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# THE DAY'S WORK

BY

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## THE BRIDGE-BUILDERS

THE least that Findlayson, of the Public Works Department, expected was a C.I.E.; he dreamed of a C.S.I.: indeed his friends told him that he deserved more. For three years he had endured heat and cold, disappointment, discomfort, danger, and disease, with responsibility almost too heavy for one pair of shoulders; and day by day, through that time, the great Kashi Bridge over the Ganges had grown under his charge. Now, in less than three months, if all went well, His Excellency the Viceroy would open the bridge in state, an archbishop would bless it, the first train-load of soldiers would come over it, and there would be speeches.

Findlayson, C.E., sat in his trolley on a construction-line that ran along one of the main revetments—the huge stone-faced banks that flared away north and south for three miles on either side of the river—and permitted himself to think of the end. With its approaches, his work was one mile and three-quarters in length; a lattice-girder bridge, trussed with the Findlayson truss, standing on seven-and-twenty brick piers. Each one of those piers was twenty-four feet in diameter, capped with red Agra stone and sunk eighty feet below the shifting sand of the

Ganges' bed. Above them ran the railway-line fifteen feet broad; above that, again, a cart-road of eighteen feet, flanked with footpaths. At either end rose towers of red brick, loopholed for musketry and pierced for big guns, and the ramp of the road was being pushed forward to their haunches. The raw earth-ends were crawling and alive with hundreds upon hundreds of tiny asses climbing out of the yawning borrow-pit below with sackfuls of stuff; and the hot afternoon air was filled with the noise of hooves, the rattle of the drivers' sticks, and the swish and roll-down of the dirt. The river was very low, and on the dazzling white sand between the three centre piers stood squat cribs of railway-sleepers, filled within and daubed without with mud, to support the last of the girders as those were riveted up. In the little deep water left by the drought, an overhead-crane travelled to and fro along its spile-pier, jerking sections of iron into place, snorting and backing and grunting as an elephant grunts in the timber-yard. Riveters by the hundred swarmed about the lattice side-work and the iron roof of the railway-line, hung from invisible staging under the bellies of the girders, clustered round the throats of the piers, and rode on the overhang of the footpath-stanchions; their fire-pots and the spurts of flame that answered each hammer-stroke showing no more than pale yellow in the sun's glare. East and west and north and south the construction-trains rattled and shrieked up and down the embankments, the piled trucks of brown and white stone banging behind them till the side-boards were unpinned, and with a roar and a grumble a few thousand tons more material were thrown out to hold the river in place.

Findlayson, C.E., turned on his trolley and looked over the face of the country that he had changed for seven miles around. Looked back on the humming village of five thousand workmen; up-stream and down, along the vista of spurs and sand; across the river to the far piers, lessening in the haze; overhead to the guard-towers—and only he knew how strong those were—and with a sigh of contentment saw that his work was good. There stood his bridge before him in the sunlight, lacking only a few weeks' work on the girders of the three middle piers—his bridge, raw and ugly as original sin, but *pukka*—permanent—to endure when all memory of the builder, yea, even of the splendid Findlayson truss, had perished. Practically, the thing was done.

Hitchcock, his assistant, cantered along the line on a little switch-tailed Kabuli pony, who, through long practice, could have trotted securely over a trestle, and nodded to his chief.

‘All but,’ said he, with a smile.

‘I’ve been thinking about it,’ the senior answered. ‘Not half a bad job for two men, is it?’

‘One—and a half. ‘Gad, what a Cooper’s Hill cub I was when I came on the works!’ Hitchcock felt very old in the crowded experiences of the past three years, that had taught him power and responsibility.

‘You *were* rather a colt,’ said Findlayson. ‘I wonder how you’ll like going back to office work when this job’s over.’

‘I shall hate it!’ said the young man, and as he went on his eye followed Findlayson’s, and he muttered, ‘Isn’t it damned good?’

