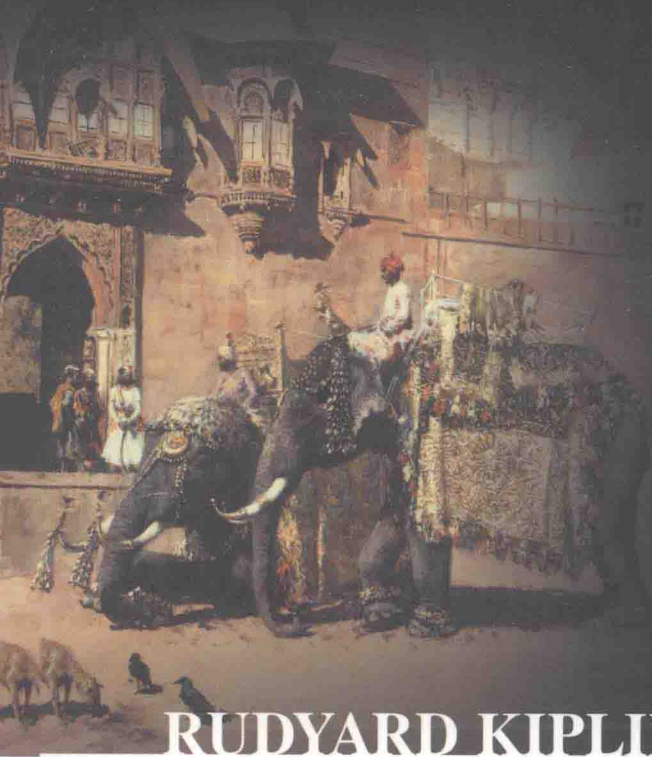


COLLINS
CLASSICS



RUDYARD KIPLING

Kim

KIM

Rudyard Kipling

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CLASSICS

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History of Collins

In 1819, millworker William Collins from Glasgow, Scotland, set up a company for printing and publishing pamphlets, sermons, hymn books and prayer books. That company was Collins and was to mark the birth of HarperCollins Publishers as we know it today. The long tradition of Collins dictionary publishing can be traced back to the first dictionary William published in 1824, *Greek and English Lexicon*. Indeed, from 1840 onwards, he began to produce illustrated dictionaries and even obtained a licence to print and publish the Bible.

Soon after, William published the first Collins novel, *Ready Reckoner*, however it was the time of the Long Depression, where harvests were poor, prices were high, potato crops had failed and violence was erupting in Europe. As a result, many factories across the country were forced to close down and William chose to retire in 1846, partly due to the hardships he was facing.

Aged 30, William's son, William II took over the business. A keen humanitarian with a warm heart and a generous spirit, William II was truly 'Victorian' in his outlook. He introduced new, up-to-date steam presses and published affordable editions of Shakespeare's works and *Pilgrim's Progress*, making them available to the masses for the first time. A new demand for educational books meant that success came with the publication of travel books, scientific books, encyclopaedias and dictionaries. This demand to be educated led to the later publication of atlases and Collins also held the monopoly on scripture writing at the time.

In the 1860s Collins began to expand and diversify and the idea of 'books for the millions' was developed. Affordable editions of classical literature were published and in 1903 Collins introduced 10 titles in their Collins Handy Illustrated Pocket Novels. These proved so popular that a few years later this had

increased to an output of 50 volumes, selling nearly half a million in their year of publication. In the same year, The Everyman's Library was also instituted, with the idea of publishing an affordable library of the most important classical works, biographies, religious and philosophical treatments, plays, poems, travel and adventure. This series eclipsed all competition at the time and the introduction of paperback books in the 1950s helped to open that market and marked a high point in the industry.

HarperCollins is and has always been a champion of the classics and the current Collins Classics series follows in this tradition – publishing classical literature that is affordable and available to all. Beautifully packaged, highly collectible and intended to be reread and enjoyed at every opportunity.

Life & Times

About the Author

Rudyard Kipling was born in Mumbai, formerly known as Bombai, when it was part of British India during the days of the British Empire. He was born in 1865, the year that Lewis Carroll's *Alice's Adventures in Wonderland* was published, undoubtedly a genre of writing that later influenced his work. At the age of six, Kipling was sent to England to continue his education. He was deeply unhappy during this part of his childhood and it seems that this was when he began inventing companions in the form of anthropomorphic animals.

