Dyed Deceiver, A
See: Roads of Destiny

Dougherty's Eye-opener
See: Voice of the City, The

Dreadful Night, The City of
See: Voice of the City, The

Dream, A Midsummer Knight's
See: Trimmed Lamp, The

Dream, The
See: Rolling Stones

Dress Parade, Lost on
See: Four Million, The

Dress, The Purple
See: Trimmed Lamp, The

Dry Valley Johnson, The Indian Summer of
See: Heart of the West

Duel, The
See Strictly Business

Duplicity of Hargraves, The
See: Sixes and Sevens

E

Each According to His Ability, From
See: Voice of the City, The

Eagle, The Passing of Black
See: Roads of Destiny

East Side Tragedy, An: "The Guilty Party"
See: Trimmed Lamp, The

Easter of the Soul, The
See: Voice of the City, The

Elevation, A Matter of Mean
See: Whirligigs

Elsie in New York
See: Trimmed Lamp, The

Elusion, The Country of
See: Trimmed Lamp, The

Emancipation of Billy, The
See: Roads of Destiny

Enchanted Kiss, The
See: Roads of Destiny

Enchanted Profile, The
See: Roads of Destiny

Error, A Technical
See: Whirligigs

Ethics of Pig, The
See: Gentle Grafter, The

Exact Science of Matrimony, The
See: Gentle Grafter, The

Exile Number Two, Cupid's
See: Cabbages and Kings

Extradited from Bohemia
See: Voice of the City, The

Eye-opener, Dougherty's
See: Voice of the City, The

F

Failure, The Hypotheses of
See: Whirligigs

Feel Your Pulse, Let Me
See: Sixes and Sevens

Femme, Cherchez La
See: Roads of Destiny

Ferry of Unfulfilment, The
See: Trimmed Lamp, The

Fickle Fortune, or How Gladys Hustled
See: Rolling Stones

Fifth Wheel, The
See: Strictly Business

Fire, The Plutonian
See: Voice of the City, The

Flag Paramount, The
See: Cabbages and Kings

Fog in Santone, A
See: Rolling Stones

FOOL-KILLER, THE
See: Voice of the City, The

FOREIGN POLICY OF COMPANY 99, THE
See: Trimmed Lamp, The

FORTUNE, FICKLE, OR HOW GLADYS HUSTLED
See: Rolling Stones

FOUR MILLION, THE — SHORT STORIES

Contents:

Tobin's Palm
The Gift of the Magi
A Cosmopolite in a Café
Between Rounds
The Skylight Room
A Service of Love
The Coming-Out of Maggie
Man About Town
The Cop and the Anthem
An Adjustment of Nature
Memoirs of a Yellow Dog
The Love-Philtre of Ikey Schoenstein
Mammon and the Archer
Springtime à la Carte
The Green Door
From the Cabby's Seat
An Unfinished Story
The Caliph, Cupid and the Clock
Sisters of the Golden Circle
The Romance of a Busy Broker
After Twenty Years
Lost on Dress Parade
By Courier
The Furnished Room
The Brief Début of Tildy

FOUR ROSES, THE—VERSE
See: Roses, Ruses and Romance in "Voice of the City"

FOURTH IN SALVADOR, THE
See: Roads of Destiny

"FOX-IN-THE-MORNING"
See: Cabbages and Kings

FRIEND, TELEMACHUS
See: Heart of the West

FRIENDLY CALL, THE
See: Rolling Stones

FRIENDS IN SAN ROSARIO
See: Roads of Destiny

FROM EACH ACCORDING TO HIS ABILITY
See: Voice of the City, The

FROM THE CABBY'S SEAT
See: Four Million, The

"FRUIT, LITTLE SPECK IN GARNERED"
See: Voice of the City, The

FURNISHED ROOM, THE
See: Four Million, The

FURY, SOUND AND—DIALOGUE
See: Rolling Stones

G

"GARNERED FRUIT, LITTLE SPECK IN"
See: Voice of the City, The

GENTLE GRAFTER, THE (ILLUSTRATED)—SHORT STORIES

Contents:

The Octopus Marooned
Jeff Peters as a Personal Magnet
Modern Rural Sports
The Chair of Philanthromathematics
The Hand That Rules the World
The Exact Science of Matrimony
A Midsummer Masquerade
Shearing the Wolf
Innocents of Broadway
Conscience in Art
The Man Higher Up
A Tempered Wind
Hostages to Momus
The Ethics of Pig