'I think we'll go up the service together,' Findlayson said to himself. 'You're too good a youngster to waste on another man. Cub thou wast; assistant thou art. Personal assistant, and at Simla, thou shalt be, if any credit comes to me out of the business!'

Indeed, the burden of the work had fallen altogether on Findlayson and his assistant, the young man whom he had chosen because of his rawness to break to his own needs. There were labour-contractors by the half-hundred—fitters and riveters, European, borrowed from the railway workshops, with perhaps twenty white and half-caste subordinates to direct, under direction, the bevvies of workmen—but none knew better than these two, who trusted each other, how the underlings were not to be trusted. They had been tried many times in sudden crises—by slipping of booms, by breaking of tackle, failure of cranes, and the wrath of the river—but no stress had brought to light any man among them whom Findlayson and Hitchcock would have honoured by working as remorselessly as they worked themselves. Findlayson thought it over from the beginning: the months of office work destroyed at a blow when the Government of India, at the last moment, added two feet to the width of the bridge, under the impression that bridges were cut out of paper, and so brought to ruin at least half an acre of calculations—and Hitchcock, new to disappointment, buried his head in his arms and wept; the heart-breaking delays over the filling of the contracts in England; the futile correspondences hinting at great wealth of commission if one, only one, rather doubtful consignment were passed; the war that followed the refusal; the careful, polite obstruction at

the other end that followed the war, till young Hitchcock, putting one month's leave to another month, and borrowing ten days from Findlayson, spent his poor little savings of a year in a wild dash to London, and there, as his own tongue asserted and the later consignments proved, put the Fear of God into a man so great that he feared only Parliament, and said so till Hitchcock wrought with him across his own dinner-table, and—he feared the Kashi Bridge and all who spoke in its name. Then there was the cholera that came in the night to the village by the bridge-works; and after the cholera smote the smallpox. The fever they had always with them. Hitchcock had been appointed a magistrate of the third class with whipping powers, for the better government of the community, and Findlayson watched him wield his powers temperately, learning what to overlook and what to look after. It was a long, long reverie, and it covered storm, sudden freshets, death in every manner and shape, violent and awful rage against red tape half frenzying a mind that knows it should be busy on other things; drought, sanitation, finance; birth, wedding, burial, and riot in the village of twenty warring castes; argument, expostulation, persuasion, and the blank despair that a man goes to bed upon, thankful that his rifle is all in pieces in the gun-case. Behind everything rose the black frame of the Kashi Bridge—plate by plate, girder by girder, span by span—and each pier of it recalled Hitchcock, the all-round man, who had stood by his chief without failing from the very first to this last.

So the bridge was two men's work—unless one counted Peroo, as Peroo certainly counted himself.



He was a Lascar, a Kharva from Bulsar, familiar with every port between Rockhampton and London, who had risen to the rank of serang on the British India boats, but wearying of routine musters and clean clothes had thrown up the service and gone inland, where men of his calibre were sure of employment. For his knowledge of tackle and the handling of heavy weights, Peroo was worth almost any price he might have chosen to put upon his services; but custom decreed the wage of the overhead-men, and Peroo was not within many silver pieces of his proper value. Neither running water nor extreme heights made him afraid; and, as an ex-serang, he knew how to hold authority. No piece of iron was so big or so badly placed that Peroo could not devise a tackle to lift it—a loose-ended, sagging arrangement, rigged with a scandalous amount of talking, but perfectly equal to the work in hand. It was Peroo who had saved the girder of Number Seven Pier from destruction when the new wire rope jammed in the eye of the crane, and the huge plate tilted in its slings, threatening to slide out sideways. Then the native workmen lost their heads with great shoutings, and Hitchcock's right arm was broken by a falling T-plate, and he buttoned it up in his coat and swooned, and came to and directed for four hours till Peroo, from the top of the crane, reported, 'All's well,' and the plate swung home. There was no one like Peroo, serang, to lash and guy and hold, to control the donkey-engines, to hoist a fallen locomotive craftily out of the borrow-pit into which it had tumbled; to strip and dive, if need be, to see how the concrete blocks round the piers stood the scouring of Mother Gunga, or to adventure up-

