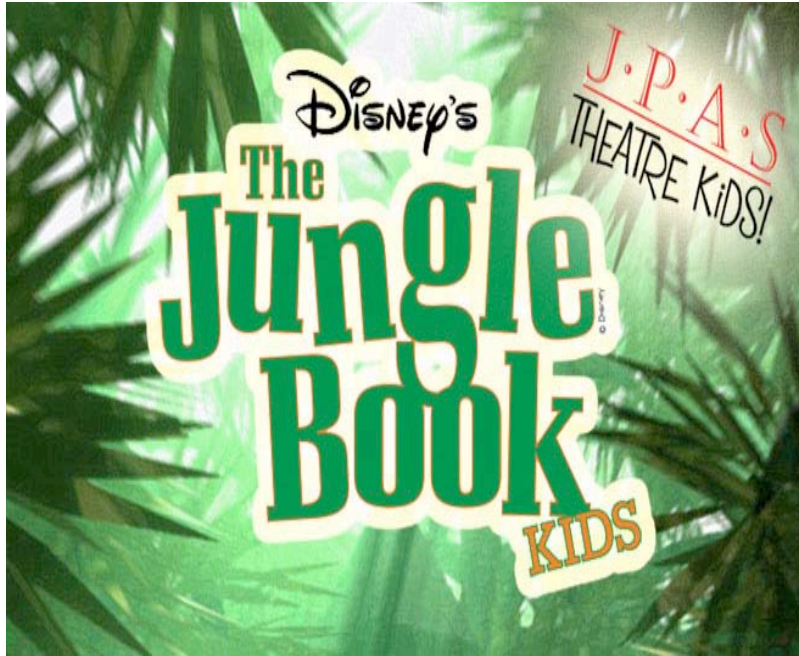


The Jefferson Performing Arts Society

Presents



A Study Companion

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TEACHERS' NOTES

JPAS Theatre Kids! take the stage once more in another classic Disney tale brought to life through song and dance on stage! Performed by an all-kid cast, the jungle is jumpin' with jazz in this exciting Disney classic! Join Mowgli, Baloo, King Louie and the gang as they swing their way through madcap adventures and thwart the ferocious tiger, Shere Khan. With colorful characters and that toe-tapping jungle rhythm, The Jungle Book KIDS is a crowd-pleaser for audiences of all ages!

Music by Richard M. Sherman and Robert B. Sherman and Terry Gilkyson

Lyrics by Richard M. Sherman and Robert B. Sherman and Terry Gilkyson

Additional lyrics by Marcy Heisler

Book adapted by Marcy Heisler

Music adapted by Bryan Louiselle

Music arranged by Bryan Louiselle

This Study Companion provides background information on Rudyard Kipling's book, published in 1894, biographical information on Kipling, background information on the Disney films and play and lesson plans that pull directly from the book, films and play. One focus of the lesson plans is to highlight how an author's individual voice can shape the telling and re-telling of a tale.

Enjoy!



LOUISIANA CONTENT STANDARDS AND BENCHMARKS

Content Standards, Benchmarks and Grade Level Expectations will follow the lesson section of this companion. In the interest of brevity, **Content Standards, Benchmarks and Grade Level Expectations** generally are listed for grades K-4 only.

Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level. As an example, English Language Arts Content Standard Three, “**Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting**,” has corresponding Benchmarks across grade levels. The code is written **ELA** (English Language Arts,) **3** (Content Standard 3,) and **E1** (grades 1-4.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

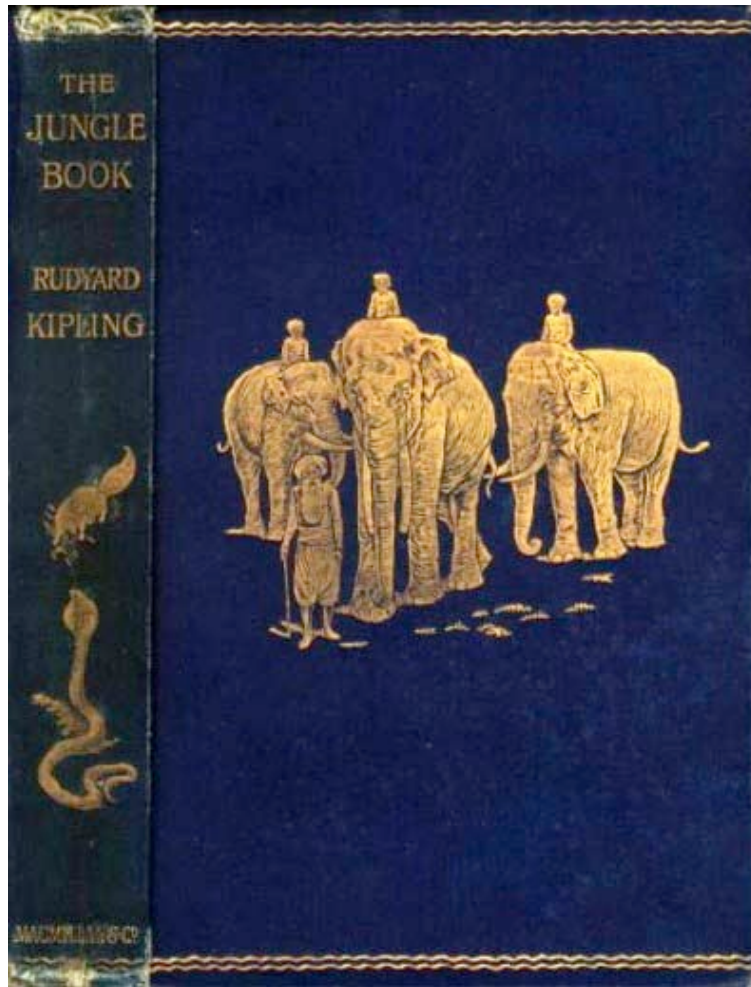
ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**

ELA-3-M1 Writing fluidly and legibly in cursive or printed form **Grades 5-8**

ELA-3-H1 Writing fluidly and legibly in cursive or printed form **Grades 9-12**

All Louisiana Grade Level Expectations and Content Standards and Benchmarks were retrieved from: <http://www.doe.state.la.us/topics/gle.html>

THE BOOK



THE JUNGLE BOOK, THE BOOK

Introduction

"Mowgli's Brothers" was first published in May of 1894 as one of seven stories included in Rudyard Kipling's collection *The Jungle Book*. Several years after first outlining the traits and personality of his character Mowgli, Kipling published *The Jungle Book*, which was considered "the literary event" of 1894. Kipling is known for his colorful depictions of characters, both human and animal, and for setting, most often the jungles of India, and his predilection for delivering a moral or lesson. "Mowgli's Brothers" is no exception. It is the story of the orphaned boy, Mowgli, who is adopted by a pack of wolves and must learn how to live in the jungle with the pack. The tale is rich in self-exploration and the search for personal identity.

The story exemplifies the struggle between Mowgli's learned traits as a wolf and his innate traits as a man. The two mutually exclusive identities create great difficulty for Mowgli as he attempts to be both what he is by birth and what he has become in the jungle. Through his attention to the Law of the Jungle, Mowgli is proven a worthy member of the pack. Yet, through his innate human faculties, he possesses a power that is enviable among the jungle creatures. In the polar characteristics of Mowgli's complex identity as wolf and man, Kipling constructs a didactic framework from which he delivers lessons and morals.

Author Biography

Joseph Rudyard Kipling, a turn of the nineteenth-century author, was one of Britain's most distinguished writers of novels and short stories. A prolific writer, Kipling achieved recognition quickly, and his works left an impressive mark on the literary world of short fiction and children's literature.

Kipling was born December 30, 1865 in Bombay, India, the first child of John Lockwood Kipling and his wife Alice. Except for a short trip to England in 1868 for the birth of his sister, Kipling lived in India most of his first five years. Kipling's sister appeared to be stillborn, with a black eye and a broken arm, but was revived by the doctor. This event earned her the nickname *Trixie*, for her father's description of her as a "tricksy baby."

During the latter half of his stay in India, Rudyard was considered a tiny despot. He was a rowdy, vocal, and slightly unruly child. He spoke to the servants in their native tongue, loved his ayah (Indian maid or nurse), and was sincerely happy surrounded by India's exotic riches. However, the pleasure he found in India was short-lived, as his parents sought to save their children from the fever-ridden climate and wanted them to acquire English educations. Thus, in 1871, Rudyard and Trixie were sent to be educated at a

foster home in Southsea, Hampshire. Rudyard was incredibly forlorn and the experiences of these early years undeniably shaped his writings.

In 1878, Kipling attended a boarding school known as the United Services College at Westward Ho in north Devon. Over the next four years, Rudyard became a voracious reader and his writing skills blossomed. At sixteen, Kipling returned to his parents in Lahore, India and began working for the newspapers, the *Civil and Military Gazette* and the *Pioneer*. Alongside his journalism, Kipling wrote many poems and short stories. These writings were later collected and published, winning him early fame.

During his years with the *Pioneer*, Kipling was able to do a great deal of traveling. In 1889, he went through Asia and the United States, visiting Burma, Singapore, Hong Kong, Japan, San Francisco, and New York City. By 1890, Kipling made his way to England where he befriended Wolcott Balestair, an American literary agent living in London. The two worked together briefly before Wolcott's untimely death from typhus in 1891.

In 1892, Rudyard married Wolcott's sister, Carrie Balestair, and the two embarked on a round-the-world voyage. During this trip, Kipling outlined "Mowgli's Brothers" and, upon completion of the trip, the couple settled in Brattleboro, Vermont. In Brattleboro, the Kiplings had their first two children, Josephine and Elsie. It is also there that Kipling wrote his most famous work, *The Jungle Book*.

The Kiplings returned to England in 1896, due to a family quarrel, and they quickly had their third child, John. In 1899, during a visit to United States, the family fell ill with pneumonia and Josephine died. During these years, some of Kipling's most famous works were published. He gained world recognition for *The Jungle Book*, *The Second Jungle Book*, *Kim*, *Stalky & Co.*, and *Just So Stories*.

Although he was content throughout most of his life, Josephine's death had a profound impact upon Kipling. The loss was devastating, and in the wake of his increasing popularity, it was difficult for Kipling to escape tourists and devotees. In 1902 he moved, seeking seclusion, to a home in Sussex where he spent all of his remaining years. However, Kipling continued to write and travel. His works earned him great accolades, including knighthood and the poet laureateship of England, most of which he refused. He did, however, accept one award, the Nobel Prize for Literature in 1907.

As his works depict, Kipling was feverishly passionate about travel and dedicated to his children.

All of his popular works were filled with lessons to children and inspired adults, giving newfound meaning to the genre of children's literature. On January 18, 1936, Rudyard Kipling died of peritonitis caused by a hemorrhaging gastric ulcer. His work continued to be praised into the early 2000s, its morals and the metaphors of his tales, fables, and novels proving to be timeless.

Plot Summary

The story opens with the presentation of Mother and Father Wolf and the family's necessity for food. Father Wolf is readying himself to begin hunting to feed his mate and cubs when the jackal, Tabaqui, enters their den looking for scraps. Tabaqui finds a bone and is satisfied. After eating the bone, the devious jackal compliments the wolves' children to their faces, which is considered unlucky. Both Mother and Father Wolf are uncomfortable, and Tabaqui revels in his mischief. Amidst the tension, Tabaqui delivers the news that the lame tiger, Shere Kahn, plans to shift his hunting patterns to the wolves' hills. This news angers Father Wolf who knows that the tiger will disrupt the patterns of local game, making his hunt increasingly difficult. The exchange so frustrates Father Wolf that he throws Tabaqui out of his den.

After sending Tabaqui out of their cave, Mother and Father Wolf hear the tiger below in the brush. Father Wolf is angered because the tiger's noise will surely scare away his family's dinner. Mother Wolf realizes that Shere Kahn is not hunting game, but man. The wolves are anxious as they listen to the tiger because the Law of the Jungle forbids killing man, except under certain circumstances. They hear the tiger spring to attack, but none of the villagers is caught. The tiger lands in the fire, burning his paws and scaring the villagers away. The wolves are pleased, but they hear something coming towards their den. Father Wolf poises himself for attack, and just as the creature is about to arrive, Father Wolf leaps to attack. Checking mid-jump, Father Wolf realizes the creature is a small "man-cub." Father brings the boy into the den and the boy pushes his way in between the wolf cubs looking for warmth. Next, Shere Kahn and Tabaqui arrive, blocking the entrance to the wolves' cave and demanding the man-cub. Father Wolf does not comply, and the tiger roars with anger. Mother Wolf leaps forward, threatening and insulting the lame tiger. Shere Kahn, although filled with fury, leaves the den, proclaiming that eventually he will get the man-cub. Shere Kahn knows that tall cubs, man or beast, must be presented to the pack at Council Rock. The tiger believes the pack will reject the man-cub, and he will be able to finally eat the boy.

Media Adaptations

- The stories of Mowgli from *The Jungle Book* have been adapted for the screen. Most notable is Disney's 1967 animated feature starring Phil Harris as the voice of Baloo and Bruce Reitherman as the feral man-cub, Mowgli.
- In addition to the animated feature, Disney produced a second adaptation in 1994, called *Rudyard Kipling's "The Jungle Book."* Stephen Sommers directed Disney's return to the tales of Mowgli, setting aside animation in favor of live action.
- In 1942, Zoltan Korda directed a rough rendition of *The Jungle Book*, starring the young Indian actor, Sabu. The movie does not follow the text exactly, but the movie's Technicolor and exotic setting are effective.

The wolves decide they must keep the man-cub, and Mother Wolf names him Mowgli the Frog because he is small and hairless. After some time, Mother and Father Wolf decide that it is time to present their cubs to the pack at Council Rock. At the Council Rock, the

cubs are all brought before the pack. Akela, the leader, instructs everyone to, "Look well—look well, O Wolves!" If there is a dispute over the right of a cub to be accepted into the pack, then the cub must be spoken for by two members of the pack other than his mother and father. Mother Wolf pushes Mowgli into the middle of the pack to be accepted or rejected. There is a great disturbance, fueled by Shere Kahn's desire to eat the boy. Yet, in the end, two extended members of the pack, Baloo the Bear and Bagheera the Panther, speak for Mowgli. Baloo agrees to teach the boy the Law of the Jungle, and Bagheera buys the pack with a freshly killed bull. With this, Mowgli enters the wolf pack.

After Mowgli's first appearance at Council Rock, the story leaps forward by a decade. With the help of his family, Baloo, and Bagheera, Mowgli now understands the Law of the Jungle. He knows what to eat, how to kill, and how to enjoy the jungle. He understands that Shere Kahn is not to be trusted. Mother Wolf tells him that one day he must kill Shere Kahn.

Akela is aging, and Shere Kahn sees the changing of leadership as an opportunity to turn the pack against Mowgli. He plants the seed of envy amongst the young wolves by reminding them that no animal in the jungle can look Mowgli between the eyes. The tiger challenges the wolves by proclaiming that Mowgli is too powerful, too much like man, and that he does not belong in the jungle. Shere Kahn convinces part of the pack to plot against Akela. Once Akela misses a kill, the Law of the Jungle allows the pack to challenge the leader one-by-one until someone kills the leader, taking his position. With the change of tide, Shere Kahn believes he will finally be allowed to eat Mowgli.

Bagheera is aware of Shere Kahn's devious plan. He informs Mowgli and counsels the boy. The panther tells Mowgli to steal fire from the village and then, at Council Rock when the pack is set to challenge Akela, wield the fire and save the aging leader from the tiger's cabal. Mowgli follows Bagheera's advice. At his final appearance at Council Rock, Mowgli listens to Shere Kahn's attempts to incite his followers to overthrow Akela. Clearly his only motivation is his desire to eat Mowgli. With a large portion of the pack against him, Mowgli begins to understand that he must leave the jungle and return to a human existence. Yet, in a final act of gratitude, Mowgli silences Shere Kahn and his wolves. He ignites a dead branch with the fire he has stolen from the villagers, frightening all the beasts. Mowgli exerts the power of fire, burning Shere Kahn and sending him howling into the jungle. After disposing of the tiger, Mowgli demands that Akela be allowed to live, and he banishes the mutinous members of the pack. With this final show of power, Mowgli knows he must forever leave the jungle and enter an unknown future in the village. He says farewell to his foster family and walks down the hillside toward the village.

Characters

Akela

Akela is the stoic leader of the wolf pack. He is also called The Lone Wolf. At Council Rock, Akela shows no change in emotion as the families present their cubs to the pack. Even when Mother Wolf pushes Mowgli into the moonlight, Akela proclaims, "Look Well, O Wolves!" Akela proves himself a fair leader even when his pack wishes to banish Mowgli. He stands by the man-cub as part of the pack because Mowgli has proven himself. Akela has great respect for the Law of the Jungle and rules his wolves with integrity and justice. Mowgli, recognizing Akela's good and faithful nature, saves Akela from certain death at their final meeting at Council Rock.

Bagheera

Bagheera, a cunning, terrifying black panther, is known both as a smooth talker and a wild, reckless assailant of the jungle. At the first Council Rock, as the pack circles hoping to kill Mowgli, Bagheera offers a recently killed bull to the pack in exchange for the child's life. This, coupled with Baloo's offer to teach the boy the Law of the Jungle, saves Mowgli's life. Bagheera plays an important role in Mowgli's development. Bagheera lived among men as a young panther and, thus, knows the character of man, and he recognizes them in Mowgli. Most pervasive and devastating to Mowgli's future in the pack is his ability to stare down any animal in the jungle, even the fierce Bagheera. Bagheera's explanation of Mowgli's place among men and his power over the animals helps guide Mowgli in his final appearance at Council Rock. Bagheera is Mowgli's mentor, his most trusted guide as Mowgli makes his final maneuvers before leaving the jungle.

Baloo

Baloo, a quiet, brown bear, is responsible for teaching wolf cubs the Law of the Jungle. Although a famous character from other stories, Baloo is only briefly mentioned in "Mowgli's Brothers." At the first meeting at Council Rock, Baloo speaks for the man-cub and promises to teach him the ways of the pack. Baloo and Bagheera the panther are responsible for saving Mowgli from the wolves at this first meeting at Council Rock.

Father Wolf

Father Wolf is Mowgli's surrogate father in "Mowgli's Brothers." Father Wolf nearly kills Mowgli as he rustles out of the bushes, fleeing from a tiger. Father Wolf checks his lunge, just as the boy ambles out. Mother Wolf and Father Wolf decide to raise the boy alongside their cubs and, when the time is right, bring Mowgli before the pack at Council Rock.

Mother Wolf

Mother Wolf is Mowgli's surrogate mother in "Mowgli's Brothers." She is also called Raksha, The Demon, because of her prowess as a hunter and devoted mother. Mother Wolf is responsible for naming Mowgli and convincing Father Wolf to raise him with their other cubs. At Council Rock when it appears the pack may not accept Mowgli, Mother Wolf shows devotion to her man-cub as she prepares to fight to the death to protect him from Shere Kahn and the naysaying members of the pack. She is deeply devoted to and proud of Mowgli and incredibly saddened by his decision to leave the jungle.