Having finished his schooling, Kipling returned to British India to become assistant editor of a newspaper in Lahore, which is now in Pakistan. He immediately felt at home and quickly forgot about his time in England. In 1887 Kipling moved from Lahore to Allahabad to work on another newspaper. He had already published a great many short stories by this time and two years later left India on a world tour. This included a trip across the United States and then a voyage by boat to England. Having ensconced himself in London he published his first novel *The Light that Failed* (1890), but evidently had a crisis of self confidence and suffered a nervous breakdown. His personal life was set to change in 1892 however, when he married Carrie Balestier, the sister of Wolcot Balestier, with whom he had collaborated on another book.

Their honeymoon took them to Vermont in the United States, where they decided to settle because Carrie had fallen pregnant. The Kiplings remained in Vermont for four years. During this period Rudyard appeared to be content and wrote his best known work, *The Jungle Book*. Unfortunately a political crisis between Britain and the United States led to anti-British sentiment and Kipling felt it most from the press. A family feud between the Kiplings and Carrie's brother proved the final straw and sealed Rudyard's decision to leave America.

The Kipling family moved to the south coast of Devon, England and then East Sussex from 1902. By now Kipling was a famous man and enjoyed his growing celebrity in the first decade of the 20th century. In 1907 he won the Nobel Prize for Literature, such was his fame and reputation worldwide. World War I was, however, to have a tragic outcome for the Kiplings. In 1915 their son John was killed. He had gone to war in the blind spirit of enthusiasm that characterized the age and fallen at the Battle of Loos. Kipling felt eternal guilt at his son's death because he had used his influence to get John accepted into the army following his initial rejection for having poor eyesight.

Following Kipling's own death in 1936 his work became rather unfashionable, partly because of changing tastes and partly because the British Empire began to disintegrate following World War II. British India itself gained its independence from colonial rule in 1947 and was partitioned into Pakistan and India. In the latter half of the 20th century Kipling's work became part of the cannon of English literary history, especially his two '*Jungle Book*' collections, and he is now considered one of the all time greats.

In India, his legacy is a matter of contention because his writing is centred on colonial times and many of his characters are intrinsically racist. It isn't that Kipling himself was prejudiced particularly, but that the culture among the British colonists was superior in its view of the natives. Kipling therefore wrote his characters as he witnessed real people around him. It would be true to say that many Europeans had an elitist attitude to non-Caucasian races at that time, so it would be inappropriate to judge Kipling by modern standards of political correctness.

The *Jungle Book* and Kim

When *The Jungle Book* is mentioned, most people think of the Disney animated film. This actually has very little to do with the stories of Rudyard Kipling, as Walt Disney only took the basic idea of anthropomorphic jungle animals and transformed them into lovable

children's characters. Kipling's characters and stories are far darker and fantastical. In fact, Kipling deliberately wrote his stories as fables, to provide moral and ethical guidance to his readers, both young and old. The first collection of stories was published in 1894, quickly followed by a second in 1895, appropriately titled *The Second Jungle Book*.

Mowgli, the central human character, is a young boy who has been raised by a she wolf. He is thus in the unique position of being able to communicate with the various animals of the jungle. There had been various tales of children having been raised by wild animals and this is where Kipling drew his inspiration from. Some of those tales had an element of truth to them, but the majority were myths. Nevertheless, they made a solid foundation for Kipling's stories, as Mowgli was the ideal transitional character. In essence he was half human, half animal in his psychology. He also possessed the naivety of a child and was therefore open-minded and fearless.

Kim was published in 1901 and again follows the adventures of a young boy, although Kim grows up on the streets of Lahore in India rather than in the jungle. As the son of an alcoholic Irish soldier, Kim is considered 'native' by those around him and is able to mingle seamlessly between the disparate religions and ethnic groups of India's subcontinent. Inquisitive and energetic, Kim meets a wandering Tibetan lama who is seeking out a sacred river, and he joins him on his quest for enlightenment. Their travels take them on a spiritual journey through India and it's a novel that stirred up mixed views at the time. On the one hand, their adventure is visionary and the detail of Kipling's writing is exquisite, however many have derided the novel for being stereotypical and Imperialist in its approach. The book, however, has endured the test of time and remains one of Kipling's most successful works.