GENTLEMEN, TWO THANKSGIVING DAY
See: Trimmed Lamp, The

GEORGIA'S RULING
See: Whirligigs

GHOST OF A CHANCE, THE
See: Sixes and Sevens

GIFT OF THE MAGI, THE
See: Four Million, The

"GIRL"
See: Whirligigs

GIRL AND THE GRAFT, THE
See: Strictly Business

GIRL AND THE HABIT, THE
See: Strictly Business

GLADYS HUSTLED, HOW, OR FICKLE FORTUNE
See: Rolling Stones

GOLD THAT GLITTERED, THE
See: Strictly Business

GOLDEN CIRCLE, SISTERS OF THE
See: Four Million, The

GOODWIN, FRANK
See: Note under Cabbages and Kings

GRAFT, THE GIRL AND THE
See: Strictly Business

GRAFT, THE PHONOGRAPH AND THE
See: Cabbages and Kings

GRAFTER, THE GENTLE
See: Gentle Grafter, The

GREATER CONEY, THE
See: Sixes and Sevens

GREEN DOOR, THE
See: Four Million, The

GUARDIAN OF THE ACCOLADE, THE
See: Roads of Destiny

GUEST, THE COUNT AND THE WEDDING
See: Trimmed Lamp, The

"GUILTY PARTY"—AN EAST SIDE TRAGEDY, THE
See: Trimmed Lamp

H

HABIT, THE GIRL AND THE
See: Strictly Business

HALBERDIER OF THE LITTLE RHEINSCHLOSS, THE
See: Roads of Destiny

HAND THAT RULES THE WORLD, THE
See: Gentle Grafter, The

HANDBOOK OF HYMEN, THE
See: Heart of the West

HARBINGER, THE
See: Voice of the City, The

HARGRAVES, THE DUPLICITY OF
See: Sixes and Sevens

HARLEM TRAGEDY, A
See: Trimmed Lamp, The

HASH, ARISTOCRACY VERSUS
See: Rolling Stones

HAUGHTY, SEATS OF THE
See: Heart of the West

HAYES, JIMMIE—AND MURIEL
See: Sixes and Sevens

HE ALSO SERVES
See: Options

HEAD-HUNTER, THE
See: Options

HEART OF THE WEST—SHORT STORIES

Contents:

Hearts and Crosses
The Ransom of Mack
Telemachus, Friend
The Handbook of Hymen
The Pimienta Pancakes
Seats of the Haughty
Hygeia at the Solito
An Afternoon Miracle
The Higher Abdication
Cupid à la Carte
The Caballero's Way
The Sphinx Apple
The Missing Chord
A Call Loan
The Princess and the Puma
The Indian Summer of Dry Valley Johnson
Christmas by Injunction
A Chaparral Prince
The Reformation of Calliope

Hearts and Crosses
See: Heart of the West

Helping the Other Fellow
See: Rolling Stones

Hiding of Black Bill, The
See: Options

Highball, The Rubáiyát of a Scotch
See: Trimmed Lamp, The

Higher Abdication, The
See: Heart of the West

Higher Pragmatism, The
See: Options

Higher Up, The Lady
See: Sixes and Sevens

Higher Up, The Man
See: Gentle Grafter, The

Him Who Waits, To
See: Options

Hit, A Sacrifice
See: Whirligigs

Holding up a Train
See: Sixes and Sevens

Holiday, Blind Man's
See: Whirligigs

Homes, Suite—and Their Romance
See: Whirligigs

Hopkins, The Complete Life of John
See: Voice of the City, The

Hostages to Momus
See: Gentle Grafter, The

Hound, The Theory and the
See: Whirligigs

How Gladys Hustled, or "Fickle Fortune"
See: Rolling Stones

Hygeia at the Solito
See: Heart of the West

Hymen, The Handbook of
See: Heart of the West

Hypotheses of Failure, The
See: Whirligigs

I

"I Go to Seek on Many Roads"—Verse—Heading of Roads of Destiny
See: Roads of Destiny

Ikey Schoenstein, The Love Philtre of
See: Four Million, The

Indian Summer of Dry Valley Johnson, The
See: Heart of the West

Ingredient, The Third
See: Options

Injunction, Christmas by
See: Heart of the West

Innocents of Broadway
See: Gentle Grafter, The

Introduction to Rolling Stones, by H. P. Steger
See: Rolling Stones

J

Jeff Peters as a Personal Magnet
See: Gentle Grafter, The

Jeff Peters Stories
The Contents of *The Gentle Grafter* and also
Cupid à la Carte (in Heart of the West)
The Atavism of John Tom Little Bear (in Rolling Stones)

Jimmie Hayes and Muriel
See: Sixes and Sevens

JOHN HOPKINS, THE COMPLETE LIFE OF
See: Voice of the City, The

JOHN TOM LITTLE BEAR, THE ATAVISM OF
See: Rolling Stones

JOHNNY ATWOOD
See: Note under Cabbages and Kings

JOHNSON, THE INDIAN SUMMER OF DRY VALLEY
See: Heart of the West

JUNE, OCTOBER AND
See: Sixes and Sevens

JUNGLE, BABES IN THE
See: Strictly Business

K

KALI, THE DIAMOND OF
See: Sixes and Sevens

KEOGH AND CLANCY
See: Note under Cabbages and Kings

KIN, MAKES THE WHOLE WORLD
See: Sixes and Sevens

KINGS, CABBAGES AND
See: Cabbages and Kings

KNIGHT'S DREAM, A MIDSUMMER
See: Trimmed Lamp, The

L

LADY HIGHER UP, THE
See: Sixes and Sevens

LAMP, THE TRIMMED
See: Trimmed Lamp, The

LAST LEAF, THE
See: Trimmed Lamp, The

LAST OF THE TROUBADOURS, THE
See: Sixes and Sevens

LAW AND ORDER
See: Sixes and Sevens

"LAZY SHEPHERDS, SEE YOUR LAMBKINS"—DAVID'S VERSE IN ROADS OF DESTINY
See: Roads of Destiny

LEAF, THE LAST
See: Trimmed Lamp, The

LET ME FEEL YOUR PULSE
See: Sixes and Sevens
Also issued separately as a small illustrated book. This story is largely based upon O. Henry's own ill-fated search for health.

LETTERS FROM O. HENRY
See: Rolling Stones
Two to Gilman Hall
One to Mrs. Hall, a friend in North Carolina
Three to Dr. W. P. Beall
Four to David Harrell
Parable Letter
Two to his Daughter Margaret
To J. O. H. Cosgrave
One to "Col. Griffith"
Four to Al. Jennings
Two to H. P. Steger

LICKPENNY LOVER, A
See: Voice of the City, The

LIFE OF JOHN HOPKINS, THE COMPLETE
See: Voice of the City, The

LIFE, THE WHIRLIGIG OF
See: Whirligigs

LIGHTS, ACCORDING TO THEIR
See: Trimmed Lamp, The

LITTLE BEAR, THE ATAVISM OF JOHN TOM
See: Rolling Stones

LITTLE LOCAL COLOR, A
See: Whirligigs

"LITTLE SPECK IN GARNERED FRUIT"
See: Voice of the City, The

LOAN, A CALL
See: Heart of the West

LOAVES, WITCHES'
See Sixes and Sevens

LOCAL COLOR, A LITTLE
See Whirligigs

LOCALITY—

A geographical arrangement of practically all of the stories in the twelve volumes. Reference to the book in which the tale appears is given after each title or group of titles.