Mowgli

Mowgli, the main character of "Mowgli's Brothers," is first named by Mother Wolf as Mowgli the Frog when he wanders into their den after a narrow escape from the tiger, Shere Kahn. Although a human, Mowgli, with the help of Baloo the Bear and Bagheera the Panther, is accepted at Council Rock by the pack as one of their own. Because of his innate human traits, Mowgli is able to stare down and intimidate the animals of the jungle. Mowgli does not recognize this as an enviable skill; he simply finds it amusing that the animals will lower their eyes when he stares at them. Unfortunately, this creates a division among the animals—those who are friendly with Mowgli and those who are envious of Mowgli. Eventually, Mowgli recognizes that his inclusion in the pack is disrupting the Laws of the Jungle and that many wish to banish him from the jungle. Yet before his departure, Mowgli takes it upon himself to right several wrongs, punishing Shere Kahn and the wolves that turned against him and saving Akela from an unjust death. His self-realization as a man and the division among the pack members lead Mowgli to his voluntary exile from the jungle and his return to the world of man.

Shere Kahn

Shere Kahn is the tiger responsible for scaring a human family who, in their retreat from the tiger, abandon their young son. The young child, Mowgli, wanders into a wolves' den. Shere Kahn looks eagerly for the easy meal, but it is to no avail because Mother and Father Wolf refuse to give the boy up. Shere Kahn, also referred to as The Big One, Lungri, and The Lamé One (due to his lame paw), is most noted for disrupting the Laws of the Jungle. Because of his lame paw, Shere Kahn preys too frequently upon man and domestic cattle. Shere Kahn's choices disturb regular movements of game and have even brought men into the jungle, bearing torches and guns. Later, when Mowgli is brought to Council Rock, the pack's decision to accept the man-cub angers Shere Kahn who vows to avenge his lost meal and someday eat him. However, his plans are foiled because Mowgli grows up with great prowess, and his skill becomes the envy of the jungle. Eventually, Mowgli is the avenger, burning Shere Kahn's brow and sending him howling into the jungle.

Tabaqui

Tabaqui is a mangy, untrustworthy jackal referred to as The Dish Licker. He is Shere Kahn's sidekick. Tabaqui directs Shere Kahn to Mother and Father Wolf's den as the tiger searches for his lost meal, the child later named Mowgli. In the den, Tabaqui comments about the Wolf's cubs, making them both very uncomfortable. Eventually, because of Tabaqui's deviousness and Shere Kahn's tyrannical requests, Mother and Father Wolf scorn them both, driving them from their den.

Themes

Nature versus Nurture

The nature part of the story pertains to Mowgli's innate classification as a human. His body is human, hairless and upright. The nurture part of the story pertains to his learned traits and characteristics. His extended foster family teaches him everything he must know to be a wolf. He hunts when he is hungry; he sleeps in a cave with his family. Mowgli understands and lives by the Law of the Jungle. Mowgli's identity grows based on both his innate nature and the conditioning he receives from his surrogate family. Although he never breaks the Law of the Jungle, he continues to develop his prowess as a human being. This fact is evident in his ability to stare down any animal in the jungle. In addition, Mowgli grows as a human even though he follows the jungle code. He understands and recognizes himself as being like the villagers even though he feels as if he could live as a wolf for all of his days.

Experience and Knowledge

Mowgli develops an understanding of the jungle based on his experience. Interacting with the jungle and the teachings of Baloo, Bagheera, his family, and the pack shape his experience and

develop his knowledge of the jungle. In this regard, Mowgli is an example of empiricism. With his accumulation of knowledge through experience, Mowgli is able to develop the skills necessary for survival and pleasure in the jungle. Experience provides him with knowledge, both of the jungle and of himself as a wolf.

Reason and Knowledge

Mowgli develops his knowledge of humans through his reasoning faculty. It is from within that Mowgli is able to grasp his identity as a human. He is able to see the similarity between himself and the villagers, but it is his deduction that leads him to the knowledge of his inborn nature. Reason compels Mowgli to grasp the universals that mandate his power over the animals. Even Mowgli's dear friend and mentor, Bagheera, the most feared animal in the jungle, cannot withstand the stare of the boy. Mowgli does not learn the power of the stare. He grows to understand it through the rationalist process

of deductive reasoning. This power, in turn, helps Mowgli to understand the determined laws that dictate his nature as a human being.

Abandonment

In "Mowgli's Brothers," Mowgli faces abandonment twice: first, he loses his family in the tiger attack, and, second, at the end of the story, he is cast out by the pack. Both events are compensated by victories. When Mowgli loses his family, he is embraced, protected, and accepted by a team of foster parents: Mother and Father Wolf, Akela, Baloo, and Bagheera. His extended family loves him deeply, but they are also aware and leery of his power. The boy's strength as a human being lessens his vulnerability. This circumstance mitigates the trauma of his separation from his birth family. In the other instance, when most of the pack wishes to banish Mowgli, he defeats his enemy, the lame tiger, Shere Kahn. Mowgli overcomes the banishment by singeing the tiger, sending him fleeing into the jungle, and by exercising his will over the pack to save Akela and get rid of his saboteurs.

Topics For Further Study

- When he returns to his family and the village after being away in the jungle for a decade Mowgli is not prepared for human lifestyle. How would you expect Mowgli to interact with his father? What would be some possible arguments Mowgli might face living in a house as opposed to a cave? Are there any lessons that would cross over or possibly even benefit his human family?
- British imperialism played an important role in Kipling's writing and life. The social codes he felt compelled to follow were directly related to his fevered defense and support of spreading justice. However, it is apparent his wishes were not fulfilled as many Indians suffered great injustice and dehumanization. Research another example of imperialism during the last two centuries, explaining the impact on literature and politics.
- Charles Darwin was a British naturalist who lived during the nineteenth century. In his work *On the Origin of Species*, Darwin constructs a scientific theory of evolution, concluding that variations within a species occur at random and that survival of each organism is dependant upon that organism's ability to adapt to an environment. In light of this theory, examine Mowgli as an evolutionary human organism. Is Mowgli still human? Is he a wolf? Has he undergone a specialization that sets him apart from all humans and all animals, thus creating a new organism? If he is not a new organism, what can be made of his adaptation to the jungle environment?

Laws and Codes

Kipling's story is based on laws and codes. He constructs a strict Law of the Jungle that mimics the strictness of the code Mowgli's foster family makes

Mowgli follow as a youth. Within a framework of codes, Kipling creates the complicated

title character. With the Law of Jungle and the Law of Man, Mowgli faces two systems that are intended to dictate his decisions. However, these codes clash, so Mowgli is pulled in opposite directions.

Discrimination and Envy

Kipling explores both discrimination and envy in "Mowgli's Brothers." In the beginning of the story, Mowgli is treated differently than the other wolf cubs because his appearance is different than theirs. Because Mowgli is a member of another species and looks different, and the wolf pack wants nothing to do with him. He is different. He cannot be accepted as a member because he does not look like the group. Luckily, Baloo and Bagheera are able to save Mowgli from certain death. Later, as the boy grows and learns, discrimination and envy become linked. Mowgli learns the Law of the Jungle, and it directs his decisions. At the same time, because he is human, he is able to stare down the animals. While Mowgli sees this trait as humorous, the animals see it as proof that he is superior to them. The animals see his stare as proof that he is wise beyond their comprehension. Shere Khan and the wolves are jealous of Mowgli's stare, so they work together to banish Mowgli from the pack. Their envy of Mowgli's apparent power causes them to want to drive Mowgli from the jungle.

Mowgli as a Jungian Archetype

Psychologist Carl Jung used the term archetype in connection with his description of the unconscious. He argued that the unconscious is composed of two parts: the personal, consisting of an individual's own memories and repressed information; and the universal or archetypal, consisting of those patterns and symbolic elements that all human beings inherit from a shared racial past. The content an individual shares with all other members of the race Jung called the collective unconscious. The archetype is prototypical or original material. This content surfaces in literature in the form of the recurrent story, myth, or character type. It causes strong emotional response because it is universally relevant. Literary criticism can apply the term archetype to a given story or character that illustrates a paradigm or recurrent pattern.

Mowgli's story echoes the myth of Romulus and Remus, the twin boys who were taken from their mother and thrown into the Tiber River. The brothers were discovered by a female wolf, who suckled them. In this myth, Romulus grew up to become the founder of Rome. The character of Mowgli and his story repeat some features of the Romulus myth. Mowgli, a human child, is reared among wolves and then leaves the animal kingdom to return to human civilization. In this sense, then, one might say that Mowgli is archetypal. In terms of Jung's idea of the collective unconscious, one might interpret the end of Mowgli's story, his departure from the jungle and return to the village, as a reenactment of a memory stored in the vague recesses of the unconscious of a time when human beings stood upright and "left" the animal kingdom. Something distinguished these very early human-like beings from the animals around them (perhaps their ability to stare down the animals), and this difference caused them to separate from jungle existence. The remembered moment is itself a construction or distillation of a developmental

process that occurred during the development of the human race. That extremely slow process is compressed and dramatized succinctly in Mowgli's departure from the wolf pack.

Style

Beast Fable

"Mowgli's Brothers," as well as the other short stories in Kipling's collection, is a beast fable, a story in which the characters are animals with human faculties. Kipling's fable teaches lessons. The fable is effective in "Mowgli's Brothers" because it creates a world beyond human civilization, the jungle, which is governed by a different set of rules. The animals are expected to follow the Law of the Jungle. Within the fable, animals are able to reason and speak within a set of laws similar to man's laws but still outside them. The fable form allows the mutually exclusive laws of man and beast to be dramatized. Even if the Law of the Jungle is similar to the Law of Man, the distinction between animals and humans makes clear the differences between their codes. Thus, the fable, which puts forth these two codes, provides the stage for Mowgli's conflict of identity.

Point of View and Narrative Voice

Kipling uses the third person in "Mowgli's Brothers." The third-person narrative defines the contrasting laws without bias. However, the narrative is sometimes emotional. The narrator describes lawbreakers, like Shere Kahn and Tabaqui, negatively. These characters are unattractive, while

kindly characters, such as Bagheera, are described in positive terms. This helps to create the tone needed to develop the plot and conflict between the characters.

Historical Context

Born in India in 1865, Kipling was a product of late nineteenth-century British imperialism, an expansionist policy that justified the economic benefits to be had in conquering undeveloped lands with a language of paternalism and benevolence. In 1899, Kipling's poem, "White Man's Burden" (which was in fact addressed to Americans as they took control of the Philippines) revealed the racism inherent in imperialism and, historically, did much to tarnish Kipling's reputation.

The purpose of British imperialism in the second half of the nineteenth century was to find a solution to longstanding economic depression in England. The answer seemed to lie in the previously untapped natural and cultivated resources of other countries. Many people shared Kipling's belief that the British were racially superior and that this supposed superiority obliged the British to impose their culture, government, and education system on other countries. The propaganda of the day, openly attacked in Joseph Conrad's novel *Heart of Darkness* (1902), claimed that the dark races in non-industrialized regions of the Earth would be given the lamp of progress. In truth

indigenous cultures were destroyed, natives were often virtually enslaved, and local resources were exploited. However this situation was not initially the perception back home. By the last quarter of the nineteenth century, the British Empire controlled one-fourth of the inhabited land on the Earth. In 1877, Queen Victoria was proclaimed Empress of India. When she celebrated her fiftieth and her sixtieth anniversaries as queen (in 1887 and 1897), Victoria was heralded as the greatest of monarchs.

Compare & Contrast

- **Late Nineteenth Century:** Kipling and other British imperialists staunchly believe in the benefits of colonization and its positive effect on economy, justice, and public health worldwide.

Today: Historians and modern politicians alike are quick to note that imperialism, regardless of the era, has a dire impact on indigenous cultures.

- **Late Nineteenth Century:** Conservatism dictates the social code under which men and women interact. Women and men are expected to remain reserved under all social circumstances.

Today: Men and women alike are believed to be empowered with creativity and are encouraged to show their individuality and to think "outside the box." Television shows featuring extreme behavior and achievement are popular.

- **Late Nineteenth Century:** Strict adherence to code and law is imperative to being a good, upstanding citizen. There is little flexibility in conservatism and the Victorian order must be upheld at all costs.

Today: Adherence to the law is presented as essential for the proper functioning of society, but this is balanced with an awareness of the weaknesses of the legal system. In addition, in the United States, the more conservative Republican party and the more liberal Democratic party vie for political control of the country, so the country may alternate between a period of greater conservatism and a period of greater liberalism.

Kipling believed in imperialism; he believed in the responsibility and duty of spreading British laws and their administration and enforcement. In stories, like "Mowgli's Brothers," the effect of British imperialism on Kipling's storytelling is

evident. He created stories and characters that are ruled by laws. While creating

entertaining plots, Kipling used these rules to create tension, cause conflict, and provide a means for expressing lessons and morals.

Critical Overview

Unlike many authors, Kipling received praise early in his career and consistently throughout his life. In 1894 when it first appeared in print, *The Jungle Book*, however, received both praise and criticism. Some viewed the publication as one of the greatest literary events of the year. Several publications lauded Kipling's work. For example, according to Harry Ricketts in his biography of Kipling, the *Athenaeum* gave its praise: "our sincere thanks to Mr. Kipling for the hour of pure and unadulterated enjoyment which he has given us, and many another reader, by this inimitable 'Jungle Book.'"

Yet Kipling and *The Jungle Book* were criticized, too. According to Ricketts, the American Henry James wrote to English writer, Edmund Gosse:

He sends me too [James told Gosse] his jungle book which I have read with extreme admiration. But *how* it closes his doors & sets his limit! The rise to 'higher types' that one hoped for—I mean the care for life in a finer way—is the rise to the mongoose & the care for the wolf. The *violence* of it all, the almost exclusive preoccupation with fighting & killing, is also singularly characteristic.

The Jungle Book was intended for children, not adults. Yet it was full of warring creatures, savage beasts, and conflict resolved by force and fire. But despite the more brutal elements, the morals of the stories remained central, and the book was propelled into the spotlight, for both juvenile and adult readers.

Even though some authors expressed criticism, Kipling's importance was acknowledged by some of his peers. Mark Twain, for example, according to Ricketts, stated that Kipling as "the only living person not head of a nation, whose voice is heard around the world the moment wit drops a remark." Other authors, both British and American, agreed; Kipling was held in high regard, both as a writer and a public figure.

In 1927 several enthusiasts founded the Kipling Society. The literary society, which still existed as of 2006, published a quarterly magazine, *The Kipling Journal*, containing literary criticism, historical information, and biographical information.

In fact, Kipling's fiction and his message were interesting enough to stimulate much detailed, academic discussion. M. Flint states in his article in *Studia Neophilologica*, "Mowgli's cognitive development can be seen in the way his focalization of the world, while remaining restricted, ultimately allows him to realize that the code of signification, the paradigms, of the animal world are no longer adequate to explain and understand his own world...." Flint's analysis of Mowgli dissects the character's struggle with his own identity amidst the contrasting codes of man and beast. Beyond Mowgli, this struggle

connects to the search for identify and community in a context large enough to confront the individual with difference and exclusion.

Criticism

Anthony Martinelli

Martinelli is a Seattle-based freelance writer and editor. In this essay, Martinelli examines the identity of the main character, Mowgli, through rational and empirical philosophical doctrines.

In "Mowgli's Brothers," Rudyard Kipling tells the tale of his celebrated "man-cub," who is rescued from certain death as an infant and raised by a pack of wolves. Although a human being, Mowgli effectively becomes a "wolf cub" in nearly every other respect and grows to adopt the Law of the Jungle as his code of behavior. However, through his innate ability to reason, Mowgli soon recognizes the existence of the Law of Man as a distinct code of behavior, a recognition that immediately gives rise to a conflict between codes, sending Mowgli into an existential crisis. Mowgli is, essentially, a character trapped between the Law of the Jungle and the Law of Man. Mowgli's struggle to resolve this crisis represents the tension between the opposed philosophical doctrines, empiricism and rationalism. Mowgli makes choices, defines his being, and is an existentialist as he exercises his will outside the structure of a particular dogma, making Mowgli a prototypical existentialist.

The Law of the Jungle, as explained explicitly in the story, is the set of rules that dictates the education, movements, and interactions of different groups of animals within the jungle and animals' relationships to humans outside the jungle. While an important part of the communication between the beasts in the jungle is each animal's need for food, the most important code pertains to killing man. The Law of the Jungle greatly limits an animal's right to kill man because frequent hunting of humans brings "the arrival of white men on elephants, with guns and hundreds of brown men with gongs and rockets and torches" and disrupts the balance of the jungle.

The Law of the Jungle also imposes rules that are particular to classifications of animals. On a wider scale, cubs are taught the Law of the Jungle through experiences within the jungle. With the help of elders and friendly beasts, such as Baloo the Bear, Mowgli develops his understanding of the Law of the Jungle and is able to build his position in the jungle through experience. Through this empirically gained identity, Mowgli is able to adhere to the Law of the Jungle and see himself as part of the pack.

An analysis of Mowgli's position as "Mowgli the Wolf" and his realization of "self" through his interactions with the jungle creates an empirically determined identity. As a philosophical doctrine, empiricism is defined by the contention that all knowledge of matters of fact (e.g. the jungle or the village) distinct and separate from the relation of concepts (e.g. mathematics or philosophy) is based upon experience. In short, all knowledge, outside purely conceptual relations, has its source in what is experienced, not

what is simply imagined or thought. John Locke, often considered the father of British empiricism, argued in *An Essay Concerning Human Understanding* that in experience "all our Knowledge is founded; and from that it ultimately derives itself." Therefore, Mowgli's knowledge of the jungle and of what it means to be a wolf comes from the empirical data that bombard his senses through his interactions with the jungle.

The Law of Man does not necessarily contradict the code followed in the jungle, but it certainly

occurs exclusively and separately from the Law of the Jungle. Man, after all, exists outside the jungle, just as beasts exist outside the village. In the story, the codes of man, unlike the codes of the jungle, are revealed through negation and rational deduction. The Law of Man is not explained in the text like that of the Law of the Jungle; instead it must be understood through the way Kipling and other British people lived during the Victorian period. It is reasonable to assume that the codes humans follow in Kipling's stories are the same codes that dictate human interactions in his era. A code of man, for instance, can be deduced as follows: when beasts from the jungle kill man with too great a frequency, the Law of Man dictates that the jungle should be torched and that animals should be killed or driven deeper into the woods. The code followed by man is, in the broad sense, about self-preservation.

What Do I Read Next?

- *The Second Jungle Book*, the second and final installment, was published in 1895. Much like *The Jungle Book*, the second consists of poems and short stories about the jungle, animals, and, most important, the man-cub Mowgli.
- *Captains Courageous*, published serially in *McClure's Magazine* in 1897, is the story of Harvey Cheyne, the pampered son of a millionaire, who falls overboard from an ocean liner. He is rescued by a fishing vessel where he must work, initially against his will, to hold his place aboard the boat. Like Mowgli, Harvey is inadvertently thrust into a completely foreign world where he is forced to adapt in order to survive.
- *Stalky & Co* (1899), based upon Kipling's experience at the United World College Westward Ho!, is a collection of short school stories. Kipling appears as the main character, Beetle, who learns lessons about imperialism, warfare, and becoming a man of service.
- *Kim*, published serially in *McClure's Magazine* in 1901, is often called Kipling's finest work. This is the story of an orphan born in colonial India who is torn between his love of India's culture and vitality and the demands of British imperialism.
- Kipling's *Just-So Stories* (1902) is a well-known collection of short stories giving imaginative answers to questions like "How did the whale get his throat?" and "Who invented the alphabet?"
- *Heart of Darkness* (1902), by Joseph Conrad, is a complicated adult novel. It is the tale of Marlow, a seaman, who makes a journey up the Congo River. In part

- the novel is Conrad's attack on imperialism and the abuses of Leopold II who regarded Congo as his personal resource.
- *Anne of Green Gables* (1908), by Canadian author L. M. Montgomery, is a children's classic from Kipling's era. *Anne of Green Gables* captures the hopes and struggles of childhood and is considered Montgomery's most famous work.
 - *Peter Pan* (1911), by J. M. Barrie, is another children's classic from Kipling's era. Similar to "Mowgli's Brothers," the story of Peter Pan contrasts good and evil and is intended to teach lessons and morals.
 - Volume 2 of *The Letters of Rudyard Kipling* (1995) covers the years between 1890 and 1899. This was a pivotal time in Kipling's life when he first becomes a celebrity and when he lost his beloved daughter to pneumonia.