stream on a monsoon night and report on the state of the embankment-facings. He would interrupt the field-councils of Findlayson and Hitchcock without fear, till his wonderful English, or his still more wonderful *lingua-franca*, half Portuguese and half Malay, ran out and he was forced to take string and show the knots that he would recommend. He controlled his own gang of tacklemen—mysterious relatives from Kutch Mandvi gathered month by month and tried to the uttermost. No consideration of family or kin allowed Peroo to keep weak hands or a giddy head on the pay-roll. ‘My honour is the honour of this bridge,’ he would say to the about-to-be-dismissed. ‘What do I care for your honour? Go and work on a steamer. That is all you are fit for.’

The little cluster of huts where he and his gang lived centred round the tattered dwelling of a sea-priest—one who had never set foot on Black Water, but had been chosen as ghostly counsellor by two generations of sea-rovers, all unaffected by port missions or those creeds which are thrust upon sailors by agencies along Thames’ bank. The priest of the Lascars had nothing to do with their caste, or indeed with anything at all. He ate the offerings of his church, and slept and smoked, and slept again, ‘for,’ said Peroo, who had haled him a thousand miles inland, ‘he is a very holy man. He never cares what you eat so long as you do not eat beef, and that is good, because on land we worship Shiva, we Kharvas; but at sea on the Kumpani’s boats we attend strictly to the orders of the Burra Malum (the first mate), and on this bridge we observe what Finlinson Sahib says.’

Findlayson Sahib had that day given orders to clear

the scaffolding from the guard-tower on the right bank, and Peroo with his mates was casting loose and lowering down the bamboo poles and planks as swiftly as ever they had whipped the cargo out of a coaster.

From his trolley he could hear the whistle of the serang's silver pipe and the creak and clatter of the pulleys. Peroo was standing on the topmost coping of the tower, clad in the blue dungaree of his abandoned service, and as Findlayson motioned to him to be careful, for his was no life to throw away, he gripped the last pole, and, shading his eyes ship-fashion, answered with the long-drawn wail of the fo'c'sle look-out: '*Ham dekhta hai*' ('I am looking out'). Findlayson laughed, and then sighed. It was years since he had seen a steamer, and he was sick for home. As his trolley passed under the tower, Peroo descended by a rope, ape-fashion, and cried: 'It looks well now, Sahib. Our bridge is all but done. What think you Mother Gunga will say when the rail runs over?'

'She has said little so far. It was never Mother Gunga that delayed us.'

'There is always time for her; and none the less there has been delay. Has the Sahib forgotten last autumn's flood, when the stone-boats were sunk without warning—or only a half-day's warning?'

'Yes, but nothing save a big flood could hurt us now. The spurs are holding well on the west bank.'

'Mother Gunga eats great allowances. There is always room for more stone on the revetments. I tell this to the Chota Sahib'—He meant Hitchcock—'and he laughs.'

'No matter, Peroo. Another year thou wilt be able to build a bridge in thine own fashion.'

The Lascar grinned. 'Then it will not be in this way—with stonework sunk under water, as the *Quetta* was sunk. I like sus-sus-pen-sheen bridges that fly from bank to bank, with one big step, like a gang-plank. Then no water can hurt. When does the Lord Sahib come to open the bridge?'

'In three months, when the weather is cooler.'

'Ho! ho! He is like the Burra Malum. He sleeps below while the work is being done. Then he comes upon the quarter-deck and touches with his finger, and says: "This is not clean! Dam jiboon-wallah!"'

'But the Lord Sahib does not call me a dam jiboonwallah, Peroo.'