Central America

The Head-Hunter
(*In "Options"*)

Phoebe
The Fourth in Salvador
Two Renegades
(*In "Roads of Destiny"*)

The Day We Celebrate
(*In "Sixes and Sevens"*)

England

Lord Oakhurst's Curse
(*In "Rolling Stones"*)

France

Roads of Destiny
(*In "Roads of Destiny"*)

Tracked to Doom
(*In "Rolling Stones"*)

Mexico

He Also Serves
(*In "Options"*)

New York

"The Four Million" (Whole Volume)

Innocents of Broadway
A Tempered Wind
(*In "The Gentle Grafter"*)

The Third Ingredient
Schools and Schools
Thimble, Thimble
To Him WhoWaits
No Story
The Higher Pragmatism
Rus in Urbe
(*In "Options"*)

The Discounters of Money
The Enchanted Profile
(*In "Roads of Destiny"*)

The Marionettes
A Dinner at — —
An Unfinished Christmas Story
The Unprofitable Servant
(*In "Rolling Stones"*)

The Sleuths
Witches' Loaves
The Pride of the Cities
Ulysses and the Dogman
The Champion of the Weather
Makes the Whole World Kin
At Arms with Morpheus
The Ghost of a Chance
Let Me Feel Your Pulse
The Adventures With Shamrock Jolnes
The Lady Higher Up
The Greater Coney
Transformation of Martin Burney
The Caliph and the Cad
The Diamond of Kali
(*In "Sixes and Sevens"*)

"Strictly Business." (All the stories in this volume, except "A Municipal Report," for which see THE SOUTH under *Tennessee*)

"The Trimmed Lamp." (Whole Volume)
"The Voice of the City." (Whole volume)
Calloway's Code
"Girl"
The Marry Month of May
Sociology in Serge and Straw
Suite Homes and Their Romance
A Sacrifice Hit
The Song and the Sergeant
A Newspaper Story
Tommy's Burglar
A Little Local Color
(*In "Whirligigs"*)

Pennsylvania (*Pittsburgh*)
Conscience in Art
(*In "Whirligigs"*)

South America

"Cabbages and Kings." (Whole volume)

The World and the Door
The Theory and the Hound
A Matter of Mean Elevation
Supply and Demand
(*In "Options"*)

Next to Reading Matter
A Double-Dyed Deceiver
On Behalf of the Management
(*In "Roads of Destiny"*)

A Ruler of Men
Helping the Other Fellow
(*In "Rolling Stones"*)

The South—

Alabama

The Ransom of Red Chief
(*In "Whirligigs"*)

Georgia

Hostages to Momus
(*In "The Gentle Grafter"*)

"The Rose of Dixie"
(*In "Options"*)

Kentucky

A Blackjack Bargainer
(*In "Whirligigs"*)

Shearing the Wolf
The Ethics of Pig
(*In "The Gentle Grafter"*)

Louisiana

The Renaissance at Charleroi
Whistling Dick's Christmas Stocking
Cherchez la Femme
(*In "Roads of Destiny"*)

Blind Man's Holiday
(*In "Whirligigs"*)

Tennessee

A Midsummer Masquerade
(*In "The Gentle Grafter"*)

October and June
(*In "Sixes and Sevens"*)

The Whirligig of Life
(*In "Whirligigs"*)

Virginia

Best Seller
(*In "Options"*)

Washington

The Hand that Rules the World
(*In "The Gentle Grafter"*)

A Snapshot at the President
(*In "Rolling Stones"*)

The Duplicity of Hargraves
(*In "Sixes and Sevens"*)

Indefinite

The Emancipation of Billy
The Guardian of the Accolade
(*In "Roads of Destiny"*)

The Church With an Overshot Wheel
The Door of Unrest
(*In "Sixes and Sevens"*)

The West—

Arizona

Christmas by Injunction
(*In "Heart of the West"*)

The Roads We Take
(*In "Whirligigs"*)

Arkansas

Jeff Peters as a Personal Magnet
The Man Higher Up
(*In "The Gentle Grafter"*)

A Retrieved Reformation
(*In "Roads of Destiny"*)

Colorado

The Ransom of Mack
(*In "The Heart of the West"*)

The Friendly Call
(*"In Rolling Stones"*)

Illinois

The Exact Science of Matrimony
(*In "The Gentle Grafter"*)

Indiana

Modern Rural Sports
(*In "The Gentle Grafter"*)

Indian Territory

New York by Campfire Light
(*In "Sixes and Sevens"*)

A Technical Error
(*In "Whirligigs"*)

Kansas

The Atavism of John Tom Little Bear
(*In "Rolling Stones"*)

Montana

The Handbook of Hymen
(*In "The Heart of the West"*)

New Mexico

Telemachus Friend
(*In "Heart of the West"*)

Ohio

The Halberdier of the Little Rhein-schloss (*In "Roads of Destiny"*)

Oklahoma

Cupid à la Carte
(*In "Heart of the West"*)

Holding Up a Train
(*In "Sixes and Sevens"*)

Texas
The Octopus Marooned
(*In "The Gentle Grafter"*)
Hearts and Crosses
The Pimienta Pancakes
Seats of the Haughty
Hygeia at the Solito
An Afternoon Miracle
The Higher Abdication
The Caballero's Way
The Sphinx Apple
The Missing Chord
A Call Loan
The Princess and the Puma
The Indian Summer of Dry Valley Johnson
A Chaparral Prince
The Reformation of Calliope
(*In "Heart of the West"*)