The Law of Man during this late-Victorian era is primarily commanded by rules established by courts and by ethical and moral codes outlined by the church. The courts mandate that certain crimes, such as murder, are illegal. These types of actions are in opposition to the Law of Man and are, thus, punishable. The church defines moral human behavior with rigid statements about family values and individual obligation to God: fathers are expected to provide for their children and wives;

mothers are expected to raise their children and support their husbands; and all of mankind is expected to respect God and his creations. Although there is little interaction with humans in the story, Mowgli does come into contact with one group of humans when he is attempting to acquire fire. It is Mowgli's first exposure to a nuclear family, and he comments, "they are very like me." The description of the family, although brief, suggests the importance of family and its place in the code of man.

Mowgli does not live under the Law of Man, yet it is apparent to the inhabitants of the jungle that he is different. It is not his sheer physical appearance that dictates this determination; it is something additional, something in Mowgli. During a conversation with the panther Bagheera, Mowgli has his first revelation. Bagheera, like Mowgli, spent his earliest years outside his inborn identity; men raised Bagheera, just as beasts raised Mowgli. Everyone in the jungle fears "Bagheera—all except Mowgli." Kipling writes:

"Oh, *thou* art a man's cub," said the Black Panther, very tenderly; "and even as I returned to my Jungle, so thou must go back to men at last,—to the men who are thy brothers,—if thou art not killed in the Council."

"But why—but why should any wish to kill me?" said Mowgli.

"Look at me," said Bagheera; and Mowgli looked at him steadily between the eyes. The big panther turned his head away in half a minute.

"*That* is why," he said shifting his paw on the leaves. "Not even I can look thee between the eye and I was born among men, and I love thee, Little Brother. The others they hate thee because their eyes cannot meet thine—because thou art wise—because thou hast pulled thorns from their feet—because thou art man."

"I did not know these things," said Mowgli sullenly....

In this exchange, Kipling presents the rational, innate beings of Mowgli and Bagheera: Mowgli's innate being, regardless of the wolf identity he has gained through experience, is that of man; Bagheera's innate being, regardless of the understanding of man he gained through his captivity, is that of the beast. The Black Panther, although feared in the jungle and aware of the code of man because of his upbringing, is still unable to withstand the power of the stare of "Mowgli the Man."

An analysis of Mowgli the man through his revelation near the end of the story creates an identity founded upon rationalism. Rationalism states that all knowledge can be obtained from reasonable deduction, from thought alone, independent of that which is experienced. Benedictus Spinoza, a seventeenth-century rationalist, argued in *Tractatus Theologico-Politicus* that "the natural light of reason does not demand anything which it is itself unable to supply." Essentially, Spinoza states that everything people know is determined by and springs forth from universal laws and exists and acts in a certain and determinate way. Thus, Spinoza would see Mowgli's return to the Law of Man as a self-determined necessity—Mowgli is man, he is not beast—it is mandated by universal laws that he returns to the Law of Man.

During his final visit to Council Rock, Mowgli finds himself in a difficult situation. Here both Mowgli and Akela are to make a last stand before the pack. Mowgli is to be banished from the jungle, and old Akela's position as leader is to be challenged by the pack because he missed a kill. Both situations arise from Shere Kahn's hatred of Mowgli and from his manipulation of the wolf pack. Both Mowgli and Akela can expect death as the outcome of their situations. However, because he is privy to Shere Kahn's devious intention, Mowgli has other plans. Upon his arrival at Council Rock, "more than half the Pack yelled: 'A man! a man! What has a man to do with us? Let him go to his own place.'" Shere Kahn responds, "No, give him to me. He is a man and none of us can look him between the eyes." Akela then outlines Mowgli's empirically understood identity as a wolf by saying, "He [Mowgli] has eaten our food. He has slept with us. He has driven game for us. He has broken no word of the Law of the Jungle." The argument within the pack, between Shere Kahn and Bagheera, exemplifies Mowgli's conflict. He is both man and wolf; he is a construct of two mutually exclusive beings.

At this moment Mowgli begins to accept his future as man. He proclaims to his naysayers, "Ye have told me so often tonight that I am a man (and indeed I would have been a wolf with you to my life's end), that I feel your words are true. So I do not call ye brothers any more, but *sag* [dogs], as man should." Interestingly, though, Mowgli is neither man nor wolf in this instance; instead, he takes on a separate being in the revelation that his being is based on neither the empirically gained knowledge of wolf nor the rationally gained knowledge of man. Here Mowgli is not of a particular system; he is separate from the codes of the jungle and the codes of man; he is distinct and separate from any one dogma. In this momentary separation from the Law of Man and the Law of the Jungle, Mowgli is a unique creation: he is an existentialist.

Existentialism has its roots in the first half of the twentieth century, an era much later than Kipling's. Existentialism is in opposition to empiricism and rationalism. For the empiricist or rationalist, knowledge gained through experience or reason can be obtained by any contemplative observer. However, the existentialist view of the problem of being is separate from and must take precedence over the philosophical investigation of knowledge, its acquisition, and its relation to being. For the existentialist, being cannot be an object of simple inquiry. Being is only *revealed* to the individual. It is not mandated or determined by laws or natures; it cannot be acquired through experience or through reason. Mowgli's existence at Council Rock is basic: he is present at that moment in a volatile world. He understands his being in terms of the moment of his existence, not in terms of his significance as abstraction. This is apparent because Mowgli makes decisions in terms of their impact on that particular existence. As he stands at Council Rock, naked and longhaired like a wild animal but wielding flame like a powerful man, Mowgli is aware of his freedom of choice, but he is ignorant of his future. At Council Rock, after sending Shere Kahn whimpering into the jungle with a singed brow, Mowgli demands of the pack that wants to banish him that "Akela goes free to live as he pleases. Ye will *not* kill him, because that is not my will. Nor do I think that ye will sit here any longer, lolling out your tongues as though ye were somebodies, instead of dogs who I drive out—thus! Go!" Here Mowgli is not bound by a code or by a predetermined duty to save Akela but is compelled to assume the responsibility of making choices.

In these final moments between the Law of the Jungle and the Law of Man, Mowgli anticipates a philosophical trend that followed Kipling's time. Perhaps it is unintentional on the author's part, but Mowgli is a character of great complexity, so much so that Mowgli's pursuit of being connects the philosophy of Kipling's predecessors and the great thinkers who followed his era.

Source: Anthony Martinelli, Critical Essay on "Mowgli's Brothers," in *Short Stories for Students*, Thomson Gale, 2006.

Donald Gray

In the following essay, Gray discusses Kipling's writing career.

It is easy to underestimate the variety, complexity, and subtlety of Rudyard Kipling's writing. He became an extraordinarily popular writer in the 1890s with short stories and poems enlivened by strange and interesting settings, a brisk narrative economy, and the fresh energy of the voices that told his tales, sometimes in working-class dialects and usually in the smart, confident tone of someone who affected to know how the world really worked. Readers and critics who esteemed the refined melancholy and stylistic elaborations of the *fin de siècle* often thought his effects coarse and common. The loose colloquial forms and development of his tales and fables came to seem obvious and old-fashioned to early-twentieth-century readers learning to enjoy the compression and elliptical styles of James Joyce, Katherine Mansfield, and Virginia Woolf and the

rhetorical intensity of D. H. Lawrence. Kipling's popularity itself sometimes made him suspect to readers who had learned from literary modernism that popularity was necessarily purchased by undignified concessions to vulgar tastes and conventional expectations.

The themes of Kipling's short stories have also been criticized by contemporaries and increasingly by later critics and readers as simple-minded and even pernicious. He often seems to honor white men and Western technology as agents of a desirable dominion over less-progressive peoples and parts of the world. He has been read as the eulogist of an oligarchy of effective administrators, soldiers, engineers, doctors, and an occasional journalist who belong, formally or informally, to a club almost always closed to women. Such men are also almost always British, bred in the schools and ethical code of a professional middle class in which they learned how to obey the law that work be honorable and honest while making up their own rules for getting the job done.

These assessments are just but incomplete. From the beginning, especially in his short stories, Kipling wrote as powerfully, and more often, of the waste and cost of the work of empire as he did of its efficiencies. He was always aware of the impermanence of dominion, the inevitable decline and succession of empires. He knew that Western perspectives—sometimes he even seemed to recognize that masculine perspectives—were inescapably limited. There is much in the world that a European male simply cannot comprehend, and much that he comprehends quite differently from the equally valid understanding of someone who organizes experience by the interests and values of another culture or a different gender. The mystery of the world and the burden of human fallibility and mortality can sometimes baffle attempts to do orderly work in the world and tell coherent and conclusive stories about it.

In his best short stories, early and late, Kipling found ways to play these uncertainties and contingencies against his desire for order and his trust in the kinds of men and work he thought could create and sustain it. He wrote fiction that moved not only by the conventions of realism but also by those of fable, ghost stories, and science fiction, and sometimes he incorporated one of these fantastic modes into a realistic story in order to show the instability or surprise in what is taken to be real life. The many voices of his fiction—of Americans, Indians, women, an Irish soldier and a cockney sailor, animals, and machines—sometimes testify to what is common and fundamental in experience and sometimes remind readers that they are always hearing only one version of the story. Especially in his later stories Kipling liked to suggest what the story left out or to take in matter that the story left unexplained. He could be as confident, sureminded, and repetitive in his narrative practices as some readers since the 1890s have judged him to be. He could also use his considerable craft as a short-story writer, a talent that he learned to take seriously and to enlarge as he matured, to complicate and call into question the structure of belief and practice by which he wanted to order the world.

In his fragmentary autobiography, *Something of Myself for My Friends Known and Unknown* (1937), Kipling wrote, "Everything in my working life has been dealt to me in such a manner that I had just to play it as it came." Certainly one of the most powerful

cards dealt to Kipling was his birth and experience in India, and as a young man he played it masterfully. His father, John Lockwood Kipling, had worked as a sculptor during the construction of the Victoria and Albert Museum in London in the 1860s. He traveled to India in 1865 as professor of sculptural history at the University of Bombay. His mother, Alice Macdonald Kipling, had also moved in the company of artists in London. His family was affectionate and talented, giving support and encouragement that Kipling was later to depend on as "the family square."

When Kipling was not yet six years old he was sent away with his younger sister, Alice, to begin his education in England. They were lodged at Southsea with a religiously evangelical family who held strict views about the upbringing of children. Kipling perhaps exaggerated the meanness of this period when he recalled it in his autobiography and the short story "Baa, Baa Black Sheep" (1888). He remembered himself as the black sheep. His energy and curiosity about books and almost everything else consistently brought punishments at home, and undiagnosed problems with his eyesight created difficulties at school. When he was eleven his mother returned to England, probably summoned by a friend who had discovered his predicament. She placed him in the United Services College, a school organized to prepare the sons of military officers and colonial administrators for similar careers.

Kipling flourished in his new school. Here the code of the boys and the rules of the masters created a discipline that was masculine and institutional, with clear premises and hierarchies and consistent administration. He read widely, learned Latin well enough to amuse himself as an adult by translating and imitating Horace, and wrote for the school paper. He formed the close friendships memorialized in his school novel *Stalky & Co.* (1899) and became what he admired the rest of his life, a capable, knowledgeable, eminent member of a group of like-minded males. At Southsea he learned, as he wrote in "Baa, Baa Black Sheep," that "when young lips have drunk deep of the bitter waters of Hate, Suspicion, and Despair, all the Love in the world will not wholly take away that knowledge; though it may turn darkened eyes for a while to the light, and teach Faith where no Faith was." At the United Services College he learned to balance his dark knowledge that one day the apparently secure world will collapse into confusion with the satisfaction of freely accepting a set of rules that give hard work its reasons and rewards.

At the end of 1882 Kipling returned to India to work as subeditor (the editor was the only other staff member) of the *Civil and Military Gazette*, a daily newspaper in Lahore. He wrote, edited, and translated scraps of news: "Wrote in course of year 230 columns matter," he noted in his diary in 1884. As a reporter he traveled to public events and the courts of native rulers, and he spent his evenings at home in the "family square" or at clubs where, he wrote in his autobiography, he met "none except picked

men at their definite tasks." In 1885 he wrote the first two stories he thought worthy of inclusion in later editions of his works for a family magazine subsequently issued as a Christmas number by the newspaper. Then he began to write stories for the newspaper that had to fit into columns of two thousand words. When in 1887 he moved to a bigger

paper as a reporter and editor of its supplement, the *Week's News*, he immediately contracted to supply fiction to the supplement.

The matter of his stories was India, usually the events of the offices, garrisons, and bungalows of the British in India, occasionally the character and customs of India itself as it could be known by an Englishman. The teller of the stories was often someone like Kipling—a detached observer, a retailer of the tales he heard in railway carriages and at the club. When he collected some of the stories he wrote for the *Civil and Military Gazette* as *Plain Tales from the Hills* in 1888 for an Indian publisher, they were widely read and discussed by the British in India, although the one thousand copies the publisher sent to England were little noticed. Kipling followed this mixed success in the same year by collecting some of the stories he had written for the *Week's News* in six volumes of the Indian Railway Library, published by the proprietors of his newspaper. He retained the titles of these volumes when he later combined them in two volumes of his collected works: *Soldiers Three*, *The Story of the Gadsbys*, and *In Black and White* in one volume (1892) and *Wee Willie Winkie*, *Under the Deodars*, and *The Phantom 'Rickshaw and Other Stories* in the other (1892). After serving what he called a seven-year apprenticeship in India, he left in 1889, sailing east to visit China, Japan, and California, then traveling across the United States to sail for England.

Kipling arrived in London in the fall of 1889, three months short of his twenty-fourth birthday. By the end of the next year he was famous. All through 1890 he wrote about India in new stories and poems—among them some of his best known, including "Gunga Din," "Danny Deever," and "Mandalay"—that appeared monthly, sometimes weekly in British and American periodicals. He collaborated on one novel, *The Naulahka: A Story of West and East* (1892), with Wolcott Balestier, and completed another, *The Light That Failed* (1891), that was also published in England and the United States in an American magazine. British and American publishers reprinted the stories of *Plain Tales from the Hills*, which went through three printings in six months in England, and the volumes of the Indian Railway Library. At the end of 1890 Kipling put his new stories together with some unpublished fiction and a dozen stories from Indian newspapers to make his first substantial volume of short stories first published outside India, *Life's Handicap: Being Stories of Mine Own People* (1891).

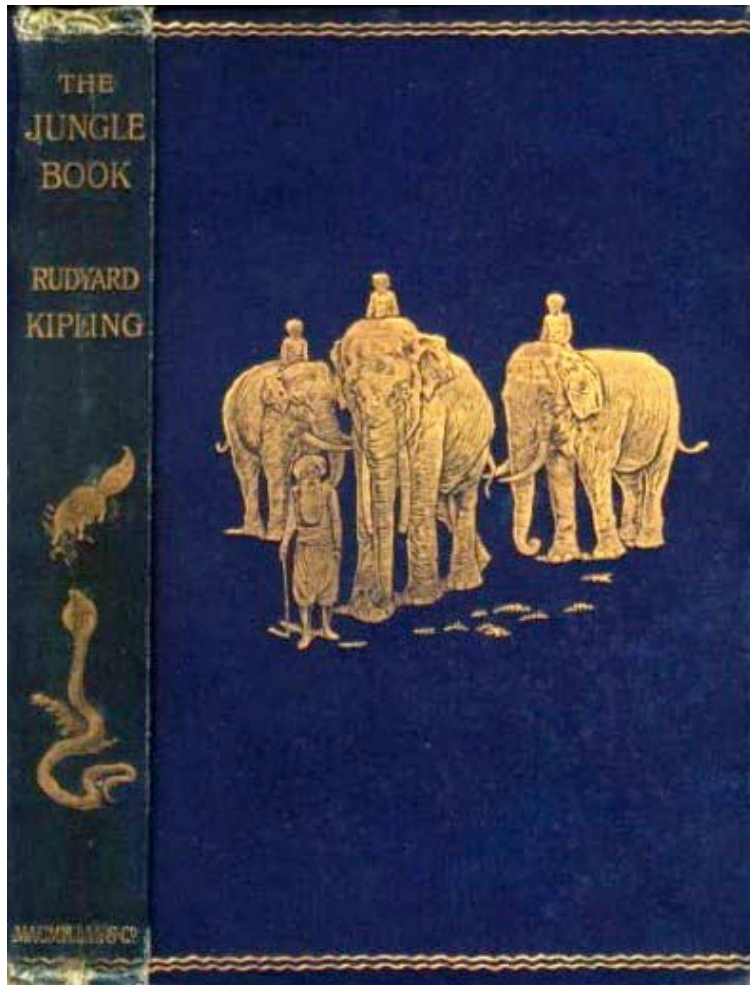
At the end of this first phase in his career, Kipling had seen into print more than one hundred short stories, more than half the number written for adults that he finally admitted into authorized editions of his work. Often composed to meet the deadlines and space requirements of newspapers, many of these stories nonetheless hold together to compose a body of writing marked by complicated themes and ambitious practices. In these stories he found his hero, the competent man (and, only occasionally, woman) of deeds rather than talk who did the real work of the world. He made India into a place that expressed his abiding sense of reality as a finally incomprehensible mystery within which humans constructed different codes of belief and conduct, some more honorable and availing than others but none essentially more true than others. He became known for a kind of literary realism within which he could register the costs as well as the material and moral benefits of the work people do. But his laconic style of anecdote occasionally

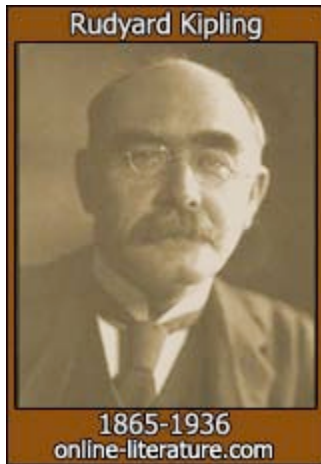
turned his stories into something like parables, and he began to experiment with stories that left the conventions of realism entirely to move into fable.

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ABOUT THE AUTHOR





Biography

Rudyard Kipling (1865-1936) was born in Bombay, but educated in England at the United Services College, Westward Ho, Bideford. In 1882 he returned to India, where he worked for Anglo-Indian newspapers. His literary career began with *Departmental Ditties* (1886), but subsequently he became chiefly known as a writer of short stories. A prolific writer, he achieved fame quickly. Kipling was the poet of the British Empire and its yeoman, the common soldier, whom he glorified in many of his works, in particular *Plain Tales from the Hills* (1888) and *Soldiers Three* (1888), collections of short stories with roughly and affectionately drawn soldier portraits. His *Barrack Room Ballads* (1892) were written for, as much as about, the common soldier. In 1894 appeared his *Jungle Book*, which became a children's classic all over the world. *Kim* (1901), the story of Kimball O'Hara and his adventures in the Himalayas, is perhaps his most felicitous work. Other works include *The Second Jungle Book* (1895), *The Seven Seas* (1896), *Captains Courageous* (1897), *The Day's Work* (1898), *Stalky and Co.* (1899), *Just So Stories* (1902), *Trafficks and Discoveries* (1904), *Puck of Pook's Hill* (1906), *Actions and Reactions* (1909), *Debits and Credits* (1926), *Thy Servant a Dog* (1930), and *Limits and Renewals* (1932). During the First World War Kipling wrote some propaganda books. His collected poems appeared in 1933.