KIM

CONTENTS

Chapter 1	1
Chapter 2	26
Chapter 3	42
Chapter 4	60
Chapter 5	79
Chapter 6	99
Chapter 7	117
Chapter 8	133
Chapter 9	150
Chapter 10	171
Chapter 11	189
Chapter 12	211
Chapter 13	235
Chapter 14	256
Chapter 15	273

CHAPTER 1

Oh ye who tread the Narrow Way
By Tophet-flare to Judgment Day,
Be gentle when the heathen pray
To Buddha at Kamakura!

He sat, in defiance of municipal orders, astride the gun Zam-Zammah on her brick platform opposite the old Ajaib-Gher—the Wonder House, as the natives call the Lahore Museum. Who hold Zam-Zammah, that ‘fire-breathing dragon,’ hold the Punjab; for the great green-bronze piece is always first of the conqueror’s loot.

There was some justification for Kim,—he had kicked Lala Dinanath’s boy off the trunnionsbu,—since the English held the Punjab and Kim was English. Though he was burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the bazar; Kim was white—a poor white of the very poorest. The half-caste woman who looked after him (she smoked opium, and pretended to keep a second-hand furniture shop by the square where the cheap cabs wait) told the missionaries that she was Kim’s mother’s sister; but his mother had been nursemaid in a colonel’s family and had married Kimball O’Hara, a young colour-sergeant of the Mavericks, an Irish regiment.

He afterwards took a post on the Sind, Punjab, and Delhi railway, and his regiment went home without him. The wife died of cholera in Ferozepore, and O'Hara fell to drink and loafing up and down the line with the keen-eyed three-year-old baby. Societies and chaplains anxious for the child, tried to catch him, but O'Hara drifted away, till he came across the woman who took opium and learned the taste from her, and died as poor whites die in India. His estate at death consisted of three papers—one he called his '*ne varietur*' because those words were written below his signature thereon, and another his 'clearance-certificate.' The third was Kim's birth-certificate. Those things, he was used to say, in his glorious opium hours, would yet make little Kimball a man. On no account was Kim to part with them, for they belonged to a great piece of magic—such magic as men practised over yonder behind the Museum, in the big blue and white Jadoo-Gher—the Magic House, as we name the Masonic Lodge. It would, he said, all come right some day, and Kim's horn would be exalted between pillars—monstrous pillars—of beauty and strength. The Colonel himself, riding on a horse, at the head of the finest regiment in the world, would attend to Kim,—little Kim that should have been better off than his father. Nine hundred first-class devils, whose god was a Red Bull on a green field, would attend to Kim, if they had not forgotten O'Hara—poor O'Hara that was gangforeman on the Ferozepore line. Then he would weep bitterly in the broken rush chair on the verandah. So it came about after his death that the woman sewed parchment, paper, and birth-certificate into a leather amulet-case which she strung round Kim's neck.

'And some day,' she said, confusedly remembering O'Hara's prophecies, 'there will come for you a great Red Bull on a green field, and the Colonel riding on his tall horse, yes, and'—dropping into English—'nine hundred devils.'

'Ah,' said Kim, 'I shall remember. A Red Bull and a Colonel on a horse will come, but first, my father said, come the two men making ready the ground for these matters. That is how, my father said, they always did; and it is always so when men work magic.'