The Hiding of Black Bill
Buried Treasure
The Moment of Victory
A Poor Rule
("*In Options*")

Art and the Broncos
The Passing of Black Eagle
Friends in San Rosario
The Enchanted Kiss
A Departmental Case
The Lonesome Road
(*In "Roads of Destiny"*)

The Marquis and Miss Sally
A Fog in Santone
Tictocq
Aristocracy versus Hash
A Strange Story
Fickle Fortune, or How Gladys Hustled
An Apology
Bexar Script No. 2692
(*In "Rolling Stones"*)

The Last of the Troubadours
Jimmie Hayes and Muriel
Law and Order
(*In "Sixes and Sevens"*)
One Dollar's Worth
A Chaparral Christmas Gift
Madame Bo-Peep of the Ranches
Georgia's Ruling
(*In "Whirligigs"*)

LONESOME ROAD, THE
See: Roads of Destiny

LORD OAKHURST'S CURSE
See: Rolling Stones

LOST BLEND, THE
See: Trimmed Lamp, The

LOST ON DRESS PARADE
See: Four Million, The

LOTUS IN THE BOTTLE, THE
See: Cabbages and Kings

LOVE, A SERVICE OF
See: Four Million, The

LOVE-PHILTRE OF IKEY SCHOENSTEIN, THE
See: Four Million, The

LOVER, A LICKPENNY
See: Voice of the City, The

M

MACK, THE RANSOM OF
See: Heart of the West

MADAME BO-PEEP OF THE RANCHES
See: Whirligigs

MADISON SQUARE ARABIAN NIGHT, A
See: Trimmed Lamp, The

MAGGIE, THE COMING-OUT OF
See: Four Million, The

MAGI, THE GIFT OF THE
See: Four Million, The

MAGNET, JEFF PETERS AS A PERSONAL
See: Gentle Grafter, The

MAKES THE WHOLE WORLD KIN
See: Sixes and Sevens

MAKING OF A NEW YORKER, THE
See: Trimmed Lamp, The

MAMMON AND THE ARCHER
See: Four Million, The

MAN ABOUT TOWN
See: Four Million, The

MAN HIGHER UP, THE
See: Gentle Grafter, The

MANAGEMENT, ON BEHALF OF THE
See: Roads of Destiny

MARIONETTES, THE
See: Rolling Stones

MAROONED, THE OCTOPUS
See: Gentle Grafter, The

MARQUIS AND MISS SALLY, THE
See: Rolling Stones

MARRY MONTH OF MAY, THE
See: Whirligigs

MARTIN BURNEY, TRANSFORMATION OF
See: Sixes and Sevens

MASQUERADE, A MIDSUMMER
See: Gentle Grafter, The

MASTERS OF ARTS
See: Cabbages and Kings

MATRIMONY, THE EXACT SCIENCE OF
See: Gentle Grafter, The

MATTER OF MEAN ELEVATION, A
See: Whirligigs

MAY, THE MARRY MONTH OF
See: Whirligigs

MAZE, MONEY
See: Cabbages and Kings

MEAN ELEVATION, A MATTER OF
See: Whirligigs

MEMENTO, THE
See: Voice of the City, The

MEMOIRS OF A YELLOW DOG
See: Four Million, The

MIDSUMMER KNIGHT'S DREAM, A
See: Trimmed Lamp, The

MIDSUMMER MASQUERADE, A
See: Gentle Grafter, The

MIGNOT, UNPUBLISHED POEMS OF DAVID
See: Roads of Destiny, Chap. I.

MILLION, THE FOUR
See: Four Million, The

MIRACLE, AN AFTERNOON
See: Heart of the West

MISS SALLY, THE MARQUIS AND
See: Rolling Stones

MISSING CHORD, THE
See: Heart of the West

MODERN RURAL SPORTS
See: Gentle Grafter, The

MOMENT OF VICTORY, THE
See: Options

MOMUS, HOSTAGES TO
See: Gentle Grafter, The

MONEY MAZE
See: Cabbages and Kings

MONEY, THE DISCOUNTERS OF
See: Roads of Destiny

MONTH OF MAY, THE MARRY
See: Whirligigs

MORNING, FOX IN THE
See: Cabbages and Kings

MORPHEUS, AT ARMS WITH
See: Sixes and Sevens

MUNICIPAL REPORT, A
See: Strictly Business

MURIEL, JIMMIE HAYES AND
See: Sixes and Sevens

MYSTERY OF THE RUE DE PEYCHAUD, THE, OR TRACKED TO DOOM
See: Rolling Stones

N

NATURE, AN ADJUSTMENT OF
See: Four Million, The

NEMESIS AND THE CANDY MAN
See: Voice of the City, The

NEW ARABIA, A NIGHT IN
See: Strictly Business

NEW ORLEANS, STORIES OF
See: Locality. S. V The South

NEW YORK BY CAMPFIRE LIGHT
See: Sixes and Sevens

NEW YORK, ELSIE IN
See: Trimmed Lamp, The

NEW YORK, STORIES OF
See: Locality

NEW YORKER, THE MAKING OF A
See: Trimmed Lamp, The

NEWSPAPER STORY, A
See: Whirligigs

"NEXT TO READING MATTER"
See: Roads of Destiny

NIGHT IN NEW ARABIA, A
See: Strictly Business

NIGHT, THE CITY OF DREADFUL
See: Voice of the City, The

NO STORY
See: Options

NO. 2692, BEXAR SCRIPT
See: Rolling Stones

NOIR, ROUGE ET
See: Cabbages and Kings

NUMBER TWO, CUPID'S EXILE
See: Cabbages and Kings

O

O. HENRY, POEM BY JAMES WHITCOMB RILEY
See: Rolling Stones

OCTOBER AND JUNE
See: Sixes and Sevens

OCTOPUS MAROONED, THE
See: Gentle Grafter, The

ON BEHALF OF THE MANAGEMENT
See: Roads of Destiny

ONE DOLLAR'S WORTH
See: Whirligigs

"ONE ROSE I TWINED WITHIN YOUR HAIR"
First line of Poem entitled, "The Four Roses" in Roses, Ruses and Romance, a story in "The Voice of the City"