Kipling was the recipient of many honorary degrees and other awards. In 1926 he received the Gold Medal of the Royal Society of Literature, which only Scott, Meredith, and Hardy had been awarded before him.

From [Nobel Lectures](#), *Literature 1901-1967*, Editor Horst Frenz, Elsevier Publishing Company, Amsterdam, 1969

This autobiography/biography was written at the time of the award and first published in the book series [Les Prix Nobel](#). It was later edited and republished in [Nobel Lectures](#). To cite this document, always state the source as shown above.

Rudyard Kipling died on January 18, 1936.

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RUDYARD KIPLING

1865-1936



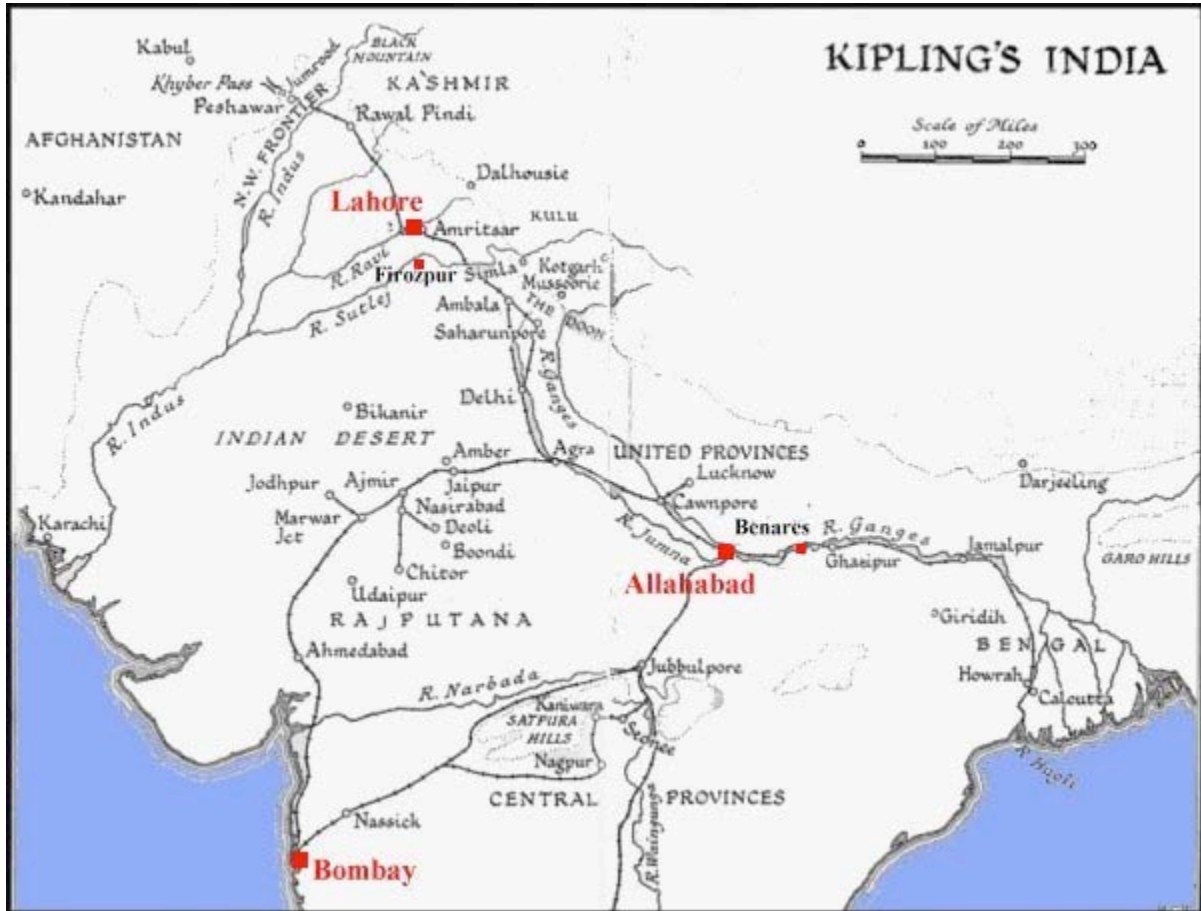
RUDYARD KIPLING was born in Bombay on December 30th 1865, son of John Lockwood Kipling, an artist and teacher of architectural sculpture, and his wife Alice. His mother was one of the talented and beautiful Macdonald sisters, four of whom married remarkable men, Sir Edward Burne-Jones, Sir Edward Poynter, Alfred Baldwin, and John Lockwood Kipling himself.

Young Rudyard's earliest years in Bombay were blissfully happy, in an India full of exotic sights and sounds. But at the tender age of five he was sent back to England to stay with a foster family in Southsea, where he was desperately unhappy. The experience would colour some of his later writing.

When he was twelve he went to the [United Services College at Westward Ho!](#) near Bideford, where the Headmaster, Cornell Price, a friend of his father and uncles, fostered his literary ability. *Stalky & Co.*, based on those schooldays, has been much relished by generations of schoolboys. Despite poor eyesight which handicapped him on the games field, he began to blossom.

In 1882, aged sixteen, he returned to Lahore, where his parents now lived, to work on the *Civil and Military Gazette*, and later on its sister paper the *Pioneer* in Allahabad.

In his limited spare time he wrote many remarkable poems and stories which were published alongside his reporting. When these were collected and published as books, they formed the basis of his early fame.



Based on the map of "Kipling's India" in Charles Carrington's Rudyard Kipling: His Life and Works, pp. 84-85, (Macmillan & Co, 1955).

Returning to England in 1889, Kipling won instant success with *Barrack-Room Ballads* which were followed by some more brilliant short stories. After the death of an American friend and literary collaborator, Wolcott Balestier, he married Wolcott's sister Carrie in 1892.

After a world trip, he returned with Carrie to her family home in Brattleboro, Vermont, USA, with the aim of settling down there. It was in Brattleboro, deep in New England, that he wrote *Captains Courageous* and *The Jungle Books*, and where their first two children, Josephine and Elsie, were born.



Mowgli and his Brothers

A quarrel with Rudyard's brother-in-law drove the Kiplings back to England in 1896, and the following year they moved to Rottingdean in Sussex, the county which he adopted as his own. Their son John was born in North End House, the holiday home of Rudyard's aunt, Georgiana Burne-Jones, and soon they moved into The Elms.

Life was content and fulfilling until, tragically, Josephine died while the family were on a visit to the United States in early 1899.

By now Kipling had come to be regarded as the People's Laureate and the poet of Empire, and he produced some of his most memorable poems and stories in Rottingdean, including *Kim*, *Stalky & Co.*, and *Just So Stories*.

At the Museum of the Rottingdean Preservation Society, at The Grange in Rottingdean, there is now a Kipling Room, with a reconstruction of his study in The Elms, and exhibits devoted to his work. The Grange is open daily, and there is no admission charge.



The Kipling Room at the Grange

Life was never the same again after Josephine's death, and living so close to Brighton Kipling had become a tourist attraction.

So in 1902 he sought the seclusion of a lovely seventeenth century house called [Bateman's](#) near Burwash, nearby in Sussex, where he spent his remaining years.

Puck of Pook's Hill and *Rewards and Fairies* , which included [the poem "If-"](#), and other well-known volumes of stories, were written there, and express Kipling's deep sense of the ancient continuity of place and people in the English countryside.

There is a wealth of information about Burwash and its idyllic surroundings on [the village web-site](#).



Bateman's, a seventeenth century iron-master's house

Kipling's poem, "[The Absent-Minded Beggar](#)" had raised vast sums of money for the benefit of British soldiers in the Boer war.

Alfred Harmsworth, at whose request he had written for the fund, introduced him to the joys and frustrations of the pioneer motorist.

Kipling was a friend of Cecil Rhodes, of Lord Milner, and of Dr Jameson, on whose qualities [the poem "If"](#) is said to have been based. Kipling had written for the Army's newspaper in South Africa, rediscovering the familiar routines of journalism, and spent many winters thereafter in a house near Capetown.

Kipling foresaw the First World War, and tried to alert the nation to the need for preparedness. The Kiplings were to suffer a second bereavement with the death of their son John, at the age of 18, in the Battle of Loos in 1915.

But Kipling continued to write, and some of the post-war stories (for instance in [Debits and Credits](#)) are counted among his finest.

He was also much involved in the work of the Imperial War Graves Commission, and King George V became a personal friend. The Kiplings travelled a great deal, and at the outset of one of their visits, in January 1936, Rudyard died, just three days before his King. He had declined most of the many honours which had been offered him, including a knighthood, the Poet Laureateship, and the Order of Merit, but in 1907 he had accepted the Nobel Prize for Literature.

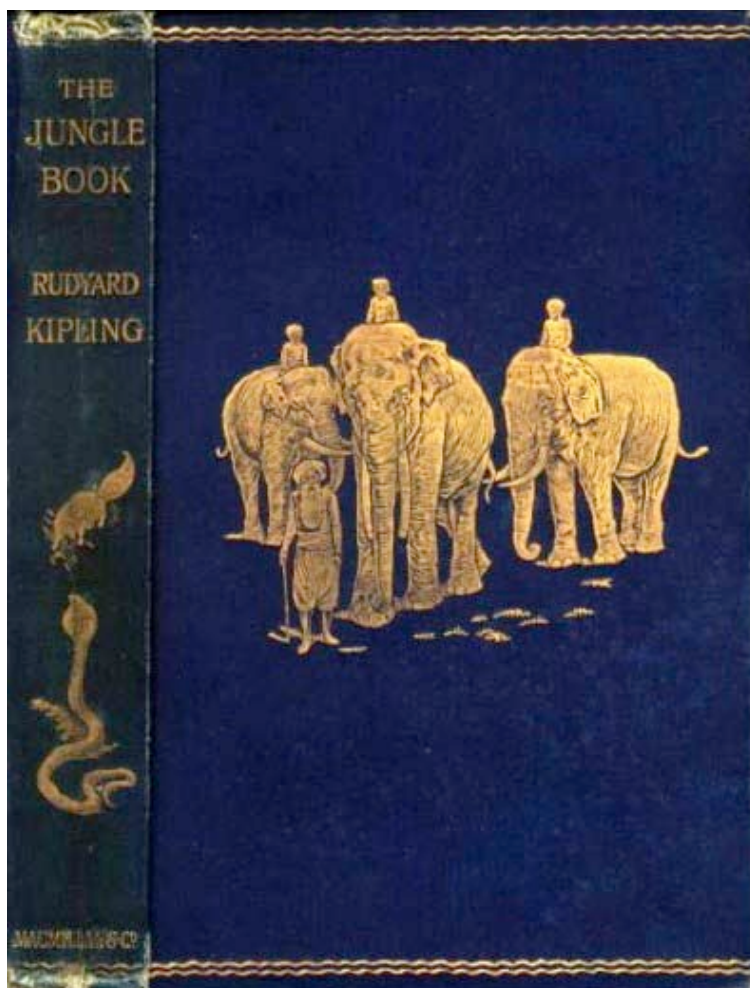
Rudyard Kipling's reputation grew from phenomenal early critical success to international celebrity, then faded for a time as his conservative views were held by some to be old-fashioned. The balance is now being restored.

More and more people are coming to appreciate his mastery of poetry and prose, and the sheer range of his work. His autobiography *Something of Myself* was written in 1935, the last year of his life and was published posthumously.



RETRIEVED FROM: http://www.kipling.org.uk/kip_fra.htm

KIPLING'S INFLUENCE ON CULTURE





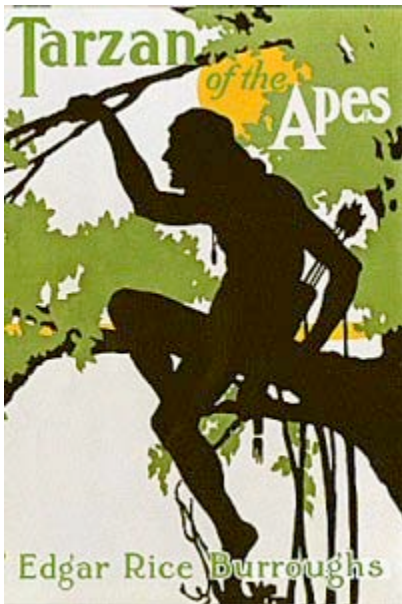
The Library

The Complete Mowgli Stories ***from The First and Second Jungle Books***

by Rudyard Kipling

Introduction

Mowgli, the "Man-cub" raised in the jungle, is perhaps best-known today through Walt Disney's animated feature *The Jungle Book*, but that film, enjoyable as it is, does not begin to capture the magic of Rudyard Kipling's original Mowgli stories. These tales first saw print in *The Jungle Book* and *The Second Jungle Book*, and, though often referred to as "children's" stories, were immensely popular with both children and adults when originally published and remained so for many years after Kipling's death.

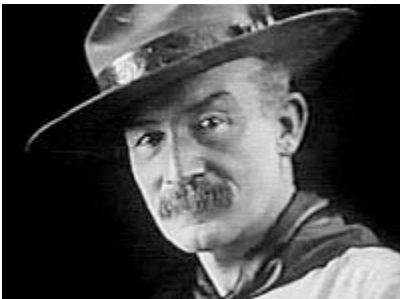


Tarzan of the Apes
Cover by Fred J. Arting
A. C. McClurg & Co., 1914

Those reading the original Mowgli stories for the first time might be struck by the influence they had on Edgar Rice Burroughs' creation of Tarzan, a connection that was noted by Kipling himself in his 1936 autobiography, *Something of Myself*.

"And, if it be in your power, bear serenely with imitators. My *Jungle Books* begat Zoos of them. But the genius of all the genii was one who wrote a series called *Tarzan of the Apes*. I read it, but regret I never saw it on the films, where it rages most successfully. He had "jazzed" the motif of the *Jungle Books* and, I imagine, had thoroughly enjoyed himself."

This comparison might seem absurd to those only familiar with the Disney movie, but upon a perusal of the Kipling stories Tarzan's debt to Mowgli becomes evident. Kipling's "man-cub" grew into a jungle lord every bit as resourceful and deadly as Burroughs' Tarzan. The later stories, such as "Letting in the Jungle" and "Red Dog" show Mowgli dealing out grim jungle justice and orchestrating campaigns of jungle warfare in true Tarzan style. Of course, Burroughs' character differed sharply from Kipling's in one important respect: Tarzan's early life among the animals of the jungle is lightly sketched in comparison to his later adventures among humans. While Mowgli interacts with the "Man-Pack" in several of the stories, Kipling placed greater emphasis on Mowgli's life in the jungle, and on the imaginative animal society he created as a framework for that life.



Lord Robert Baden-Powell
circa 1912

Burroughs was not the only one influenced by Kipling. In 1916, the Boy Scouts' British founder Lord Baden-Powell requested permission from Kipling to use the characters of the *Jungle Books* to create an organizational theme for the Scouts. The terms "pack" and "cub" scout, the honorific name of Akela (borrowed from Kipling's wise wolf- pack leader), and the term "den-mother" (a version of Kipling's "lair-mother") all owe their origins to the *Jungle Books*. These terms will be quite familiar to alumnus of the American Boy Scouts, who also used Baden-Powell's titles and structures, though some of them might be unaware of the terms' roots in Kipling's work.

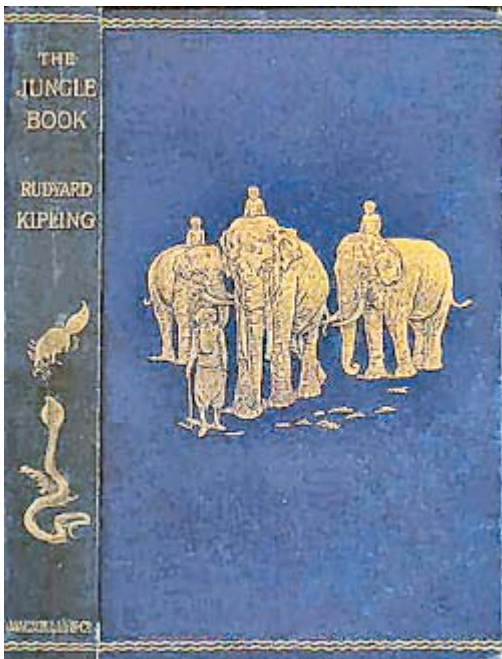


The Phantom

Lee Falk and Ray Moore

May 28, 1919

Lee Falk, the creator of the comic strip *The Phantom*, is yet another debtor to Kipling's *Jungle Books*. The Phantom is best-known today as an African jungle hero, but his earlier adventures were set in India. Falk borrowed more than location, though—Kipling's monkeys, the "Bandar-log," lent the "Bandar" part of their name to the Phantom's tribe of pygmy friends. Falk's strip was peppered with "Old Jungle Sayings" very much in the vein of some of Kipling's *Jungle Book* poetry and prose, and the Phantom's pet wolf, the incomparable Devil, was highly reminiscent of Mowgli's "Grey Brother" in the stories you are about to read.

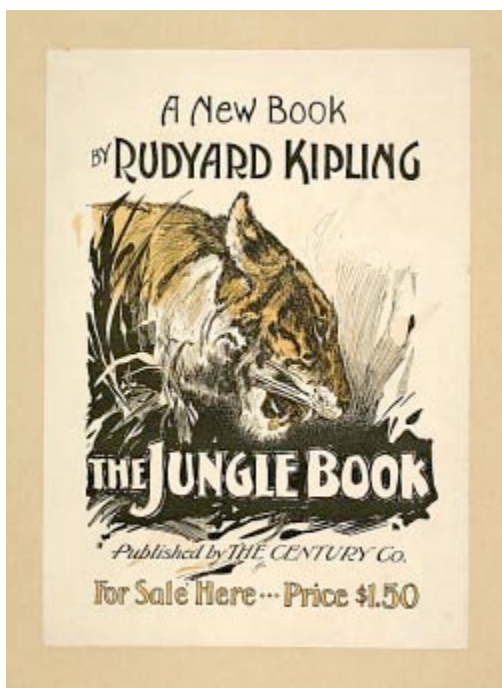


The Jungle Book

Cover based on a J. Lockwood Kipling drawing
London: Macmillan and Co., 1894.

In turn, Kipling drew on several sources in his creation of Mowgli. There were many stories of feral children in the Indian forest found apparently living among wolves, and Kipling drew upon the British zoologist W. H. Sleeman's pamphlet on the subject, "An Account of Wolves Nurturing Children in their Dens." One inspiration for the more fanciful part of the stories was James Greenwood's story "King Lion," published in 1864 in *The Boy's Own Magazine*. This story, which Kipling read in his childhood, involved (as Kipling describes it in *Something of Myself*) "a lion-hunter who fell among lions who were all Freemasons, and with them entered into a confederacy against some wicked baboons." The books of the British naturalist Robert Armitage Sterndale also provided Kipling with plenty of information on Indian animal life, information that he worked brilliantly into the stories. While the society of Kipling's jungle animals is obviously fictionalized, it never seems arbitrarily arranged in the way many fictitious "animal kingdoms" do; each animal character retains some of the recognizable traits and habits of its real-life counterpart, while Kipling's Jungle Law seems like a code that could conceivably have arisen from the necessities of jungle life.