If the woman had sent Kim up to the local Jadoo-Gher with

those papers, he would, of course, have been taken over by the Provincial Lodge and sent to the Masonic Orphanage in the Hills; but what she had heard of magic she distrusted. Kim, too, held views of his own. As he reached the years of indiscretion, he learned to avoid missionaries and white men of serious aspect who asked who he was, and what he did. For Kim did nothing with an immense success. True, he knew the wonderful walled city of Lahore from the Delhi Gate to the outer Fort Ditch; was hand in glove with men who led lives stranger than anything Haroun al Raschid dreamed of; and he lived in a life wild as that of the Arabian Nights, but missionaries and secretaries of charitable societies could not see the beauty of it. His nickname through the wards was 'Little Friend of all the World'; and very often, being lithe and inconspicuous, he executed commissions by night on the crowded housetops for sleek and shiny young men of fashion. It was intrigue, of course,—he knew that much, as he had known all evil since he could speak,—but what he loved was the game for its own sake—the stealthy prowl through the dark gullies and lanes, the crawl up a water-pipe, the sights and sounds of the women's world on the flat roofs, and the headlong flight from housetop to housetop under cover of the hot dark. Then there were holy men, ash-smeared *faqirs* by their brick shrines under the trees at the riverside, with whom he was quite familiar—greeting them as they returned from begging-tours, and, when no one was by, eating from the same dish. The woman who looked after him insisted with tears that he should wear European clothes—trousers, a shirt, and a battered hat. Kim found it easier to slip into Hindu or Mohammedan garb when engaged on certain businesses. One of the young men of fashion—he who was found dead at the bottom of a well on the night of the earthquake—had once given him a complete suit of Hindu kit, the costume of a low-caste street boy, and Kim stored it in a secret place under some baulks in Nila Ram's timber-yard, beyond the Punjab High Court, where the fragrant deodar logs lie seasoning after they have driven down the Ravee. When there was business or frolic afoot, Kim would use his properties, returning at dawn to the verandah, all tired out from shouting at the heels of a marriage procession, or yelling at a Hindu festival.

Sometimes there was food in the house, more often there was not, and Kim went out again to eat with his native friends.

As he drummed his heels against Zam-Zammah he turned now and again from his king-of-the-castle game with little Chota Lal and Abdullah the sweetmeat-seller's son, to make a rude remark to the native policeman on guard over rows of shoes at the Museum door. The big Punjabi grinned tolerantly: he knew Kim of old. So did the water-carrier, sluicing water on the dry road from his goat-skin bag. So did Jawahir Singh, the Museum carpenter, bent over new packing-cases. So did everybody in sight except the peasants from the country, hurrying up to the Wonder House to view the things that men made in their own province and elsewhere. The Museum was given up to Indian arts and manufactures, and anybody who sought wisdom could ask the curator to explain.

'Off! Off! Let me up!' cried Abdullah, climbing up Zam-Zammah's wheel.

'Thy father was a pastry-cook, Thy mother stole the *ghi*,' sang Kim. 'All Mussalmans fell off Zam-Zammah long ago!'

'Let *me* up!' shrilled little Chota Lal in his gilt-embroidered cap. His father was worth perhaps half a million sterling, but India is the only democratic land in the world.

'The Hindus fell off Zam-Zammah too. The Mussalmans pushed them off. Thy father was a pastry-cook—'

He stopped; for there shuffled round the corner, from the roaring Motee Bazar, such a man as Kim, who thought he knew all castes, had never seen. He was nearly six feet high, dressed in fold upon fold of dingy stuff like horse-blanketing, and not one fold of it could Kim refer to any known trade or profession. At his belt hung a long open-work iron pencase and a wooden rosary such as holy men wear. On his head was a gigantic sort of tam-o'-shanter. His face was yellow and wrinkled, like that of Fook Shing, the Chinese bootmaker in the bazar. His eyes turned up at the corners and looked like little slits of onyx.

'Who is that?' said Kim to his companions.

'Perhaps it is a man,' said Abdullah, finger in mouth, staring.

'Without doubt,' returned Kim; 'but he is no man of India that *I* have ever seen.'

'A priest, perhaps,' said Chota Lal, spying the rosary. 'See! He goes into the Wonder House!'

'Nay, nay,' said the policeman, shaking his head. 'I do not understand your talk.' The constable spoke Punjabi. 'Oh, The Friend of all the World, what does he say?'

'Send him hither,' said Kim, dropping from Zam-Zammah, flourishing his bare heels. 'He is a foreigner, and thou art a buffalo.'

The man turned helplessly and drifted towards the boys. He was old, and his woollen gaberdine still reeked of the stinking artemisia of the mountain passes.

'O Children, what is that big house?' he said in very fair Urdu.

'The Ajaib-Gher, the Wonder House!' Kim gave him no title—such as Lala or Mian. He could not divine the man's creed.

'Ah! The Wonder House! Can any enter?'

'It is written above the door—all can enter.'

'Without payment?'

'I go in and out. *I* am no banker,' laughed Kim.

'Alas! I am an old man. I did not know.' Then, fingering his rosary, he half turned to the Museum.

'What is your caste? Where is your house? Have you come far?' Kim asked.