ONE THOUSAND DOLLARS
See: Voice of the City, The

OPTIONS—SHORT STORIES
Contents
"The Rose of Dixie"
The Third Ingredient
The Hiding of Black Bill
Schools and Schools
Thimble, Thimble
Supply and Demand
Buried Treasure
To Him Who Waits
He Also Serves
The Moment of Victory
The Head-Hunter
No Story
The Higher Pragmatism
Best Seller
Rus in Urbe
A Poor Rule

ORDER, LAW AND
See: Sixes and Sevens

O'ROON, THE BADGE OF POLICEMAN
See: Trimmed Lamp, The

OTHER FELLOW, HELPING THE
See: Rolling Stones

OVERSHOT WHEEL, THE CHURCH WITH AN
See: Sixes and Sevens

P

PALM, THE SHAMROCK AND THE
See: Cabbages and Kings

PALM, TOBIN'S
See: Four Million, The

PANCAKES, THE PIMIENTA
See: Heart of the West

PARAMOUNT, THE FLAG
See: Cabbages and Kings

PASSING OF BLACK EAGLE, THE
See: Roads of Destiny

PAST ONE AT ROONEY'S
See: Strictly Business

PEACE, THE ROBE OF
See: Strictly Business

PEASANT, THE POET AND THE
See: Strictly Business

PENDULUM, THE
See: Trimmed Lamp, The

PERSONAL MAGNET, JEFF PETERS AS A
See: Gentle Grafter, The

PETERS, JEFF
See: Jeff Peters

PHILANTHROMATHEMATICS, THE CHAIR OF
See: Gentle Grafter, The

PHILISTINE IN BOHEMIA, A
See: Voice of the City, The

PHOEBE
See: Roads of Destiny

PHONOGRAPH AND THE GRAFT, THE
See: Cabbages and Kings

PIG, THE ETHICS OF
See: Gentle Grafter, The

PIMIENTA PANCAKES, THE
See: Heart of the West

PLAY, THE THING'S THE
See: Strictly Business

PLUNKVILLE PATRIOT, THE
Humorous page in "The Rolling Stone." For photographs of this page see Rolling Stones

PLUTONIAN FIRE, THE
See: Voice of the City, The

POEMS BY O. HENRY
See: Rolling Stones

Titles:

The Pewee
Nothing to Say
The Murderer
Some Postscripts
Two Portraits
A Contribution
The Old Farm
Vanity
The Lullaby Boy
Chanson de Bohême
Hard to Forget
Drop a Tear in This Slot
Tamales

POET AND THE PEASANT, THE
See: Strictly Business

POLICEMAN O'ROON, THE BADGE OF
See: Trimmed Lamp, The

POLICY OF COMPANY 99, THE FOREIGN
See: Trimmed Lamp, The

POLITICAL INTRIGUE, A SUCCESSFUL
See: Tictocq, in Rolling Stones

POOR RULE, A
See: Options

PORTER FAMILY, RECORD OF BIRTHS AND DEATHS
See: Rolling Stones

PORTRAITS OF O. HENRY AT VARIOUS AGES
See: Rolling Stones

PRAGMATISM, THE HIGHER
See: Options

PRESIDENT, A SNAPSHOT AT THE
See: Rolling Stones

PRIDE OF THE CITIES, THE
See: Sixes and Sevens

PRINCE, A CHAPARRAL
See: Heart of the West

PRINCESS AND THE PUMA, THE
See: Heart of the West

PRISONER OF ZEMBLA, THE
See: Rolling Stones

PROEM, THE: BY THE CARPENTER
See: Cabbages and Kings

PROFILE, THE ENCHANTED
See: Roads of Destiny

PROOF OF THE PUDDING
See: Strictly Business

PSYCHE AND THE PSKYSCRAPER
See: Strictly Business

PUDDING, PROOF OF THE
See: Strictly Business

PULSE, LET ME FEEL YOUR
See: Sixes and Sevens

PUMA, THE PRINCESS AND THE
See: Heart of the West

PURPLE DRESS, THE
See: Trimmed Lamp, The

Q

QUANTITY, THE UNKNOWN
See: Strictly Business

QUERIES AND ANSWERS
See: Rolling Stones

R

RAMBLE IN APHASIA, A
See: Strictly Business

RANCHES, MADAME BO-PEEP OF THE
See: Whirligigs

RANSOM OF MACK, THE
See: Heart of the West

RATHSKELLER AND THE ROSE, THE
See: Voice of the City, The

"READING MATTER, NEXT TO"
See: Roads of Destiny

RECALLS, TWO
See: Cabbages and Kings

RED CHIEF, THE RANSOM OF
See: Whirligigs

REFORMATION, A RETRIEVED
Dramatized as "Alias Jimmy Valentine"
See: Roads of Destiny

REFORMATION OF CALLIOPE, THE
See: Heart of the West

REMNANTS OF THE CODE, THE
See: Cabbages and Kings

RENAISSANCE AT CHARLEROI, THE
See: Roads of Destiny

RENEGADES, TWO
See: Roads of Destiny

REPORT, A MUNICIPAL
See: Strictly Business

REPRODUCTIONS OF MANUSCRIPT AND PAGES FROM THE PLUNKVILLE PATRIOT AS PRINTED BY O. HENRY IN THE ROLLING STONE
See: Rolling Stones