'No, Sahib; but he does not come on deck till the work is all finished. Even the Burra Malum of the *Nerbudda* said once at Tuticorin——'

'Bah! Go! I am busy.'

'I, also!' said Peroo, with an unshaken countenance. 'May I take the light dinghy now and row along the spurs?'

'To hold them with thy hands? They are, I think, sufficiently heavy.'

'Nay, Sahib. It is thus. At sea, on the Black Water, we have room to be blown up and down without care. Here we have no room at all. Look you, we have put the river into a dock, and run her between stone sills.'

Findlayson smiled at the 'we.'

'We have bitted and bridled her. She is not like the sea, that can beat against a soft beach. She is Mother Gunga—in irons.' His voice fell a little.

'Peroo, thou hast been up and down the world

more even than I. Speak true talk, now. How much dost thou in thy heart believe of Mother Gunga?’

‘All that our priest says. London is London, Sahib. Sydney is Sydney, and Port Darwin is Port Darwin. Also Mother Gunga is Mother Gunga, and when I come back to her banks I know this and worship. In London I did poojah to the big temple by the river for the sake of the God within. . . . Yes, I will not take the cushions in the dinghy.’

Findlayson mounted his horse and trotted to the shed of a bungalow that he shared with his assistant. The place had become home to him in the last three years. He had grilled in the heat, sweated in the rains, and shivered with fever under the rude thatch roof; the limewash beside the door was covered with rough drawings and formulæ, and the sentry-path trodden in the matting of the verandah showed where he had walked alone. There is no eight-hour limit to an engineer's work, and the evening meal with Hitchcock was eaten booted and spurred: over their cigars they listened to the hum of the village as the gangs came up from the river-bed and the lights began to twinkle.

‘Peroo has gone up the spurs in your dinghy. He's taken a couple of nephews with him, and he's lolling in the stern like a commodore,’ said Hitchcock.

‘That's all right. He's got something on his mind. You'd think that ten years in the British India boats would have knocked most of his religion out of him.’

‘So it has,’ said Hitchcock, chuckling. ‘I overheard him the other day in the middle of a most atheistical talk with that fat old *guru* of theirs. Peroo denied the efficacy of prayer; and wanted the *guru* to

go to sea and watch a gale out with him, and see if he could stop a monsoon.'

'All the same, if you carried off his *guru* he'd leave us like a shot. He was yarning away to me about praying to the dome of St. Paul's when he was in London.'

'He told me that the first time he went into the engine-room of a steamer, when he was a boy, he prayed to the low-pressure cylinder.'

'Not half a bad thing to pray to, either. He's propitiating his own Gods now, and he wants to know what Mother Gunga will think of a bridge being run across her. Who's there?' A shadow darkened the doorway, and a telegram was put into Hitchcock's hand.

'She ought to be pretty well used to it by this time. Only a *tar*. It ought to be Ralli's answer about the new rivets. . . . Great Heavens!' Hitchcock jumped to his feet.

'What is it?' said the senior, and took the form. '*That's* what Mother Gunga thinks, is it,' he said, reading. 'Keep cool, young 'un. We've got all our work cut out for us. Let's see. Muir wires, half an hour ago: "*Floods on the Ramgunga. Look out.*" Well, that gives us—one, two—nine and a half for the flood to reach Melipur Ghaut and seven's sixteen and a half to Latodi—say fifteen hours before it comes down to us.'

'Curse that hill-fed sewer of a Ramgunga! Findlayson, this is two months before anything could have been expected, and the left bank is littered up with stuff still. Two full months before the time!'

'That's why it happens. I've only known Indian

rivers for five and twenty years, and I don't pretend to understand. Here comes another *tar*.' Findlayson opened the telegram. 'Cockran, this time, from the Ganges Canal: "*Heavy rains here. Bad.*" He might have saved the last word. Well, we don't want to know any more. We've got to work the gangs all night and clean up the river-bed. You'll take the east bank and work out to meet me in the middle. Get everything that floats below the bridge: we shall have quite enough river-craft coming down adrift anyhow, without letting the stone-boats ram the piers. What have you got on the east bank that needs looking after?'