Kipling actually introduced Mowgli in 1893, in the story, "In the Rukh," from the book *Many Inventions*. "In the Rukh" was one of Kipling's tales of Indian life, dealing with Gisborne, an English forestry official in India, and a mysterious young man called Mowgli, who enters Gisborne's service as a forester, displays uncanny powers of dealing with the wilderness and ultimately proves to have been raised by a wolf pack, explaining his seemingly supernatural attributes. This story is sometimes grouped with the Jungle Book tales, but does not really belong with them; the animals that appear are not fully dramatized characters like the animals in Kipling's later stories, and there are several inconsistencies between it and the "true" Mowgli tales. Kipling himself did not consider "In the Rukh" part of the Jungle Book "canon," humorously dismissing it as a "story for grown-ups" at the end of the later story "Mowgli's Brothers."



Jungle Book promotional poster
Artist Unknown
1890s (?)

Kipling returned to the Mowgli concept in *The Jungle Book* and *The Second Jungle Book*, published in 1893 and 1895, respectively. The first title contains three Mowgli adventures, while the second features five. These eight tales follow Mowgli through his adoption into the Seonee Wolf Pack, his childhood in the jungle, his entrance into the "Man-Village" when the wolf pack casts him out, his eventual ejection from the village by the "Man-Pack," his return to the jungle and further adventures there, and his final return to the world of humans.

In their original publication, the *Jungle Books* contained other Kipling animal stories, including the classics "Rikki-Tikki-Tavi" and "The White Seal," unrelated to the Mowgli tales. Kipling later compiled a collection of Mowgli stories only, rearranging the tales in a more chronological order in the process. In our presentation of the Mowgli stories, we are following this chronological sequence and not the stories' original order of publication. We are also presenting the poems that Kipling wrote to accompany each tale; in his other writing Kipling frequently paired poems with his stories to amplify, comment on, or echo the themes of the prose, and he continued this practice when he wrote the *Jungle Books*.

Dan Neyer
September, 2011
Introduction © 2011 by Dan Neyer

(Editor's Note: The texts for these stories has been restored from a number of sources, using as a base the text found at [Project Gutenberg](#). In addition, the illustrations for each story came from a scanned copy of the Doubleday, Duran & Co. edition of *The Two Jungle Books* (1895), combined with additional illustrations found in the Century Co. editions of *The Jungle Book* (1890) and *The Second Jungle Book* (1895) found at [The Internet Archive](#).

RETRIEVED FROM: <http://thenostalgialeague.com/olmag/kipling-jungle-book.html>

THE FILMS



IMAGE RETRIEVED FROM: <http://www.top7lists.com/7-best-disney-movies-of-all-time/>

Jungle Book Film Characters

The Jungle Book is a fictional story we have listened to a lot many times, right from our childhood. Listed below are some of our favorite jungle book characters from the film. So read on to know if you remember all of them.



- The Jungle Book was written by Rudyard Kipling in 1894 and is a collection of stories which were inspired by tales about the Indian jungles, tales he heard when he spent his childhood in India. This book was followed by a second book in 1895 and speaks about the adventures of a lost human child Mowgli, who is rescued and nurtured by wolves and other animals in an Indian jungle. In 1967 Walt Disney decided to produce an animated movie inspired by The Jungle Book which was the 19th animated feature film of the Disney Animation Studios. It was released on 18th of October, 1967 and grossed about \$73 million dollars only in the United States. Let's walk down the memory lane and meet The Jungle Book characters.

The Jungle Book Character List

Mowgli: The main Jungle Book character is Mowgli who is an abandoned human baby or the 'man cub' who is rescued by the animals in the jungle and is named by Bagheera. The book describes his adventures with the jungle animals as he is growing up.

Bagheera: He is a black panther who finds the orphaned baby Mowgli and brings him to Raksha. But he is adamant to leave him back into the village amongst humans as he thinks Mowgli doesn't belong to the jungle.

Raksha: She is the mother wolf who takes care of Mowgli and raises him up along with her cubs.

Akela: He is an Indian wolf in the Council of wolves and wants Mowgli to go

back to the human village.

Baloo: Baloo is a carefree bear who loves Mowgli and teaches him the ways of the jungle. He teaches him to use the boomerang and to steal honey from hives. You might remember the song "Bare Necessities", Baloo loves to spoil Mowgli and doesn't want Mowgli to go back to the village.

King Louie: He is the orangutan who wants to know how to make fire and calls it "Man's Red Flower". Mowgli gets him bananas in exchange to let him stay in the jungle.

Shere Khan: He is the tiger who wants to kill Mowgli and so Bagheera and the Wolves want to send him back into the village. Mowgli's fights with Shere Khan are some of the unforgettable scenes in the movie.

Kaa: Kaa is the python who wants to eat Mowgli before Shere Khan and so is always on the lookout for Mowgli. He even hypnotizes him and tries to coil around and kill him but is saved by Bagheera.

Colonel Hathi, Winifred and Junior: These are the friendly elephant family characters who help Mowgli whenever he needs them and Junior, the Colonel's clumsy son is a good friend of Mowgli.

Buzzie, Flaps, Dizzie and Ziggy: These four characters are the singing vultures who resemble 'The Beetles' and always sing to the passerby.

Radha: She is the human girl, Mowgli sees at the river and follows her to the human village. He wants to know if there are more like him and eventually finds them, leaving Baloo and Bagheera watch him go.

There are two Jungle Book characters that are in the book but not included in the film. They are Chil, the kite who plays an important part in the book and Tabaqui, the cowardly jackal who is actually the sidekick of Shere Khan.

Rudyard Kipling's book differs with the film, with regards to the Jungle Book characters and their roles. Whether you are reading The Jungle Book or watching the movie, at all times it's a mesmerizing experience. Thanks to Kipling and Walt Disney.

By Aparna Jadhav

Published: 1/8/2010

RETRIEVED FROM: <http://www.buzzle.com/articles/jungle-book-characters.html>

THE HINDU

Online edition of India's National Newspaper
Sunday, Jul 06, 2003

Magazine

Stories from the jungle

Kipling's Jungle Book celebrates the notion of the Empire. But Walt Disney's animated version is a fun-filled film. In the wake of the release of "The Jungle Book 2", AJIT DUARA discusses the movie's connection to the book.



From "The Jungle Book 2" ... a remix of the old film and old numbers.

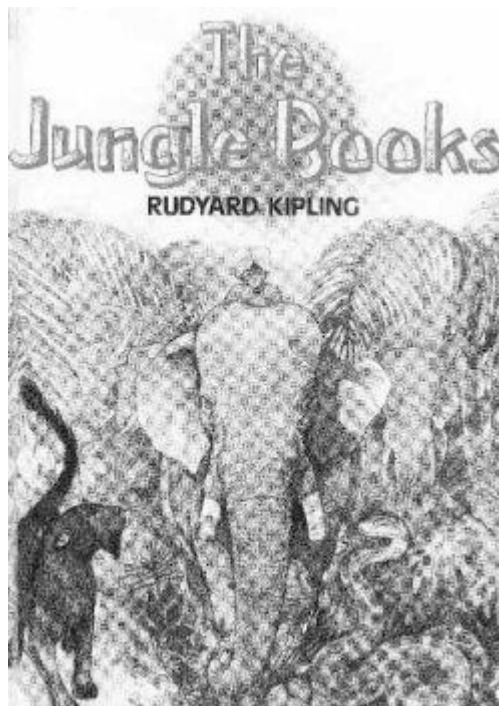
RUDYARD KIPLING wrote **The Jungle Book** in 1894. At that time India's jungles must have been teeming with wildlife. Kipling, who was born in Bombay in 1865 where his father was a teacher at the J.J. School of Arts, knew that the most beautiful environment in the world was an Indian jungle. He was in love with India and with the notion of the Empire. He makes this quite clear in **The Jungle Book**, which quite frequently functions as allegory for the basic principles of the Empire — the herd instinct and the superiority of the British rule of law:

"Now this is the law of the Jungle — as old and true as the sky,/And the wolf that shall keep it may prosper, but the wolf that must break it must die./As the creeper that girdles the tree-trunk, the Law runneth forward and back/For the Strength of the pack is the wolf, and the strength of the wolf is the pack."

The imperialist as the pack animal is very clearly identified. British writers after him, notably George Orwell, also born in India and quite nauseated by the hypocrisy of Empire, found it difficult to like Kipling even while admiring his narrative skill.

Certainly, there is a rhythm to his verse, a lyrical quality to his prose, and even "The White man's burden", a poem written in 1899 has flair, parody though it has become today: *"Take up the White man's burden,/send forth the best ye breed,/Go bind your sons to exile,/To serve your captive's need"*.

The American animator Walt Disney had no patience with Kipling. He thought **The Jungle Book** was a cerebral and depressing work and told the artists and musicians who were working on the Disney adaptation not to read it. It was enough that they knew it was about a boy in the jungle and that they knew about the characters — the wolves, the panther, the bear, the tiger, the monkeys and the snake. "Make it funny," he told them, "and identify scenes that we can slip songs in." This sounds so much like a Hindi film producer, it is not funny!



Of course the funniest song in "Jungle Book", in fact one of the most memorable sequences in all animation cinema, is the duet between King Louie of the monkeys and Baloo the bear. In the book, Mowgli is given dire warnings about the *Bandar log* (monkey people) and how wicked they are, particular their king. But when it comes to Walt Disney, King Louie is Louis Prima, the jazz legend. Originally, Louis Armstrong was to have voiced the song, but apprehension that it may be construed as racist, caused the "casting" alteration.

Nevertheless, the music and lyrics are devastating: *"Now I'm the King of the swingers/Oh, the jungle VIP./I've reached the top and had to stop/And that's what's bothering me./I wanna be a man, man cub,/And stroll right into town/And be just like other men/I'm tired of monkeying around."* Now Baloo the bear (Phil Harris) is no ordinary singer and his

"Bare necessities" has also hit the top of the charts. But when he hears the king, he realises just how middle-of-the-road his own music is. He is mesmerised by jazz of the 1960s and forgets all about his task of rescuing Mowgli from the monkeys. He gasps: "Man, what a beat!" and disguises himself as a monkey to join the music.

The only problem with Disney's "Jungle Book" is that it robs some of the dignity of the Kipling characters, particularly that of Kaa the snake and Sher Khan the tiger. In the book, Kaa actually helps rescue Mowgli by scaring the monkeys but, in the animation, he is reduced to a series of sibilant hisses: "Oh, my sinuses!" Similarly, the deathly fear that accompanies the arrival of the tiger is replaced by a plummy upper class English accent: "How absolutely delightful!"

Walt Disney died just before the original "Jungle Book" was released in 1967. This was his last and, for some, his most memorable film. "The Jungle Book 2", just released, is a sort of remix by the Walt Disney Company of all the old characters and the old numbers.

The only additions are some human characters at the beginning of the film — Mowgli's girl friend, Shanti, and her baby brother, Ranjan. The difference between the 1967 version and the 2003 one is that there is an "Indianisation" of the story as, clearly, Americans today are more aware of Indian names and ethnic characteristics (Shanti's father wears a turban in the "man village").

The other difference, of course, is that the animation is now computerised. But the handwork in the 1967 version is so brilliant; you would be hard put to point out the technical and visual improvements that technology has presumably brought. The glorious colours of the Indian jungle are stunning in both versions.

But is "The Jungle Book" Kipling? The answer, fortunately, is still "No"!

RETRIEVED FROM:

<http://www.hindu.com/thehindu/mag/2003/07/06/stories/2003070600540500.htm>

"I Wanna Be Like You": The Jungle Book, Revisited

Amardeep Singh, Associate Professor of English at Lehigh University

Being a parent gives you a chance to go back over the children's stories you grew up with and even, in some cases, learn about new ones. The following post consists of somewhat scattered thoughts on "The Jungle Book," including a 1967 Disney animated film version, as well as Kipling's original book.

I did not grow up with Rudyard Kipling's "The Jungle Book" -- either adaptations or the original story -- but my son has really gotten attached to the [1967 Disney animated film version](#) of the story, and it's gotten me interested in both it and Kipling himself.

The biggest attraction for us initially were the great jazz/swing songs that were made for this particular version: [Bare Necessities](#), [Colonel Hathi](#), and [I Wanna Be Like You](#) (with the great Louis Prima on vocals).

My wife grew up in India, watching Indian television, and she says she has fond memories of the Hindi animated version of "The Jungle Book," which you can also see on [YouTube here](#). It's a cartoon serial meant for kids, which means the story kind of branches off on its own. Still, it made me curious: **do readers know whether Kipling's "The Jungle Book" is popular in South Asian languages? Are there readers who grew up in South Asia hearing the Kipling stories about Mowgli, Bagheera, Bhalu, Shere Khan, etc.? (Or, growing up abroad, did your parents tell you these stories in a "desi" context?)**

I somehow didn't know about the Disney songs growing up, and it's too bad, because both my son and myself are now thoroughly addicted to them. Looking at the music a bit critically, I was earlier a little put off by "I wanna be like you," where I initially thought the singer was Louis Armstrong. The idea of a monkey-king, who liberally throws around African-American slang, kidnapping the "man cub," in order to learn the secret of being human, seemed a little uncomfortably like an allegory of race relations in the real world:

Now I'm the king of the swingers
Oh, the jungle VIP
I've reached the top and had to stop
And that's what botherin' me
I wanna be a man, man-cub
And stroll right into town
And be just like the other men
I'm tired of monkeyin' around!

Oh, oobee doo
I wanna be like you
I wanna walk like you
Talk like you, too

You'll see it's true
An ape like me
Can learn to be human too

It's hard not to think of the analogous human race-mimicry situation: "I wanna be like you/ I wanna walk like you/ Talk like you, too" could be the voice of an under-class minority asking the "man" for access to privileges (here, embodied in the technology of "man's red flower," fire) that make him supreme over the rest of society. It's a *little* better that the singer is Italian-American rather than African-American, but there's still a slightly off-putting race angle here if you're looking for it. (I'm sure some readers will think I'm reading too much into this.)

Also, just to be clear, I still play this music for my kid all the time, and have no qualms about doing so. I also don't mind that "The Jungle Book" is a good excuse to teach him a few Hindi words: Bagheera, Akela, Shere, Bhalu, Hathi, Bandar, etc. As I riff on the stories with my son, I'm also trying to sneak in some new ones, which Kipling doesn't use: Gainda (rhinoceros), Bheriya (wolf), Magar-much (crocodile).

Some of the race stuff, of course, comes directly from Kipling's other writing. As people who know his other works are already aware, Kipling was obsessed with race (this is the guy who invented the term, "white man's burden," among many other things). He was born in India and spent his first few years there, before being sent to England for boarding school, as was the norm in late Victorian British India. Though he hated his experience in boarding school, he still always thought of England as "home" -- and strongly supported the British Imperial project in India.

As a young man, Kipling returned to India to work as a journalist, and lived mainly with his family in Lahore. He published his first short stories (mainly on the Anglo-Indian community in India) in the newspaper he wrote for, and frequently used material related to his journalism work as fodder. His father, John Lockwood Kipling, was the principal of the art school in Lahore for many years, as well as the curator of the Lahore Museum (Lockwood Kipling is the model for the museum curator in the opening chapters of *Kim*, incidentally). Some part of Rudyard's interest in animals in India -- which would later nourish one of the best-selling children's books of all time -- probably came directly from his father, who drew and wrote about India's animal life himself in a beautifully-illustrated early book, called "Beast and Man in India". (And Rudyard Kipling's original published version of "The Jungle Book" has great illustrations by John Lockwood Kipling.)

Kipling's own *The Jungle Book* is a little different in structure from the Disney adaptation of his story. For one thing, the Disney version only uses material from the first three chapters of Kipling's book; "The White Seal," "Servants of the Queen," and "Rikki-tikki-tavi" go in different directions. "The White Seal," for instance, isn't even based on an Indian jungle, but rather involves seals in a northern ocean.

Even in the "Mowgli" chapters, there is a big difference in the fact that, in Kipling's story, Mowgli actually meets his mother and lives in the human village for a time, before being excommunicated because of his ability to talk to wolves ("Tiger-Tiger"). Disney doesn't get into this potentially dark situation (i.e., the boy being forced to separate from his mother by a mob of angry villagers who are ready to stone him to death), and rather chooses to end with just a hint of Mowgli's repatriation into human society and inevitable future adulthood preoccupations -- as he ogles a village girl getting water from the river.

There are other differences too. Kipling's story is more unabashedly violent, and the most dramatic story arc in Kipling's version in my reading is the battle against the monkey-people, which ends with hundreds of dead monkeys. The killing of Shere Khan via a strategically arranged stampede of cattle in Kipling is somewhat anti-climactic by comparison to the stormy fight sequence between Bhalu and Shere Khan in the Disney film.

In Kipling, the society of the Jungle has several different respectable species who adhere to the "Law," including Bagheera the panther, the wolves, Kaa the snake, Balu the bear, and Chil the kite. Shere Khan, the Tiger, behaves a little like an Oriental despot, whom the other people of the Jungle are right to want to depose.

By contrast to the animals who follow the law, the Monkey-people ("Bandar-Log") are sociologically anarchic:

"Listen, man-cub," said the Bear, and his voice rumbled like thunder on a hot night. **"I have taught thee all the Law of the Jungle for all the peoples of the jungle—except the Monkey-Folk who live in the trees. They have no law. They are outcasts. They have no speech of their own, but use the stolen words which they overhear when they listen, and peep, and wait up above in the branches. Their way is not our way. They are without leaders. They have no remembrance. They boast and chatter and pretend that they are a great people about to do great affairs in the jungle, but the falling of a nut turns their minds to laughter and all is forgotten.** We of the jungle have no dealings with them. We do not drink where the monkeys drink; we do not go where the monkeys go; we do not hunt where they hunt; we do not die where they die. Hast thou ever heard me speak of the Bandar-log till today?"

"No," said Mowgli in a whisper, for the forest was very still now Baloo had finished.

"The Jungle-People put them out of their mouths and out of their minds. They are very many, evil, dirty, shameless, and they desire, if they have any fixed desire, to be noticed by the Jungle People. But we do not notice them even when they throw nuts and filth on our heads."

He had hardly spoken when a shower of nuts and twigs spattered down through the branches; and they could hear coughings and howlings and angry jumpings high up in the air among the thin branches.

"The Monkey-People are forbidden," said Baloo, "forbidden to the Jungle-People.

Remember."

"Forbidden," said Bagheera, "but I still think Baloo should have warned thee against them."

"I—I? How was I to guess he would play with such dirt. The Monkey People! Faugh!"

Because they have no social hierarchy, no memory, and above all, no "law," the other animals treat them as "outcasts" (loaded choice of terms!). The Bandar-log themselves treat the other animals with contempt. (I don't see an obvious "race" angle here, incidentally, though it does seem like there is a rationale for Imperialism: the people who follow the Law are justified in either excluding or attacking those who do not.)