RESURGENT, THE DAY
See: Strictly Business

RETRIEVED REFORMATION, A
See: Roads of Destiny

RHEINSCHLOSS, THE HALBERDIER OF THE LITTLE
See: Roads of Destiny

RILES THE WORLD, THE HAND THAT
See: Gentle Grafter, The

ROAD, THE LONESOME
See: Roads of Destiny

ROADS OF DESTINY—SHORT STORIES

Contents:

Roads of Destiny
The Guardian of the Accolade
The Discounters of Money
The Enchanted Profile
"Next to Reading Matter"
Art and the Bronco

Phoebe
A Double-Dyed Deceiver
The Passing of Black Eagle
A Retrieved Reformation
Cherchez la Femme
Friends in San Rosario
The Fourth in Salvador
The Emancipation of Billy
The Enchanted Kiss
A Departmental Case
The Renaissance at Charleroi
On Behalf of the Management
Whistling Dick's Christmas Stocking
The Halberdier of the Little Rheinschloss
Two Renegades
The Lonesome Road

ROADS WE TAKE, THE

See: Whirligigs

ROBE OF PEACE, THE

See: Strictly Business

ROLLING STONE, THE—O. HENRY'S NEWSPAPER PUBLISHED IN AUSTIN, TEXAS

Extracts

Tictocq
Tracked to Doom, or The Mystery of the Rue de Peychaud
A Snapshot at the President
Aristocracy versus Hash
The Prisoner of Zembla
Fickle Fortune, or How Gladys Hustled
An Apology
Bexar Script No. 2692
Queries and Answers
All of the above will be found in the volume entitled Rolling Stones

ROLLING STONES (illustrated)

Stories and Sketches and Poems collected from various magazines, from "The Rolling Stone," O. Henry's Texas newspaper, and from hitherto unpublished manuscripts

Contents

Portrait of O. Henry
O. Henry—Poem by James Whitcomb Riley
Introduction—by H. P. Steger
Records of Births and Deaths in the Porter Family Bible
The Dream—Unfinished. The last work of O. Henry
A Ruler of Men
The Atavism of John Tom Little Bear
Helping the Other Fellow
The Marionettes
The Marquis and Miss Sally
A Fog in Santone
The Friendly Call
A Dinner at ——
Sound and Fury—*Dialogue*
Tictocq (from "The Rolling Stone")
Tracked to Doom, or the Mystery of the Rue de Peychaud (from "The Rolling Stone")
A Snapshot at the President (Editorial in "The Rolling Stone")
An Unfinished Christmas Story
The Unprofitable Servant—Unfinished
Aristocracy versus Hash (from "The Rolling Stone")
The Prisoner of Zembla (from "The Rolling Stone")
A Strange Story (from "The Rolling Stone")
Fickle Fortune, or How Gladys Hustled (from "The Rolling Stone")
An Apology (from "The Rolling Stone")
Lord Oakhurst's Curse (sent in a letter to Dr. Beall, Greensboro, N. C., in 1883
Bexar Script No. 2692 (from "The Rolling Stone")
Queries and Answers (from "The Rolling Stone")

Poems

The Pewee
Nothing to Say
The Murderer
Some Postscripts
Two Portraits
A Contribution
The Old Farm
Vanity
The Lullaby Boy
Chanson de Bohême
Hard to Forget
Drop a Tear in This Slot
Tamales

Letters

To Mr. Gilman Hall of *Everybody's Magazine*
To Mrs. Hall of North Carolina, an early letter
To Dr. W. P. Beall, an old friend in North Carolina—a humorous letter about a play he has written
Two more letters to Dr. Beall
Four Letters to Dave—Mr. David Harrell
Parable Letter
Two Letters to His Daughter Margaret
To Mr. Cosgrove of *Everybody's Magazine*
To Mr. Gilman Hall—about his approaching marriage to Miss Sara

S. C. Lindsay Coleman, of Asheville, To Colonel Griffith
Two Letters to Mr. M. Jennings of Oklahoma, who in his youth held up trains
To Mr. H. P. Steger —about the title of one of his stories
To Mr. Steger —unfinished letter about a novel he wanted to write.
Two letters to Mr. M. Jennings about the material for "Holding up a Train" (see Sixes and Sevens) which Mr. Jennings had supplied from personal experience.

Cartoons

Original by O. Henry—see Sketches facing pages 29, 48, 49, 64, 65, 80, 81, 96, 97, 240 and inserts between pages 232 and 233.

Photographs

Last Photograph. See frontispiece
At the age of two, facing page 29
With Three Friends, facing page 21
In Austin, 1896, facing page 28
Photographs of Documents found in O. Henry's belongings after his death
Credentials which the boy Will Porter took to Texas, facing pages 112 and 113
A page of "The Plunkville Patriot," facing pages 128, 160 and 176 and inserts between pages 248 and 249
Pages of "The Rolling Stone," facing pages 129, 161, 177, 232
Manuscript of a letter to his daughter, Margaret, facing page 218

