

KIPLING: THE STORY-WRITER

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Kipling: The Story-Writer by Walter Morris Hart

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WALTER MORRIS HART

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STORY-WRITER**

KIPLING
THE STORY-WRITER

BY
WALTER MORRIS HART

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PREFACE

In the course of an attempt to trace the history of the Short-Story in English it came to seem desirable, three or four years ago, to examine with some thoroughness, as the *terminus ad quem*, the work of Rudyard Kipling. The results of this study were rather fully set forth in the form of notes intended for class-room lectures. Revision and publication of these notes was advised by Professor Bliss Perry of Harvard College and by Professor Charles Mills Gayley of the University of California. To these good friends of the writer this little book owes its being. Without their criticisms and suggestions, moreover, it would have been even less worthy than it is of the author with whom it is concerned. To him, to Mr. Kipling himself, thanks are due for gracious permission to take from his works the many illustrative passages with which these pages are adorned.

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KIPLING THE STORY WRITER

INTRODUCTION

It was as a writer of short-stories that Kipling first established his fame, and it is mainly as a writer of short-stories that he is known to-day. One associates with his name, it is true, some significant utterances in verse; everyone who knows his work at all knows *Danny Deever*, *Mandalay*, and the *Recessional*. But the body of well-known and popular verse is much smaller than the body of well-known and popular prose. Of his novels only one has enjoyed anything like the vogue of the short-stories; and *Kim* reveals less the art of the novelist than the art of the short-story writer. For it is a series of independent scenes, more numerous, indeed, yet scarcely more closely connected one with another than the separate tales of the *Soldiers Three*, or of *Stalky and Company*, or of *Sir Richard* and *Sir Hugh* in *Puck of Pook's Hill*. It seems then not unlikely that Kipling is to be remembered primarily as a writer of short-stories. And probably as the greatest English writer of short-stories; conceivably, even, as the greatest of all. His work, it must be admitted, is so different from Maupassant's that it would be folly to attempt to establish the superiority of either. Yet if the Frenchman's technique is more subtle and more highly polished—the result