When the Bandar-Log kidnap Mowgli, they take him, interestingly, to an abandoned, formerly human-occupied city in the middle of the jungle. Their reasons for kidnapping him are given as follows:

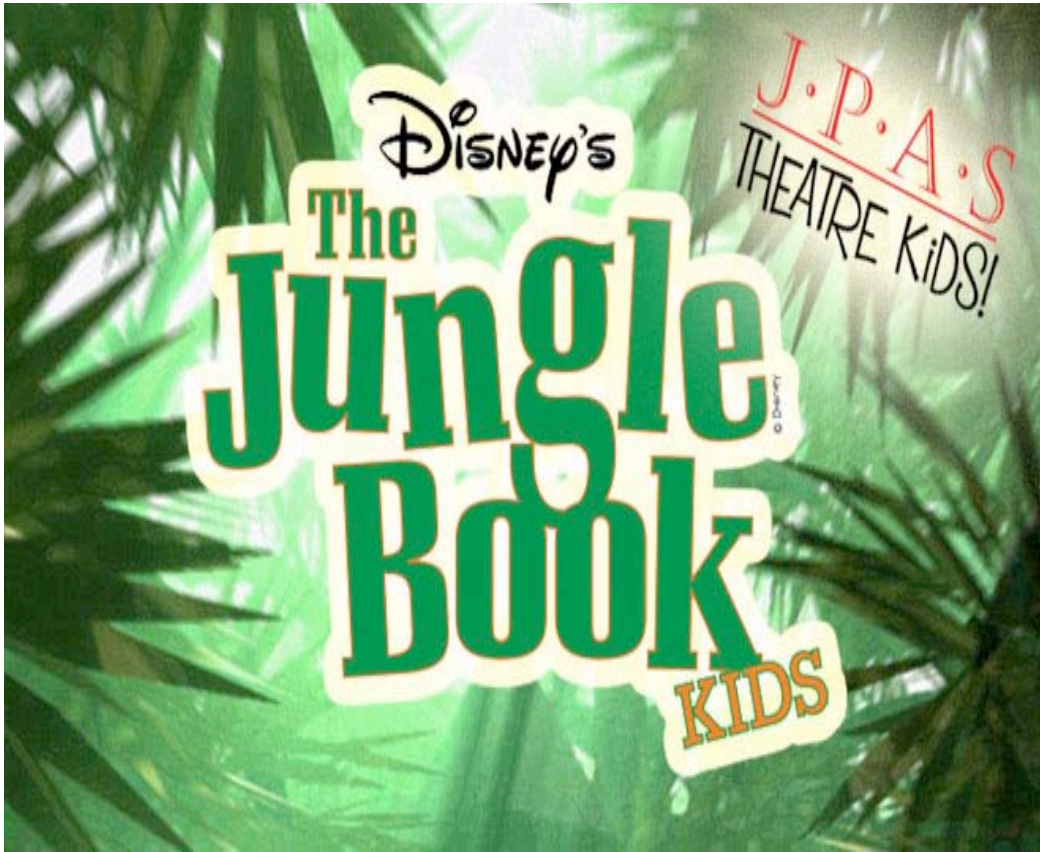
They never meant to do any more—the Bandar-log never mean anything at all; but one of them invented what seemed to him a brilliant idea, and he told all the others that Mowgli would be a useful person to keep in the tribe, because he could weave sticks together for protection from the wind; so, if they caught him, they could make him teach them. Of course Mowgli, as a woodcutter's child, inherited all sorts of instincts, and used to make little huts of fallen branches without thinking how he came to do it. The Monkey-People, watching in the trees, considered his play most wonderful. **This time, they said, they were really going to have a leader and become the wisest people in the jungle—so wise that everyone else would notice and envy them.** Therefore they followed Baloo and Bagheera and Mowgli through the jungle very quietly till it was time for the midday nap, and Mowgli, who was very much ashamed of himself, slept between the Panther and the Bear, resolving to have no more to do with the Monkey People.

The motivation parallels, roughly, the "I wanna be like you" song in the Disney version of "The Jungle Book," except here the focus is not so much on the "Red Flower" of fire, but on adopting Mowgli as a king who would bring "civilization" to the Bandar-Log.

(It's hard not to think of **Hanuman** and the monkey-warriors of the *Ramayana* when reading Kipling's description of the "Bandar-Log." In the *Ramayana*, of course, they are loyal servants of Rama and brave warriors; in Kipling they also seem to have anthropomorphic qualities, but have none of the positive attributes one sees in the Hindu epic.)

RETRIEVED FROM: <http://www.lehigh.edu/~amsp/2009/08/i-wanna-be-like-you-jungle-book.html>

THE PLAY





Synopsis

Our tale begins deep in the heart of the Jungle. A baby boy, lost and abandoned, is raised by wolves. He is called "Mowgli" ("Jungle Prologue").

Shere Kahn, the tiger, decides that Mowgli is no longer welcome in the Jungle. To keep him out of danger, Bagheera, the panther, plans to guide Mowgli to the safety of the man village, but Mowgli doesn't want to leave his home. The two settle down for the night under a coconut tree, but their peaceful night is interrupted by Kaa, the Snake ("Kaa the Snake"). Bagheera doesn't notice as Kaa, the snake lulls Mowgli into a deep sleep ("Trust in Me"). Bagheera wakes up to find Kaa coiled around Mowgli, and chases the snake away ("Night into Day").

As they continue their journey, they encounter a herd of elephants, led by the dotty Colonel Hathi ("Colonel Hathi's March"). As the elephants march off, Bagheera commands Mowgli to follow him without any more argument. Mowgli sits and pouts on a large boulder only to discover that it is the giant bear, Baloo ("Baloo the Bear").

Baloo offers Mowgli his philosophy on life, which is quite different from what Bagheera has been teaching ("The Bare Necessities"). While Baloo is lost in that swingin' jungle rhythm, a group of shifty-looking monkeys tiptoes in and kidnaps Mowgli. Caught off guard, Baloo calls to Bagheera for help, while the monkeys carry Mowgli deep into the jungle, laughing all the way ("Monkey Business").

The monkeys take Mowgli to the ancient ruins, where their leader, the wiley King Louie, is holding court. King Louie tells Mowgli that he wants to learn how to be a man, while Baloo and Bagheera sneak on and devise a rescue plan. Baloo, disguised as a very big monkey, will join in the fun to distract King Louie, while Bagheera spirits Mowgli away ("I Wan'na Be Like You").

Baloo can't get enough of that jumpin' jazz, and insists on an encore. He continues to swing until his disguise falls off, blowing their cover, and forcing them to run ("I Wan'na Be Like You Reprise"). The monkeys frantically follow in pursuit, but are stopped dead in their tracks when Shere Khan appears. He sharpens his claws and the monkeys scatter in terror ("Shere Khan the Tiger").

After their monkey attack, Baloo now realizes the Jungle is too dangerous for Mowgli, and together with Bagheera, they agree to get him out of the jungle. Mowgli overhears, and not wanting to leave his home, defiantly runs away. Baloo and Bagheera rush off to find him, hoping that Shere Khan doesn't find him first ("Mowgli Runs").

Away from the safety of Baloo and Baghera, Mowgli finds friendship in the other jungle creatures, who promise to protect him if Shere Khan should come around ("That's What Friends Are For").

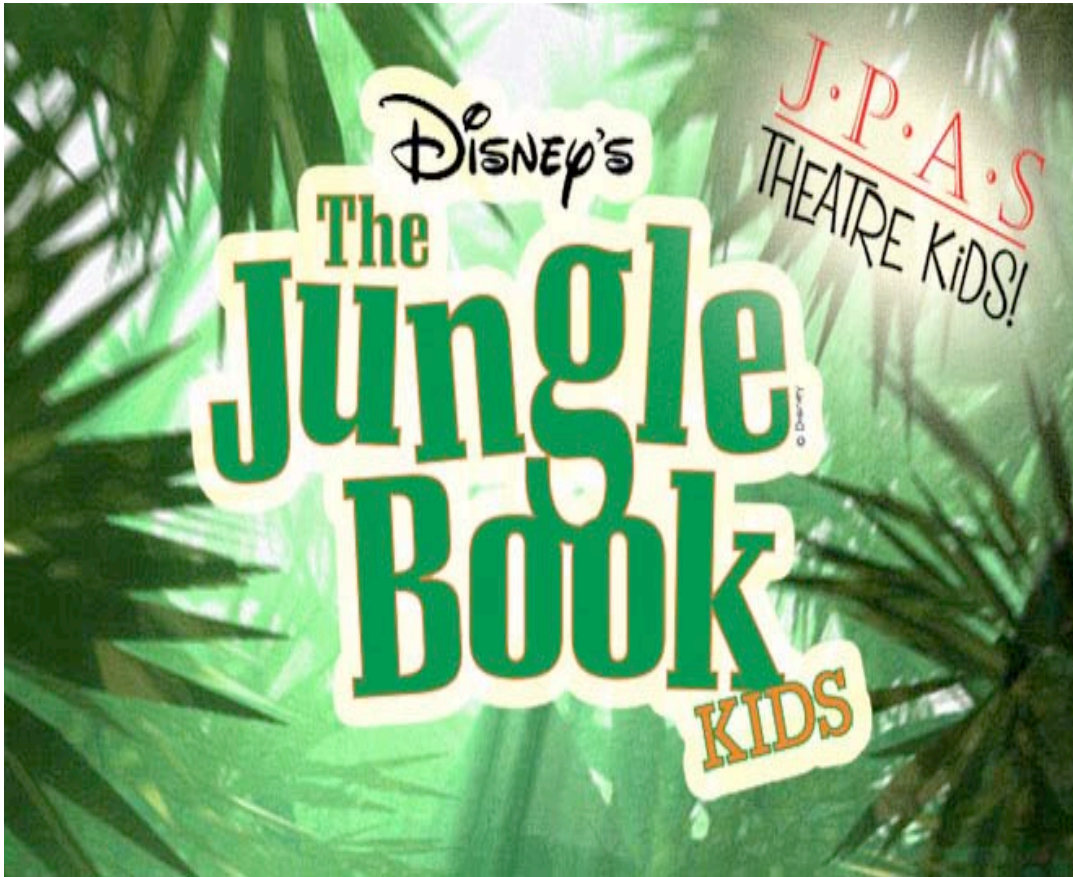
Shere Khan arrives, and prepares to attack Mowgli. But before he can pounce, Baloo appears, rallying the other jungle creatures into battle ("The Battle"). The battle ends with the jungle creatures victorious, and Shere Khan cowering in the distance, humiliated and defeated. Once again, the jungle is safe.

Shanti, a beautiful young girl who has been hiding in the jungle the whole time, finally reveals herself. She offers to take Mowgli to her village to meet other people just like him. Mowgli decides to explore the "man village" with Shanti, but reminds his friends he will return, for he will always consider the Jungle his home ("The Bare Necessities Reprise - Finale").

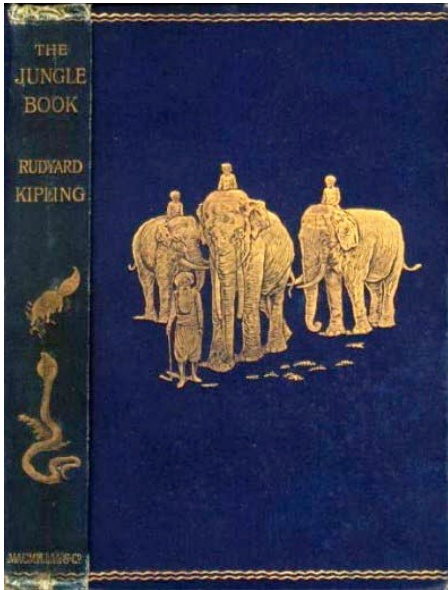
As the curtain falls, the jungle inhabitants return once more to celebrate that swingin' jungle beat ("I Wan'na Be Like You Reprise - Bows").

RETRIEVED FROM: http://www.mtishows.com/show_detail.asp?showid=000269

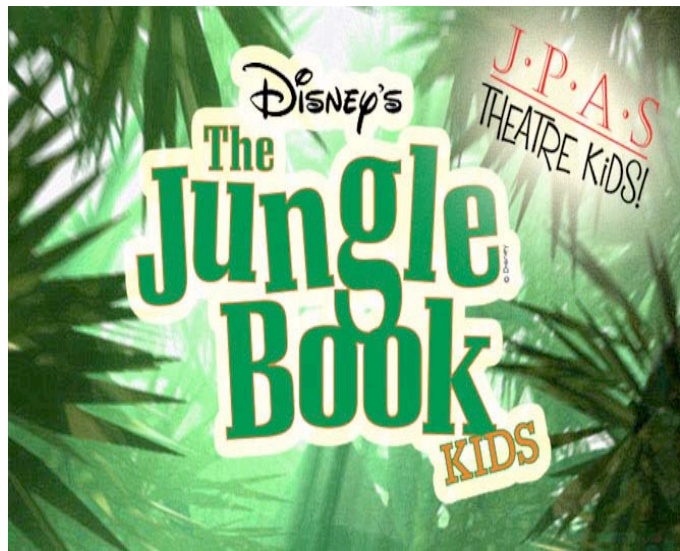
LESSONS



Compare and Contrast



AND



LESSONS BY Karel Sloane-Boekbinder

These exercises, designed by Karel Sloane-Boekbinder, are suitable for grades 3-6 and are geared to help students learn about Rudyard Kipling's **Jungle Book** and **Disney's Jungle Book** while they work on the English language arts skills of comparison and contrast.

Using information from Rudyard Kipling's **Jungle Book, Chapter 3: Kaa's Hunting**, and the "Kipling and Disney" graphic organizer students will expand their knowledge of Rudyard Kipling's famous stories and **Disney's Jungle Book** as they compare and contrast elements of the book and either the stage play or the 1967 Disney animated film.

The **Compare and Contrast Jungle Book Characters** gives students the opportunity to expand their knowledge of Disney's works and Kipling's writing as they compare and contrast Disney characters with Kipling's characters.

These lessons give classroom teachers a way to align the arts with an academic subject and can be completed as an introduction, before students view the JPAS production, or as a follow up after students have attended the field trip. To complete this exercise as an introduction, substitute the text of the play with a screening of the 1967 Disney film. This option will give students further opportunities for comparison contrast as this film version differs slightly from the stage play the students will see at JPAS. Comparing and contrasting the differences between all three: book, film and play can also illustrate the idea of adaptation and how a writer's individual voice can shape and reshape a work of art.



Compare And Contrast Kipling and Disney

Before this lesson, create two columns on a Promethean board or dry erase board where it can be seen by the entire class. Label one column Rudyard Kipling's *The Jungle Book* and one column Disney's *The Jungle Book*.

Begin the lesson by explaining students will be comparing and contrasting *The Jungle Book*. Next, conduct a brief discussion about *The Jungle Book*. If this lesson is done following the field trip to JPAS to see the stage play, use this opening exercise to prompt students' recollections of the production. Ask the class the following questions: 1) What are some things you remember about *The Jungle Book* play we saw at JPAS? 2) How many people have read Rudyard Kipling's *The Jungle Book*? 3) What are some things you remember about the stories in the book? (this question can be expanded to focus on individual stories from the book. As an example, some students may be familiar with "**Rikki-Tikki-Tavi**" even if they don't know this story is from Kipling's *Jungle Book*.) After each question, record students' answers in the column on the Promethean board or dry erase board where the answers can be seen by the entire class.

If this lesson is done prior to seeing the JPAS production, ask the class the following questions: 1) How many people have seen Disney's *The Jungle Book*? 2) What are some things you remember about the film? 3) How many people have read Rudyard Kipling's *The Jungle Book*? 4) What are some things you remember about the stories in the book? After each question, record students' answers in the column on the Promethean board or dry erase board where the answers can be seen by the entire class.

Next, have students read chapter three from Kipling's *Jungle Book* "**Kaa's Hunting**." If this lesson is done prior to seeing the JPAS production, view Disney's 1967 film adaptation of *The Jungle Book*. Next, using the class discussion, reading and viewing as a reference, ask students to complete the compare and contrast graphic organizer.

Ch. 3: Kaa's Hunting

His spots are the joy of the Leopard: his horns are the Buffalo's pride.

Be clean, for the strength of the hunter is known by the gloss of his hide.
If ye find that the Bullock can toss you, or the heavy-browed Sambhur can gore;
Ye need not stop work to inform us: we knew it ten seasons before.
Oppress not the cubs of the stranger, but hail them as Sister and Brother,
For though they are little and fussy, it may be the Bear is their mother.

"There is none like to me!" says the Cub in the pride of his earliest kill;

But the jungle is large and the Cub he is small. Let him think and be still.

Maxims of Baloo

All that is told here happened some time before Mowgli was turned out of the Seeonee Wolf Pack, or revenged himself on Shere Khan the tiger. It was in the days when Baloo was teaching him the Law of the Jungle. The big, serious, old brown bear was delighted to have so quick a pupil, for the young wolves will only learn as much of the Law of the Jungle as applies to their own pack and tribe, and run away as soon as they can repeat the Hunting Verse --"Feet that make no noise; eyes that can see in the dark; ears that can hear the winds in their lairs, and sharp white teeth, all these things are the marks of our brothers except Tabaqui the Jackal and the Hyaena whom we hate." But Mowgli, as a man-cub, had to learn a great deal more than this. Sometimes Bagheera the Black Panther would come lounging through the jungle to see how his pet was getting on, and would purr with his head against a tree while Mowgli recited the day's lesson to Baloo. The boy could climb almost as well as he could swim, and swim almost as well as he could run. So Baloo, the Teacher of the Law, taught him the Wood and Water Laws: how to tell a rotten branch from a sound one; how to speak politely to the wild bees when he came upon a hive of them fifty feet above ground; what to say to Mang the Bat when he disturbed him in the branches at midday; and how to warn the water-snakes in the pools before he splashed down among them. None of the Jungle People like being disturbed, and all are very ready to fly at an intruder. Then, too, Mowgli was taught the Strangers' Hunting Call, which must be repeated aloud till it is answered, whenever one of the Jungle-People hunts outside his own grounds. It means, translated, "Give me leave to hunt here because I am hungry." And the answer is, "Hunt then for food, but not for pleasure."

All this will show you how much Mowgli had to learn by heart, and he grew very tired of saying the same thing over a hundred times. But, as Baloo said to Bagheera, one day when Mowgli had been cuffed and run off in a temper, "A man's cub is a man's cub, and he must learn all the Law of the Jungle."

"But think how small he is," said the Black Panther, who would have spoiled Mowgli if he had had his own way. "How can his little head carry all thy long talk?"

"Is there anything in the jungle too little to be killed? No. That is why I teach him these things, and that is why I hit him, very softly, when he forgets."

"Softly! What dost thou know of softness, old Iron-feet?" Bagheera grunted. "His face is all bruised today by thy-- softness. Ugh."

"Better he should be bruised from head to foot by me who love him than that he should come to harm through ignorance," Baloo answered very earnestly. "I am now teaching him the Master Words of the Jungle that shall protect him with the birds and the Snake People, and all that hunt on four feet, except his own pack. He can now claim protection, if he will only remember the words, from all in the jungle. Is not that worth a little beating?"

"Well, look to it then that thou dost not kill the man-cub. He is no tree trunk to sharpen thy blunt claws upon. But what are those Master Words? I am more likely to give help than to ask it" --Bagheera stretched out one paw and admired the steel-blue, ripping-chisel talons at the end of it-- "still I should like to know."

"I will call Mowgli and he shall say them--if he will. Come, Little Brother!"

"My head is ringing like a bee tree," said a sullen little voice over their heads, and Mowgli slid down a tree trunk very angry and indignant, adding as he reached the ground: "I come for Bagheera and not for thee, fat old Baloo!"