ROMANCE OF A BUSY BROKER, THE
See: Four Million, The

ROMANCE, ROSES, RUSES AND
See: Voice of the City, The

ROMANCE, SUITE HOMES AND THEIR
See: Whirligigs

ROOM, THE FURNISHED
See: Four Million, The

ROOM, THE SKYLIGHT
See: Four Million, The

ROONEY'S, PAST ONE AT
See: Strictly Business

"ROSE OF DIXIE, THE"
See: Options

ROSE, THE RATHSKELLER AND THE
See: Voice of the City, The

ROSES, RUSES AND ROMANCE
See: Voice of the City, The

ROSES, THE FOUR—VERSE
See: Roses, Ruses and Romance

ROUGE ET NOIR
See: Cabbages and Kings

ROUNDS, BETWEEN
See: Four Million, The

RUBAIYAT OF A SCOTCH HIGHBALL, THE
See: Trimmed Lamp, The

RUBBER, A COMEDY IN
See: Voice of the City, The

RUE DE PEYCHAUD, THE MYSTERY OF THE, OR TRACKED TO DOOM
See: Rolling Stones

RULE, A POOR
See: Options

RULER OF MEN, A
See: Rolling Stones

RULING, GEORGIA'S
See: Whirligigs

RURAL SPORTS, MODERN
See: Gentle Grafter, The

RUS IN URBE
See: Options

RUSES, ROSES—AND ROMANCE
See: Voice of the City, The

S

SABLES, VANITY AND SOME
See: Trimmed Lamp, The

SACRIFICE HIT, A
See: Whirligigs

SALVADOR, THE FOURTH IN
See: Roads of Destiny

San Rosario, Friends in
See: Roads of Destiny

Santone, A Fog in
See: Rolling Stones

Schools and Schools
See: Options

Science of Matrimony, The Exact
See: Gentle Grafter, The

Scotch Highball, The Rubaiyat of a
See: Trimmed Lamp, The

Script No. 2692, Bexar
See: Rolling Stones

Season, Compliments of the
See: Strictly Business

Seats of the Haughty
See: Heart of the West

Serge and Straw, Sociology in
See: Whirligigs

Sergeant, The Song and the
See: Whirligigs

Servant, The Unprofitable
See: Rolling Stones

Serves, He Also
See: Options

Service of Love, A
See: Four Million, The

Shamrock and the Palm, The
See: Cabbages and Kings

Shamrock Jolnes
A character occurring in The Sleuths and also in The Adventures of Shamrock Jolnes
See: Sixes and Sevens

Shearing the Wolf
See: Gentle Grafter, The

Ships
See: Cabbages and Kings

Shocks of Doom, The
See: Voice of the City, The

Shoes
See: Cabbages and Kings

Sisters of the Golden Circle
See: Four Million, The

Sixes and Sevens—Short Stories

Contents

The Last of the Troubadours
The Sleuths
Witches' Loaves
The Pride of the Cities
Holding Up a Train
Ulysses and the Dogman
The Champion of the Weather
Makes the Whole World Kin
At Arms with Morpheus
The Ghost of a Chance
Jimmie Hayes and Muriel
The Door of Unrest
The Duplicity of Hargraves
Let Me Feel Your Pulse
October and June
The Church with an Overshot Wheel
New York by Campfire Light
The Adventures of Shamrock Jolnes
The Lady Higher Up
The Greater Coney
Law and Order
Transformation of Martin Burney
The Caliph and the Cad
The Diamond of Kali
The Day We Celebrate

Skylight Room, The
See: Four Million, The

Sleuths, The
See: Sixes and Sevens

Smith
See: Cabbages and Kings

Snapshot at the President, A
See: Rolling Stones

Social Triangle, The
See: Trimmed Lamp, The

Sociology in Serge and Straw
See: Whirligigs

Solito, Hygeia at the
See: Heart of the West

SONG AND THE SERGEANT, THE
See: Whirligigs

SOUL, THE EASTER OF THE
See: Voice of the City, The

SOUND AND FURY—DIALOGUE
See: Rolling Stones

SOUTH AMERICA, STORIES OF
See. Locality

SOUTH, STORIES OF THE
See: Locality

"SPECK IN GARNERED FRUIT, LITTLE"
See: Voice of the City, The

SPHINX APPLE, THE
See: Heart of the West

SPORTS, MODERN RURAL
See: Gentle Grafter, The

SPRINGTIME Á LA CARTE
See: Four Million, The

SQUARING THE CIRCLE
See: Voice of the City, The

STEGER, H. P.
Personal friend of O. Henry's who edited Rolling Stones and wrote the introduction to the last collection of his works.
See: Rolling Stones

STORY, AN UNFINISHED
See: Four Million, The

STRANGE STORY, A
See: Rolling Stones

STRAW, SOCIOLOGY IN SERGE AND
See: Whirligigs

STRICTLY BUSINESS—SHORT STORIES
Contents
Strictly Business
The Gold That Glittered
Babes in the Jungle
The Day Resurgent
The Fifth Wheel
The Poet and the Peasant
The Robe of Peace
The Girl and the Graft
The Call of the Tame
The Unknown Quantity
The Thing's the Play
A Ramble in Aphasia
A Municipal Report
Psyche and the Pskyscraper
A Bird of Bagdad
Compliments of the Season
A Night in New Arabia
The Girl and the Habit
Proof of the Pudding
Past One at Rooney's
The Venturers
The Duel
"What You Want"

SUCCESS, THE ASSESSOR OF
See: Trimmed Lamp, The

SUCCESSFUL POLITICAL INTRIGUE, A
See: Tictocq in Rolling Stones

SUITE HOMES AND THEIR ROMANCE
See: Whirligigs

SUPPLY AND DEMAND
See: Options

T

TAINTED TENNER, THE TALE OF A
See: Trimmed Lamp, The

TAME, THE CALL OF THE
See: Strictly Business

TECHNICAL ERROR, A
See: Whirligigs

TELEMACHUS, FRIEND
See: Heart of the West

TEMPERED WIND, A
See: Gentle Grafter, The

TENNER, THE TALE OF A TAINTED
See: Trimmed Lamp, The

TEXAS, STORIES OF
See: Locality, Stories of the West

THANKSGIVING DAY GENTLEMEN, TWO
See: Trimmed Lamp, The

THEIR LIGHTS, ACCORDING TO
See: Trimmed Lamp The

THEORY AND THE HOUND, THE
See: Whirligigs

THIMBLE, THIMBLE
See: Options

THING'S THE PLAY, THE
See: Strictly Business

THIRD INGREDIENT, THE
See: Options

THOUSAND DOLLARS, ONE
See: Voice of the City, The

TICTOCQ
Two French Detective Stories
A Successful Political Intrigue
Tracked to Doom
See: Rolling Stones