'Pontoon, one big pontoon with the overhead crane on it. T'other overhead crane on the mended pontoon, with the cart-road rivets from Twenty to Twenty-three piers—two construction lines, and a turning-spur. The pile-work must take its chance,' said Hitchcock.

'All right. Roll up everything you can lay hands on. We'll give the gang fifteen minutes more to eat their grub.'

Close to the verandah stood a big night-gong, never used except for flood, or fire in the village. Hitchcock had called for a fresh horse, and was off to his side of the bridge when Findlayson took the cloth-bound stick and smote with the rubbing stroke that brings out the full thunder of the metal.

Long before the last rumble ceased every night-gong in the village had taken up the warning. To these were added the hoarse screaming of conches in the little temples; the throbbing of drums and tom-toms; and from the European quarters, where the riveters lived, M'Cartney's bugle, a weapon of offence

on Sundays and festivals, brayed desperately, calling to 'Stables.' Engine after engine toiling home along the spurs after her day's work whistled in answer till the whistles were answered from the far bank. Then the big gong thundered thrice for a sign that it was flood and not fire; conch, drum, and whistle echoed the call, and the village quivered to the sound of bare feet running upon soft earth. The order in all cases was to stand by the day's work and wait instructions. The gangs poured by in the dusk; men stopping to knot a loin-cloth or fasten a sandal; gang-foremen shouting to their subordinates as they ran or paused by the tool-issue sheds for bars and mattocks; locomotives creeping down their tracks wheel-deep in the crowd, till the brown torrent disappeared into the dusk of the river-bed, raced over the pilework, swarmed along the lattices, clustered by the cranes, and stood still, each man in his place.

Then the troubled beating of the gong carried the order to take up everything and bear it beyond high-water mark, and the flare-lamps broke out by the hundred between the webs of dull-iron as the riveters began a night's work racing against the flood that was to come. The girders of the three centre piers—those that stood on the cribs—were all but in position. They needed just as many rivets as could be driven into them, for the flood would assuredly wash out the supports, and the iron-work would settle down on the caps of stone if they were not blocked at the ends. A hundred crowbars strained at the sleepers of the temporary line that fed the unfinished piers. It was heaved up in lengths, loaded into trucks, and backed up the bank beyond flood-level by the groaning loco-



motives. The tool-sheds on the sands melted away before the attack of shouting armies, and with them went the stacked ranks of Government stores, iron-bound boxes of rivets, pliers, cutters, duplicate parts of the riveting-machines, spare pumps and chains. The big crane would be the last to be shifted, for she was hoisting all the heavy stuff up to the main structure of the bridge. The concrete blocks on the fleet of stone-boats were dropped overside, where there was any depth of water, to guard the piers, and the empty boats themselves were poled under the bridge downstream. It was here that Peroo's pipe shrilled loudest, for the first stroke of the big gong had brought back the dinghy at racing speed, and Peroo and his people were stripped to the waist, working for the honour and credit which are better than life.

'I knew she would speak,' he cried. 'I knew, but the telegraph gave us good warning. O sons of unthinkable begetting—children of unspeakable shame—are we here for the look of the thing?' It was two feet of wire rope frayed at the ends, and it did wonders as Peroo leaped from gunnel to gunnel, shouting the language of the sea.

Findlayson was more troubled for the stone-boats than anything else. M'Cartney, with his gangs, was blocking up the ends of the three doubtful spans, but boats adrift, if the flood chanced to be a high one, might endanger the girders; and there was a very fleet in the shrunken channels.

'Get them behind the swell of the guard-tower,' he shouted down to Peroo. 'It will be dead-water there; get them below the bridge.'

'*Accha!* [Very good.] I know. We are mooring