"That is all one to me," said Baloo, though he was hurt and grieved. "Tell Bagheera, then, the Master Words of the Jungle that I have taught thee this day."

"Master Words for which people?" said Mowgli, delighted to show off. "The jungle has many tongues. I know them all."

"A little thou knowest, but not much. See, O Bagheera, they never thank their teacher. Not one small wolfling has ever come back to thank old Baloo for his teachings. Say the word for the Hunting-People, then--great scholar."

"We be of one blood, ye and I," said Mowgli, giving the words the Bear accent which all the Hunting People use.

"Good. Now for the birds."

Mowgli repeated, with the Kite's whistle at the end of the sentence.

"Now for the Snake-People," said Bagheera.

The answer was a perfectly indescribable hiss, and Mowgli kicked up his feet behind, clapped his hands together to applaud himself, and jumped on to Bagheera's back, where he sat sideways, drumming with his heels on the glossy skin and making the worst faces he could think of at Baloo.

"There--there! That was worth a little bruise," said the brown bear tenderly. "Some day thou wilt remember me." Then he turned aside to tell Bagheera how he had begged the Master Words from Hathi the Wild Elephant, who knows all about these things, and how Hathi had taken Mowgli down to a pool to get the Snake Word from a water-snake, because Baloo could not pronounce it, and how Mowgli was now reasonably safe against all accidents in the jungle, because neither snake, bird, nor beast would hurt him.

"No one then is to be feared," Baloo wound up, patting his big furry stomach with pride.

"Except his own tribe," said Bagheera, under his breath; and then aloud to Mowgli, "Have a care for my ribs, Little Brother! What is all this dancing up and down?"

Mowgli had been trying to make himself heard by pulling at Bagheera's shoulder fur and kicking hard. When the two listened to him he was shouting at the top of his voice, "And so I shall have a tribe of my own, and lead them through the branches all day long."

"What is this new folly, little dreamer of dreams?" said Bagheera.

"Yes, and throw branches and dirt at old Baloo," Mowgli went on. "They have promised me this. Ah!"

"Whoof!" Baloo's big paw scooped Mowgli off Bagheera's back, and as the boy lay between the big fore-paws he could see the Bear was angry.

"Mowgli," said Baloo, "thou hast been talking with the Bandar-log--the Monkey People."

Mowgli looked at Bagheera to see if the Panther was angry too, and Bagheera's eyes were as hard as jade stones.

"Thou hast been with the Monkey People--the gray apes--the people without a law--the eaters of everything. That is great shame."

"When Baloo hurt my head," said Mowgli (he was still on his back), "I went away, and the gray apes came down from the trees and had pity on me. No one else cared." He snuffled a little.

"The pity of the Monkey People!" Baloo snorted. "The stillness of the mountain stream! The cool of the summer sun! And then, man-cub?"

"And then, and then, they gave me nuts and pleasant things to eat, and they--they carried me in their arms up to the top of the trees and said I was their blood brother except that I had no tail, and should be their leader some day."

"They have no leader," said Bagheera. "They lie. They have always lied."

"They were very kind and bade me come again. Why have I never been taken among the Monkey People? They stand on their feet as I do. They do not hit me with their hard paws. They play all day. Let me get up! Bad Baloo, let me up! I will play with them again."

"Listen, man-cub," said the Bear, and his voice rumbled like thunder on a hot night. "I have taught thee all the Law of the Jungle for all the peoples of the jungle--except the Monkey-Folk who live in the trees. They have no law. They are outcasts. They have no speech of their own, but use the stolen words which they overhear when they listen, and peep, and wait up above in the branches. Their way is not our way. They are without leaders. They have no remembrance. They boast and chatter and pretend that they are a great people about to do great affairs in the jungle, but the falling of a nut turns their minds to laughter and all is forgotten. We of the jungle have no dealings with them. We do not drink where the monkeys drink; we do not go where the monkeys go; we do not hunt where they hunt; we do not die where they die. Hast thou ever heard me speak of the Bandar-log till today?"

"No," said Mowgli in a whisper, for the forest was very still now Baloo had finished.

"The Jungle-People put them out of their mouths and out of their minds. They are very many, evil, dirty, shameless, and they desire, if they have any fixed desire, to be noticed by the Jungle People. But we do not notice them even when they throw nuts and filth on our heads."

He had hardly spoken when a shower of nuts and twigs spattered down through the branches; and they could hear coughings and howlings and angry jumpings high up in the air among the thin branches.

"The Monkey-People are forbidden," said Baloo, "forbidden to the Jungle-People. Remember."

"Forbidden," said Bagheera, "but I still think Baloo should have warned thee against them."

"I--I? How was I to guess he would play with such dirt. The Monkey People! Faugh!"

A fresh shower came down on their heads and the two trotted away, taking Mowgli with them. What Baloo had said about the monkeys was perfectly true. They belonged to the tree-tops, and as beasts very seldom look up, there was no occasion for the monkeys and the Jungle-People to cross each other's path. But whenever they found a sick wolf, or a

wounded tiger, or bear, the monkeys would torment him, and would throw sticks and nuts at any beast for fun and in the hope of being noticed. Then they would howl and shriek senseless songs, and invite the Jungle-People to climb up their trees and fight them, or would start furious battles over nothing among themselves, and leave the dead monkeys where the Jungle-People could see them. They were always just going to have a leader, and laws and customs of their own, but they never did, because their memories would not hold over from day to day, and so they compromised things by making up a saying, "What the Bandar-log think now the jungle will think later," and that comforted them a great deal. None of the beasts could reach them, but on the other hand none of the beasts would notice them, and that was why they were so pleased when Mowgli came to play with them, and they heard how angry Baloo was.

They never meant to do any more--the Bandar-log never mean anything at all; but one of them invented what seemed to him a brilliant idea, and he told all the others that Mowgli would be a useful person to keep in the tribe, because he could weave sticks together for protection from the wind; so, if they caught him, they could make him teach them. Of course Mowgli, as a woodcutter's child, inherited all sorts of instincts, and used to make little huts of fallen branches without thinking how he came to do it. The Monkey-People, watching in the trees, considered his play most wonderful. This time, they said, they were really going to have a leader and become the wisest people in the jungle --so wise that everyone else would notice and envy them. Therefore they followed Baloo and Bagheera and Mowgli through the jungle very quietly till it was time for the midday nap, and Mowgli, who was very much ashamed of himself, slept between the Panther and the Bear, resolving to have no more to do with the Monkey People.

The next thing he remembered was feeling hands on his legs and arms--hard, strong, little hands--and then a swash of branches in his face, and then he was staring down through the swaying boughs as Baloo woke the jungle with his deep cries and Bagheera bounded up the trunk with every tooth bared. The Bandar-log howled with triumph and scuffled away to the upper branches where Bagheera dared not follow, shouting: "He has noticed us! Bagheera has noticed us. All the Jungle-People admire us for our skill and our cunning." Then they began their flight; and the flight of the Monkey-People through tree-land is one of the things nobody can describe. They have their regular roads and crossroads, up hills and down hills, all laid out from fifty to seventy or a hundred feet above ground, and by these they can travel even at night if necessary. Two of the strongest monkeys caught Mowgli under the arms and swung off with him through the treetops, twenty feet at a bound. Had they been alone they could have gone twice as fast, but the boy's weight held them back. Sick and giddy as Mowgli was he could not help enjoying the wild rush, though the glimpses of earth far down below frightened him, and the terrible check and jerk at the end of the swing over nothing but empty air brought his heart between his teeth. His escort would rush him up a tree till he felt the thinnest topmost branches crackle and bend under them, and then with a cough and a whoop would fling themselves into the air outward and downward, and bring up, hanging by their hands or their feet to the lower limbs of the next tree. Sometimes he could see for miles and miles across the still green jungle, as a man on the top of a mast can see for miles across the sea, and then the branches and leaves would lash him across the face,

and he and his two guards would be almost down to earth again. So, bounding and crashing and whooping and yelling, the whole tribe of Bandar-log swept along the tree-roads with Mowgli their prisoner.

For a time he was afraid of being dropped. Then he grew angry but knew better than to struggle, and then he began to think. The first thing was to send back word to Baloo and Bagheera, for, at the pace the monkeys were going, he knew his friends would be left far behind. It was useless to look down, for he could only see the topsides of the branches, so he stared upward and saw, far away in the blue, Rann the Kite balancing and wheeling as he kept watch over the jungle waiting for things to die. Rann saw that the monkeys were carrying something, and dropped a few hundred yards to find out whether their load was good to eat. He whistled with surprise when he saw Mowgli being dragged up to a treetop and heard him give the Kite call for--"We be of one blood, thou and I." The waves of the branches closed over the boy, but Chil balanced away to the next tree in time to see the little brown face come up again. "Mark my trail!" Mowgli shouted. "Tell Baloo of the Seeonee Pack and Bagheera of the Council Rock."

"In whose name, Brother?" Rann had never seen Mowgli before, though of course he had heard of him.

"Mowgli, the Frog. Man-cub they call me! Mark my tra-il!"

The last words were shrieked as he was being swung through the air, but Rann nodded and rose up till he looked no bigger than a speck of dust, and there he hung, watching with his telescope eyes the swaying of the treetops as Mowgli's escort whirled along.

"They never go far," he said with a chuckle. "They never do what they set out to do. Always pecking at new things are the Bandar-log. This time, if I have any eye-sight, they have pecked down trouble for themselves, for Baloo is no fledgling and Bagheera can, as I know, kill more than goats."

So he rocked on his wings, his feet gathered up under him, and waited.

Meantime, Baloo and Bagheera were furious with rage and grief. Bagheera climbed as he had never climbed before, but the thin branches broke beneath his weight, and he slipped down, his claws full of bark.

"Why didst thou not warn the man-cub?" he roared to poor Baloo, who had set off at a clumsy trot in the hope of overtaking the monkeys. "What was the use of half slaying him with blows if thou didst not warn him?"

"Haste! O haste! We--we may catch them yet!" Baloo panted.

"At that speed! It would not tire a wounded cow. Teacher of the Law--cub-beater--a mile of that rolling to and fro would burst thee open. Sit still and think! Make a plan. This is no time for chasing. They may drop him if we follow too close."

"Arrula! Whoo! They may have dropped him already, being tired of carrying him. Who can trust the Bandar-log? Put dead bats on my head! Give me black bones to eat! Roll me into the hives of the wild bees that I may be stung to death, and bury me with the Hyaena, for I am most miserable of bears! Arulala! Wahooa! O Mowgli, Mowgli! Why did I not warn thee against the Monkey-Folk instead of breaking thy head? Now perhaps I may have knocked the day's lesson out of his mind, and he will be alone in the jungle without the Master Words."

Baloo clasped his paws over his ears and rolled to and fro moaning.

"At least he gave me all the Words correctly a little time ago," said Bagheera impatiently. "Baloo, thou hast neither memory nor respect. What would the jungle think if I, the Black Panther, curled myself up like Ikki the Porcupine, and howled?"

"What do I care what the jungle thinks? He may be dead by now."

"Unless and until they drop him from the branches in sport, or kill him out of idleness, I have no fear for the man-cub. He is wise and well taught, and above all he has the eyes that make the Jungle-People afraid. But (and it is a great evil) he is in the power of the Bandar-log, and they, because they live in trees, have no fear of any of our people." Bagheera licked one forepaw thoughtfully.

"Fool that I am! Oh, fat, brown, root-digging fool that I am," said Baloo, uncoiling himself with a jerk, "it is true what Hathi the Wild Elephant says: 'To each his own fear'; and they, the Bandar-log, fear Kaa the Rock Snake. He can climb as well as they can. He steals the young monkeys in the night. The whisper of his name makes their wicked tails cold. Let us go to Kaa."

"What will he do for us? He is not of our tribe, being footless--and with most evil eyes," said Bagheera.

"He is very old and very cunning. Above all, he is always hungry," said Baloo hopefully. "Promise him many goats."

"He sleeps for a full month after he has once eaten. He may be asleep now, and even were he awake what if he would rather kill his own goats?" Bagheera, who did not know much about Kaa, was naturally suspicious.

"Then in that case, thou and I together, old hunter, might make him see reason." Here Baloo rubbed his faded brown shoulder against the Panther, and they went off to look for Kaa the Rock Python.

They found him stretched out on a warm ledge in the afternoon sun, admiring his beautiful new coat, for he had been in retirement for the last ten days changing his skin, and now he was very splendid--darting his big blunt-nosed head along the ground, and

twisting the thirty feet of his body into fantastic knots and curves, and licking his lips as he thought of his dinner to come.

"He has not eaten," said Baloo, with a grunt of relief, as soon as he saw the beautifully mottled brown and yellow jacket. "Be careful, Bagheera! He is always a little blind after he has changed his skin, and very quick to strike."

Kaa was not a poison snake--in fact he rather despised the poison snakes as cowards--but his strength lay in his hug, and when he had once lapped his huge coils round anybody there was no more to be said. "Good hunting!" cried Baloo, sitting up on his haunches. Like all snakes of his breed Kaa was rather deaf, and did not hear the call at first. Then he curled up ready for any accident, his head lowered.

"Good hunting for us all," he answered. "Oho, Baloo, what dost thou do here? Good hunting, Bagheera. One of us at least needs food. Is there any news of game afoot? A doe now, or even a young buck? I am as empty as a dried well."

"We are hunting," said Baloo carelessly. He knew that you must not hurry Kaa. He is too big.

"Give me permission to come with you," said Kaa. "A blow more or less is nothing to thee, Bagheera or Baloo, but I--I have to wait and wait for days in a wood-path and climb half a night on the mere chance of a young ape. Psshaw! The branches are not what they were when I was young. Rotten twigs and dry boughs are they all."

"Maybe thy great weight has something to do with the matter," said Baloo.

"I am a fair length--a fair length," said Kaa with a little pride. "But for all that, it is the fault of this new-grown timber. I came very near to falling on my last hunt--very near indeed--and the noise of my slipping, for my tail was not tight wrapped around the tree, waked the Bandar-log, and they called me most evil names."

"Footless, yellow earth-worm," said Bagheera under his whiskers, as though he were trying to remember something.

"Sssss! Have they ever called me that?" said Kaa.

"Something of that kind it was that they shouted to us last moon, but we never noticed them. They will say anything--even that thou hast lost all thy teeth, and wilt not face anything bigger than a kid, because (they are indeed shameless, these Bandar-log)--because thou art afraid of the he-goat's horns," Bagheera went on sweetly.

Now a snake, especially a wary old python like Kaa, very seldom shows that he is angry, but Baloo and Bagheera could see the big swallowing muscles on either side of Kaa's throat ripple and bulge.

"The Bandar-log have shifted their grounds," he said quietly. "When I came up into the sun today I heard them whooping among the tree-tops."

"It--it is the Bandar-log that we follow now," said Baloo, but the words stuck in his throat, for that was the first time in his memory that one of the Jungle-People had owned to being interested in the doings of the monkeys.

"Beyond doubt then it is no small thing that takes two such hunters--leaders in their own jungle I am certain--on the trail of the Bandar-log," Kaa replied courteously, as he swelled with curiosity.

"Indeed," Baloo began, "I am no more than the old and sometimes very foolish Teacher of the Law to the Seeonee wolf-cubs, and Bagheera here--"

"Is Bagheera," said the Black Panther, and his jaws shut with a snap, for he did not believe in being humble. "The trouble is this, Kaa. Those nut-stealers and pickers of palm leaves have stolen away our man-cub of whom thou hast perhaps heard."

"I heard some news from Ikki (his quills make him presumptuous) of a man-thing that was entered into a wolf pack, but I did not believe. Ikki is full of stories half heard and very badly told."

"But it is true. He is such a man-cub as never was," said Baloo. "The best and wisest and boldest of man-cubs--my own pupil, who shall make the name of Baloo famous through all the jungles; and besides, I--we--love him, Kaa."

"Ts! Ts!" said Kaa, weaving his head to and fro. "I also have known what love is. There are tales I could tell that--"

"That need a clear night when we are all well fed to praise properly," said Bagheera quickly. "Our man-cub is in the hands of the Bandar-log now, and we know that of all the Jungle-People they fear Kaa alone."

"They fear me alone. They have good reason," said Kaa. "Chattering, foolish, vain--vain, foolish, and chattering, are the monkeys. But a man-thing in their hands is in no good luck. They grow tired of the nuts they pick, and throw them down. They carry a branch half a day, meaning to do great things with it, and then they snap it in two. That man-thing is not to be envied. They called me also--`yellow fish' was it not?"

"Worm--worm--earth-worm," said Bagheera, "as well as other things which I cannot now say for shame."

"We must remind them to speak well of their master. Aaa-ssp! We must help their wandering memories. Now, whither went they with the cub?"

"The jungle alone knows. Toward the sunset, I believe," said Baloo. "We had thought that thou wouldst know, Kaa."

"I? How? I take them when they come in my way, but I do not hunt the Bandar-log, or frogs--or green scum on a water-hole, for that matter."

"Up, Up! Up, Up! Hillo! Illo! Illo, look up, Baloo of the Seeonee Wolf Pack!"

Baloo looked up to see where the voice came from, and there was Rann the Kite, sweeping down with the sun shining on the upturned flanges of his wings. It was near Rann's bedtime, but he had ranged all over the jungle looking for the Bear and had missed him in the thick foliage.

"What is it?" said Baloo.

"I have seen Mowgli among the Bandar-log. He bade me tell you. I watched. The Bandar-log have taken him beyond the river to the monkey city--to the Cold Lairs. They may stay there for a night, or ten nights, or an hour. I have told the bats to watch through the dark time. That is my message. Good hunting, all you below!"

"Full gorge and a deep sleep to you, Rann," cried Bagheera. "I will remember thee in my next kill, and put aside the head for thee alone, O best of kites!"

"It is nothing. It is nothing. The boy held the Master Word. I could have done no less," and Rann circled up again to his roost.

"He has not forgotten to use his tongue," said Baloo with a chuckle of pride. "To think of one so young remembering the Master Word for the birds too while he was being pulled across trees!"

"It was most firmly driven into him," said Bagheera. "But I am proud of him, and now we must go to the Cold Lairs."

They all knew where that place was, but few of the Jungle People ever went there, because what they called the Cold Lairs was an old deserted city, lost and buried in the jungle, and beasts seldom use a place that men have once used. The wild boar will, but the hunting tribes do not. Besides, the monkeys lived there as much as they could be said to live anywhere, and no self-respecting animal would come within eyeshot of it except in times of drought, when the half-ruined tanks and reservoirs held a little water.

"It is half a night's journey--at full speed," said Bagheera, and Baloo looked very serious. "I will go as fast as I can," he said anxiously.

"We dare not wait for thee. Follow, Baloo. We must go on the quick-foot--Kaa and I."

"Feet or no feet, I can keep abreast of all thy four," said Kaa shortly. Baloo made one effort to hurry, but had to sit down panting, and so they left him to come on later, while Bagheera hurried forward, at the quick panther-canter. Kaa said nothing, but, strive as Bagheera might, the huge Rock-python held level with him. When they came to a hill stream, Bagheera gained, because he bounded across while Kaa swam, his head and two feet of his neck clearing the water, but on level ground Kaa made up the distance.

"By the Broken Lock that freed me," said Bagheera, when twilight had fallen, "thou art no slow goer!"

"I am hungry," said Kaa. "Besides, they called me speckled frog."

"Worm--earth-worm, and yellow to boot."