TILDY, THE BRIEF DÉBUT OF
See: Four Million, The

TO HIM WHO WAITS
See: Options

TOBIN'S PALM
See: Four Million, The

TOMMY'S BURGLAR
See: Whirligigs

TRACKED TO DOOM, OR THE MYSTERY OF THE RUE DE PEYCHAUD
See: Rolling Stones

TRAGEDY, A HARLEM
See: Trimmed Lamp, The

TRAGEDY, "THE GUILTY PARTY"—AN EAST SIDE
See: Trimmed Lamp, The

TRAIN, HOLDING UP A
See: Sixes and Sevens

TRANSFORMATION OF MARTIN BURNEY, THE
See: Sixes and Sevens

TRANSIENTS IN ARCADIA
See: Voice of the City, The

TREASURE, BURIED
See: Options

TRIANGLE, THE SOCIAL
See: Trimmed Lamp, The

TRIMMED LAMP, THE—SHORT STORIES
Contents

The Trimmed Lamp
A Madison Square Arabian Night
The Rubaiyat of a Scotch Highball
The Pendulum
Two Thanksgiving Day Gentlemen
The Assessor of Success
The Buyer from Cactus City
The Badge of Policeman O'Roon
Brickdust Row
The Making of a New Yorker
Vanity and Some Sables
The Social Triangle
The Purple Dress
The Foreign Policy of Company 90
The Lost Blend
A Harlem Tragedy
"The Guilty Party"—An East Side Tragedy
According to Their Lights
A Midsummer Knight's Dream
The Last Leaf
The Count and the Wedding Guest
The Country of Elusion
The Ferry of Unfulfilment
The Tale of a Tainted Tenner
Elsie in New York

TROUBADOURS, THE LAST OF THE
See: Sixes and Sevens

TWENTY YEARS, AFTER
See: Four Million, The

TWO RECALLS
See: Cabbages and Kings

TWO RENEGADES
See: Roads of Destiny

TWO THANKSGIVING DAY GENTLEMEN
See: Trimmed Lamp, The

U

ULYSSES AND THE DOGMAN
See: Sixes and Sevens

UNFINISHED CHRISTMAS STORY, AN
See: Rolling Stones

Unfinished Story, An
See: Four Million, The

Unfulfilment, The Ferry of
See: Trimmed Lamp, The

Unknown Quantity, The
See: Strictly Business

Unprofitable Servant, The
See: Rolling Stones

Unrest, The Door of
See: Sixes and Sevens

Urbe, Rus in
See: Options

V

Valley Johnson, The Indian Summer of Dry
See: Heart of the West

Vanity and Some
See: Trimmed Lamp, The

Venturers, The
See: Strictly Business

Victory, The Moment of
See: Options

Vitagraphoscope, The
See: Cabbages and Kings

Voice of the City, The—Short Stories

Contents

The Voice of the City
The Complete Life of John Hopkins
A Lickpenny Lover
Dougherty's Eye-Opener
"Little Speck in Garnered Fruit"
The Harbinger
While the Auto Waits
A Comedy in Rubber
One Thousand Dollars
The Defeat of the City
The Shocks of Doom
The Plutonian Fire
Nemesis and the Candy Man
Squaring the Circle
Roses, Ruses, and Romance
The City of Dreadful Night
The Easter of the Soul
The Fool-Killer
Transients in Arcadia
The Rathskeller and the Rose
The Clarion Call
Extradited from Bohemia
A Philistine in Bohemia
From Each According to His Ability
The Memento

W

Waits, To Him Who
See: Options

Way, The Caballero's
See: Heart of the West

Weather, The Champion of the
See: Sixes and Sevens

Wedding Guest, The Count and the
See: Trimmed Lamp, The

West, Heart of the
See: Heart of the West

West, Stories of the
See: Locality

"What You Want"
See: Strictly Business

Wheel, The Church with an Overshot
See: Sixes and Sevens

Wheel, The Fifth
See: Strictly Business

Where to Dine Well
See: A Dinner at — in Rolling Stones

While the Auto Waits
See: Voice of the City, The

Whirligig of Life, The
See: Whirligigs

Whirligigs—Short Stories

Contents

The World and the Door
The Theory and the Hound
The Hypotheses of Failure
Calloway's Code
A Matter of Mean Elevation
"Girl"
Sociology in Serge and Straw

The Ransom of Red Chief
The Marry Month of May
A Technical Error
Suite Homes and Their Romance
The Whirligigs of Life
A Sacrifice Hit
The Roads We Take
A Blackjack Bargainer
The Song and the Sergeant
One Dollar's Worth
A Newspaper Story
Tommy's Burglar
A Chaparral Christmas Gift
A Little Local Color
Georgia's Ruling
Blind Man's Holiday
Madame Bo-Peep of the Ranches

WHISTLING DICK'S CHRISTMAS STOCKING
See: Roads of Destiny

WIND, A TEMPERED
See: Gentle Grafter, The

WITCHES' LOAVES
See: Sixes and Sevens

WOLF, SHEARING THE
See: Gentle Grafter, The

WORLD AND THE DOOR, THE
See: Whirligigs

WORLD, MAKES THE WHOLE—KIN
See: Sixes and Sevens

WORLD, THE HAND THAT RILES THE
See: Gentle Grafter, The

Y

YELLOW DOG, MEMOIRS OF A
See: Four Million, The

Z

ZEMBLA, THE PRISONER OF
See: Rolling Stones

THE COUNTRY LIFE PRESS
GARDEN CITY, N. Y.