

The next tap is part of this—a double-jointed tap with two faucets, the cool water of history and the warm water of animal stories; the most popular, I suppose, of all Kipling's taps, and running freely through all his books.

Through the two Jungle Books first and foremost, but through all. Everyone knows the Mowgli stories, based, like everything in Kipling, I presume, on fact. The Romans are not likely to have invented Mowgli, they found him—that is all.

Then there is the story of "Kaa's" hunting—the story of the fascination exercised by the python upon monkeys; upon the Bandarlog. Kipling like the rest of us does not like monkeys—they are painfully suggestive of man's history, whether it be his rise or his fall. His verses, had they been written yesterday, might have been taken as a satire at the expense of the Allies and for the glorification of Germany. The Bandarlog have all the foibles of the Allies before the war—they dream and chatter, and have no law, no order, no settled purpose, no foreign policy—only "brightest transports, choicest prayers which bloom their hour and fade"—nothing but idealism—empty, luxurious, self-indulgent imaginations which are not the seed of action, but begin and end in themselves; and with these also many personal remarks and personal squabbles. Read the "Road Song of the Bandarlog in the Tree Tops" ("1st Jungle Book" or "Songs from Books" pp. 92-93).

Then there is "Rikkitikki, the Mongoose" ("1st Jungle Book"). There is "The Undertakers" ("2nd Jungle Book"); "The Red Dog" ("2nd Jungle Book"); "The Bridge Builders," already quoted in another connection (D.W.); "Oonts" (the Camels), (D.D.); the cat and rat in "Below the Mill Dam" (T. and D.); "The Walking Delegate" (the horse), (D.W.); and "The Maltese Cat" (the polo pony), (D.W.) and "My Lord the Elephant" (M.I.). "Moti Guy, the Mutineer" (L.H.), also an elephant story.

There is also and better perhaps than most of the other animal stories "In the Rukh" (M.I.), a vivid picture of the