'I came by Kulu—from beyond the Kailas—but what know you? From the hills where'—he sighed—'the air and water are fresh and cool.'

'Aha! Khitai (a Chinaman),' said Abdullah proudly. Fook Shing had once chased him out of his shop for spitting at the joss above the boots.

'Pahari (a hillman),' said little Chota Lal.

'Aye, child — a hillman from hills thou'lt never see. Didst hear of Bhotiyal (Tibet)? I am no Khitai, but a Bhotiya (Tibetan), since you must know—a lama—or, say a *guru* in your tongue.'

'A *guru* from Tibet,' said Kim. 'I have not seen such a man. They be Hindus in Tibet, then?'

'We be followers of the Middle Way, living in peace in our lamasseries, and I go to see the Four Holy Places before I die. Now do you, who are children, know as much as I do who am old.' He smiled benignantly on the boys.

'Hast thou eaten?'

He fumbled in his bosom and drew forth a worn wooden begging-bowl. The boys nodded. All priests of their acquaintance begged.

'I do not wish to eat yet.' He turned his head like an old tortoise in the sunlight. 'Is it true that there are many images in the Wonder House of Lahore?' He repeated the last words as one making sure of an address.

'That is true,' said Abdullah. 'It is full of heathen *būts*. Thou also art an idolator.'

'Never mind *him*,' said Kim. 'That is the Government's house and there is no idolatry in it, but only a Sahib with a white beard. Come with me and I will show.'

'Strange priests eat boys,' whispered Chota Lal.

'And he is a stranger and a *būt-parast* (idolator)' said Abdullah, the Mohammedan.

Kim laughed. 'He is new. Run to your mothers' laps, and be safe. Come!'

Kim clicked round the self-registering turnstile; the old man followed and halted amazed. In the entrance-hall stood the larger figures of the Greco-Buddhist sculptures done, savants know how long since, by forgotten workmen whose hands were feeling, and not unskilfully, for the mysteriously transmitted Grecian touch. There were hundreds of pieces, friezes of figures in relief, fragments of statues and slabs crowded with figures that had encrusted the brick walls of the Buddhist *stupas* and *viharas* of the North Country and now, dug up and labelled, made the pride of the Museum. In open-mouthed wonder the lama turned to this and that, and finally checked in rapt attention before a large alto-relief representing a coronation or apotheosis of the Lord Buddha. The Master was represented seated on a lotus the petals of which were so deeply undercut as to show almost detached. Round Him was an adoring hierarchy

of kings, elders, and old-time Buddhas. Below were lotus-covered waters with fishes and water-birds. Two butterfly-winged dewas held a wreath over His head; above them another pair supported an umbrella surmounted by the jewelled headdress of the Bodhisat.

'The Lord! The Lord! It is Sakya Muni himself,' the lama half sobbed; and under his breath began the wonderful Buddhist invocation:—

*'To Him the Way—the Law—Apart—
Whom Maya held beneath her heart
Ananda's Lord—the Bodhisat.'*

'And He is here! The Most Excellent Law is here also. My pilgrimage is well begun. And what work! What work!'

'Yonder is the Sahib,' said Kim, and dodged sideways among the cases of the arts and manufacture wing. A white-bearded Englishman was looking at the lama, who gravely turned and saluted him and after some fumbling drew forth a note-book and a scrap of paper.

'Yes, that is my name,' smiling at the clumsy, childish print.

'One of us who had made pilgrimage to the Holy Places—he is now Abbot of the Lung-Cho Monastery — gave it me,' stammered the lama. 'He spoke of these.' His lean hand moved tremulously round.

'Welcome, then, O lama from Tibet. Here be the images, and I am here'—he glanced at the lama's face—'to gather knowledge. Come to my office awhile.' The old man was trembling with excitement.

The office was but a little wooden cubicle partitioned off from the sculpture-lined gallery. Kim laid himself down, his ear against a crack in the heat-split cedar door, and, following his instinct, stretched out to listen and watch.

Most of the talk was altogether above his head. The lama, haltingly at first, spoke to the curator of his own lamassery, the Such-zen, opposite the Painted Rocks, four months' march away. The curator brought out a huge book of photos and showed him that very place, perched on its crag, overlooking the gigantic valley of many-hued strata.