"All one. Let us go on," and Kaa seemed to pour himself along the ground, finding the shortest road with his steady eyes, and keeping to it.

In the Cold Lairs the Monkey-People were not thinking of Mowgli's friends at all. They had brought the boy to the Lost City, and were very much pleased with themselves for the time. Mowgli had never seen an Indian city before, and though this was almost a heap of ruins it seemed very wonderful and splendid. Some king had built it long ago on a little hill. You could still trace the stone causeways that led up to the ruined gates where the last splinters of wood hung to the worn, rusted hinges. Trees had grown into and out of the walls; the battlements were tumbled down and decayed, and wild creepers hung out of the windows of the towers on the walls in bushy hanging clumps.

A great roofless palace crowned the hill, and the marble of the courtyards and the fountains was split, and stained with red and green, and the very cobblestones in the courtyard where the king's elephants used to live had been thrust up and apart by grasses and young trees. From the palace you could see the rows and rows of roofless houses that made up the city looking like empty honeycombs filled with blackness; the shapeless block of stone that had been an idol in the square where four roads met; the pits and dimples at street corners where the public wells once stood, and the shattered domes of temples with wild figs sprouting on their sides. The monkeys called the place their city, and pretended to despise the Jungle-People because they lived in the forest. And yet they never knew what the buildings were made for nor how to use them. They would sit in circles on the hall of the king's council chamber, and scratch for fleas and pretend to be men; or they would run in and out of the roofless houses and collect pieces of plaster and old bricks in a corner, and forget where they had hidden them, and fight and cry in scuffling crowds, and then break off to play up and down the terraces of the king's garden, where they would shake the rose trees and the oranges in sport to see the fruit and flowers fall. They explored all the passages and dark tunnels in the palace and the hundreds of little dark rooms, but they never remembered what they had seen and what they had not; and so drifted about in ones and twos or crowds telling each other that they were doing as men did. They drank at the tanks and made the water all muddy, and then they fought over it, and then they would all rush together in mobs and shout: "There is no

one in the jungle so wise and good and clever and strong and gentle as the Bandar-log." Then all would begin again till they grew tired of the city and went back to the tree-tops, hoping the Jungle-People would notice them.

Mowgli, who had been trained under the Law of the Jungle, did not like or understand this kind of life. The monkeys dragged him into the Cold Lairs late in the afternoon, and instead of going to sleep, as Mowgli would have done after a long journey, they joined hands and danced about and sang their foolish songs. One of the monkeys made a speech and told his companions that Mowgli's capture marked a new thing in the history of the Bandar-log, for Mowgli was going to show them how to weave sticks and canes together as a protection against rain and cold. Mowgli picked up some creepers and began to work them in and out, and the monkeys tried to imitate; but in a very few minutes they lost interest and began to pull their friends' tails or jump up and down on all fours, coughing.

"I wish to eat," said Mowgli. "I am a stranger in this part of the jungle. Bring me food, or give me leave to hunt here."

Twenty or thirty monkeys bounded away to bring him nuts and wild pawpaws. But they fell to fighting on the road, and it was too much trouble to go back with what was left of the fruit. Mowgli was sore and angry as well as hungry, and he roamed through the empty city giving the Strangers' Hunting Call from time to time, but no one answered him, and Mowgli felt that he had reached a very bad place indeed. "All that Baloo has said about the Bandar-log is true," he thought to himself. "They have no Law, no Hunting Call, and no leaders--nothing but foolish words and little picking thievish hands. So if I am starved or killed here, it will be all my own fault. But I must try to return to my own jungle. Baloo will surely beat me, but that is better than chasing silly rose leaves with the Bandar-log."

No sooner had he walked to the city wall than the monkeys pulled him back, telling him that he did not know how happy he was, and pinching him to make him grateful. He set his teeth and said nothing, but went with the shouting monkeys to a terrace above the red sandstone reservoirs that were half-full of rain water. There was a ruined summer-house of white marble in the center of the terrace, built for queens dead a hundred years ago. The domed roof had half fallen in and blocked up the underground passage from the palace by which the queens used to enter. But the walls were made of screens of marble tracery--beautiful milk-white fretwork, set with agates and cornelians and jasper and lapis lazuli, and as the moon came up behind the hill it shone through the open work, casting shadows on the ground like black velvet embroidery. Sore, sleepy, and hungry as he was, Mowgli could not help laughing when the Bandar-log began, twenty at a time, to tell him how great and wise and strong and gentle they were, and how foolish he was to wish to leave them. "We are great. We are free. We are wonderful. We are the most wonderful people in all the jungle! We all say so, and so it must be true," they shouted. "Now as you are a new listener and can carry our words back to the Jungle-People so that they may notice us in future, we will tell you all about our most excellent selves." Mowgli made no objection, and the monkeys gathered by hundreds and hundreds on the terrace to listen to their own speakers singing the praises of the Bandar-log, and whenever a speaker stopped

for want of breath they would all shout together: "This is true; we all say so." Mowgli nodded and blinked, and said "Yes" when they asked him a question, and his head spun with the noise. "Tabaqui the Jackal must have bitten all these people," he said to himself, "and now they have madness. Certainly this is dewanee, the madness. Do they never go to sleep? Now there is a cloud coming to cover that moon. If it were only a big enough cloud I might try to run away in the darkness. But I am tired."

That same cloud was being watched by two good friends in the ruined ditch below the city wall, for Bagheera and Kaa, knowing well how dangerous the Monkey-People were in large numbers, did not wish to run any risks. The monkeys never fight unless they are a hundred to one, and few in the jungle care for those odds.

"I will go to the west wall," Kaa whispered, "and come down swiftly with the slope of the ground in my favor. They will not throw themselves upon my back in their hundreds, but--"

"I know it," said Bagheera. "Would that Baloo were here, but we must do what we can. When that cloud covers the moon I shall go to the terrace. They hold some sort of council there over the boy."

"Good hunting," said Kaa grimly, and glided away to the west wall. That happened to be the least ruined of any, and the big snake was delayed awhile before he could find a way up the stones. The cloud hid the moon, and as Mowgli wondered what would come next he heard Bagheera's light feet on the terrace. The Black Panther had raced up the slope almost without a sound and was striking--he knew better than to waste time in biting--right and left among the monkeys, who were seated round Mowgli in circles fifty and sixty deep. There was a howl of fright and rage, and then as Bagheera tripped on the rolling kicking bodies beneath him, a monkey shouted: "There is only one here! Kill him! Kill." A scuffling mass of monkeys, biting, scratching, tearing, and pulling, closed over Bagheera, while five or six laid hold of Mowgli, dragged him up the wall of the summerhouse and pushed him through the hole of the broken dome. A man-trained boy would have been badly bruised, for the fall was a good fifteen feet, but Mowgli fell as Baloo had taught him to fall, and landed on his feet.

"Stay there," shouted the monkeys, "till we have killed thy friends, and later we will play with thee--if the Poison-People leave thee alive."

"We be of one blood, ye and I," said Mowgli, quickly giving the Snake's Call. He could hear rustling and hissing in the rubbish all round him and gave the Call a second time, to make sure.

"Even sso! Down hoods all!" said half a dozen low voices (every ruin in India becomes sooner or later a dwelling place of snakes, and the old summerhouse was alive with cobras). "Stand still, Little Brother, for thy feet may do us harm."

Mowgli stood as quietly as he could, peering through the open work and listening to the furious din of the fight round the Black Panther--the yells and chatterings and scufflings, and Bagheera's deep, hoarse cough as he backed and bucked and twisted and plunged under the heaps of his enemies. For the first time since he was born, Bagheera was fighting for his life.

"Baloo must be at hand; Bagheera would not have come alone," Mowgli thought. And then he called aloud: "To the tank, Bagheera. Roll to the water tanks. Roll and plunge! Get to the water!"

Bagheera heard, and the cry that told him Mowgli was safe gave him new courage. He worked his way desperately, inch by inch, straight for the reservoirs, halting in silence. Then from the ruined wall nearest the jungle rose up the rumbling war-shout of Baloo. The old Bear had done his best, but he could not come before. "Bagheera," he shouted, "I am here. I climb! I haste! Ahuwora! The stones slip under my feet! Wait my coming, O most infamous Bandar-log!" He panted up the terrace only to disappear to the head in a wave of monkeys, but he threw himself squarely on his haunches, and, spreading out his forepaws, hugged as many as he could hold, and then began to hit with a regular bat-bat-bat, like the flipping strokes of a paddle wheel. A crash and a splash told Mowgli that Bagheera had fought his way to the tank where the monkeys could not follow. The Panther lay gasping for breath, his head just out of the water, while the monkeys stood three deep on the red steps, dancing up and down with rage, ready to spring upon him from all sides if he came out to help Baloo. It was then that Bagheera lifted up his dripping chin, and in despair gave the Snake's Call for protection--"We be of one blood, ye and I"--for he believed that Kaa had turned tail at the last minute. Even Baloo, half smothered under the monkeys on the edge of the terrace, could not help chuckling as he heard the Black Panther asking for help.

Kaa had only just worked his way over the west wall, landing with a wrench that dislodged a coping stone into the ditch. He had no intention of losing any advantage of the ground, and coiled and uncoiled himself once or twice, to be sure that every foot of his long body was in working order. All that while the fight with Baloo went on, and the monkeys yelled in the tank round Bagheera, and Mang the Bat, flying to and fro, carried the news of the great battle over the jungle, till even Hathi the Wild Elephant trumpeted, and, far away, scattered bands of the Monkey-Folk woke and came leaping along the tree-roads to help their comrades in the Cold Lairs, and the noise of the fight roused all the day birds for miles round. Then Kaa came straight, quickly, and anxious to kill. The fighting strength of a python is in the driving blow of his head backed by all the strength and weight of his body. If you can imagine a lance, or a battering ram, or a hammer weighing nearly half a ton driven by a cool, quiet mind living in the handle of it, you can roughly imagine what Kaa was like when he fought. A python four or five feet long can knock a man down if he hits him fairly in the chest, and Kaa was thirty feet long, as you know. His first stroke was delivered into the heart of the crowd round Baloo. It was sent home with shut mouth in silence, and there was no need of a second. The monkeys scattered with cries of--"Kaa! It is Kaa! Run! Run!"

Generations of monkeys had been scared into good behavior by the stories their elders told them of Kaa, the night thief, who could slip along the branches as quietly as moss grows, and steal away the strongest monkey that ever lived; of old Kaa, who could make himself look so like a dead branch or a rotten stump that the wisest were deceived, till the branch caught them. Kaa was everything that the monkeys feared in the jungle, for none of them knew the limits of his power, none of them could look him in the face, and none had ever come alive out of his hug. And so they ran, stammering with terror, to the walls and the roofs of the houses, and Baloo drew a deep breath of relief. His fur was much thicker than Bagheera's, but he had suffered sorely in the fight. Then Kaa opened his mouth for the first time and spoke one long hissing word, and the far-away monkeys, hurrying to the defense of the Cold Lairs, stayed where they were, cowering, till the loaded branches bent and crackled under them. The monkeys on the walls and the empty houses stopped their cries, and in the stillness that fell upon the city Mowgli heard Bagheera shaking his wet sides as he came up from the tank. Then the clamor broke out again. The monkeys leaped higher up the walls. They clung around the necks of the big stone idols and shrieked as they skipped along the battlements, while Mowgli, dancing in the summerhouse, put his eye to the screenwork and hooted owl-fashion between his front teeth, to show his derision and contempt.

"Get the man-cub out of that trap; I can do no more," Bagheera gasped. "Let us take the man-cub and go. They may attack again."

"They will not move till I order them. Stay you sssso!" Kaa hissed, and the city was silent once more. "I could not come before, Brother, but I think I heard thee call"--this was to Bagheera.

"I--I may have cried out in the battle," Bagheera answered. "Baloo, art thou hurt?"

"I am not sure that they did not pull me into a hundred little bearlings," said Baloo, gravely shaking one leg after the other. "Wow! I am sore. Kaa, we owe thee, I think, our lives--Bagheera and I."

"No matter. Where is the manling?"

"Here, in a trap. I cannot climb out," cried Mowgli. The curve of the broken dome was above his head.

"Take him away. He dances like Mao the Peacock. He will crush our young," said the cobras inside.

"Hah!" said Kaa with a chuckle, "he has friends everywhere, this manling. Stand back, manling. And hide you, O Poison People. I break down the wall."

Kaa looked carefully till he found a discolored crack in the marble tracery showing a weak spot, made two or three light taps with his head to get the distance, and then lifting up six feet of his body clear of the ground, sent home half a dozen full-power smashing

blows, nose-first. The screen-work broke and fell away in a cloud of dust and rubbish, and Mowgli leaped through the opening and flung himself between Baloo and Bagheera--an arm around each big neck.

"Art thou hurt?" said Baloo, hugging him softly.

"I am sore, hungry, and not a little bruised. But, oh, they have handled ye grievously, my Brothers! Ye bleed."

"Others also," said Bagheera, licking his lips and looking at the monkey-dead on the terrace and round the tank.

"It is nothing, it is nothing, if thou art safe, oh, my pride of all little frogs!" whimpered Baloo.

"Of that we shall judge later," said Bagheera, in a dry voice that Mowgli did not at all like. "But here is Kaa to whom we owe the battle and thou owest thy life. Thank him according to our customs, Mowgli."

Mowgli turned and saw the great Python's head swaying a foot above his own.

"So this is the manling," said Kaa. "Very soft is his skin, and he is not unlike the Bandar-log. Have a care, manling, that I do not mistake thee for a monkey some twilight when I have newly changed my coat."

"We be one blood, thou and I," Mowgli answered. "I take my life from thee tonight. My kill shall be thy kill if ever thou art hungry, O Kaa."

"All thanks, Little Brother," said Kaa, though his eyes twinkled. "And what may so bold a hunter kill? I ask that I may follow when next he goes abroad."

"I kill nothing,--I am too little,--but I drive goats toward such as can use them. When thou art empty come to me and see if I speak the truth. I have some skill in these [he held out his hands], and if ever thou art in a trap, I may pay the debt which I owe to thee, to Bagheera, and to Baloo, here. Good hunting to ye all, my masters."

"Well said," growled Baloo, for Mowgli had returned thanks very prettily. The Python dropped his head lightly for a minute on Mowgli's shoulder. "A brave heart and a courteous tongue," said he. "They shall carry thee far through the jungle, manling. But now go hence quickly with thy friends. Go and sleep, for the moon sets, and what follows it is not well that thou shouldst see."

The moon was sinking behind the hills and the lines of trembling monkeys huddled together on the walls and battlements looked like ragged shaky fringes of things. Baloo went down to the tank for a drink and Bagheera began to put his fur in order, as Kaa

glided out into the center of the terrace and brought his jaws together with a ringing snap that drew all the monkeys' eyes upon him.

"The moon sets," he said. "Is there yet light enough to see?"

From the walls came a moan like the wind in the tree-tops-- "We see, O Kaa."

"Good. Begins now the dance--the Dance of the Hunger of Kaa. Sit still and watch."

He turned twice or thrice in a big circle, weaving his head from right to left. Then he began making loops and figures of eight with his body, and soft, oozy triangles that melted into squares and five-sided figures, and coiled mounds, never resting, never hurrying, and never stopping his low humming song. It grew darker and darker, till at last the dragging, shifting coils disappeared, but they could hear the rustle of the scales.

Baloo and Bagheera stood still as stone, growling in their throats, their neck hair bristling, and Mowgli watched and wondered.

"Bandar-log," said the voice of Kaa at last, "can ye stir foot or hand without my order? Speak!"

"Without thy order we cannot stir foot or hand, O Kaa!"

"Good! Come all one pace nearer to me."

The lines of the monkeys swayed forward helplessly, and Baloo and Bagheera took one stiff step forward with them.

"Nearer!" hissed Kaa, and they all moved again.

Mowgli laid his hands on Baloo and Bagheera to get them away, and the two great beasts started as though they had been waked from a dream.

"Keep thy hand on my shoulder," Bagheera whispered. "Keep it there, or I must go back-- must go back to Kaa. Aah!"

"It is only old Kaa making circles on the dust," said Mowgli. "Let us go." And the three slipped off through a gap in the walls to the jungle.

"Whoof!" said Baloo, when he stood under the still trees again. "Never more will I make an ally of Kaa," and he shook himself all over.

"He knows more than we," said Bagheera, trembling. "In a little time, had I stayed, I should have walked down his throat."

"Many will walk by that road before the moon rises again," said Baloo. "He will have good hunting--after his own fashion."

"But what was the meaning of it all?" said Mowgli, who did not know anything of a python's powers of fascination. "I saw no more than a big snake making foolish circles till the dark came. And his nose was all sore. Ho! Ho!"

"Mowgli," said Bagheera angrily, "his nose was sore on thy account, as my ears and sides and paws, and Baloo's neck and shoulders are bitten on thy account. Neither Baloo nor Bagheera will be able to hunt with pleasure for many days."

"It is nothing," said Baloo; "we have the man-cub again."

"True, but he has cost us heavily in time which might have been spent in good hunting, in wounds, in hair--I am half plucked along my back--and last of all, in honor. For, remember, Mowgli, I, who am the Black Panther, was forced to call upon Kaa for protection, and Baloo and I were both made stupid as little birds by the Hunger Dance. All this, man-cub, came of thy playing with the Bandar-log."

"True, it is true," said Mowgli sorrowfully. "I am an evil man-cub, and my stomach is sad in me."

"Mf! What says the Law of the Jungle, Baloo?"

Baloo did not wish to bring Mowgli into any more trouble, but he could not tamper with the Law, so he mumbled: "Sorrow never stays punishment. But remember, Bagheera, he is very little."

"I will remember. But he has done mischief, and blows must be dealt now. Mowgli, hast thou anything to say?"

"Nothing. I did wrong. Baloo and thou are wounded. It is just."

Bagheera gave him half a dozen love-taps from a panther's point of view (they would hardly have waked one of his own cubs), but for a seven-year-old boy they amounted to as severe a beating as you could wish to avoid. When it was all over Mowgli sneezed, and picked himself up without a word.

"Now," said Bagheera, "jump on my back, Little Brother, and we will go home."

One of the beauties of Jungle Law is that punishment settles all scores. There is no nagging afterward.

Mowgli laid his head down on Bagheera's back and slept so deeply that he never waked when he was put down in the home-cave.

Road-Song of the Bandar-Log

Here we go in a flung festoon, Half-way up to the jealous moon! Don't you envy our pranceful bands? Don't you wish you had extra hands? Wouldn't you like if your tails were--so-- Curved in the shape of a Cupid's bow? Now you're angry, but--never mind, Brother, thy tail hangs down behind!

Here we sit in a branchy row, Thinking of beautiful things we know; Dreaming of deeds that we mean to do, All complete, in a minute or two-- Something noble and wise and good, Done by merely wishing we could. We've forgotten, but--never mind, Brother, thy tail hangs down behind!

All the talk we ever have heard Uttered by bat or beast or bird-- Hide or fin or scale or feather-- Jabber it quickly and all together! Excellent! Wonderful! Once again!

Now we are talking just like men! Let's pretend we are ... never mind, Brother, thy tail hangs down behind! This is the way of the Monkey-kind.

Then join our leaping lines that scumfish through the pines, That rocket by where, light and high, the wild grape swings. By the rubbish in our wake, and the noble noise we make, Be sure, be sure, we're going to do some splendid things!

RETRIEVED FROM: http://www.online-literature.com/kipling/jungle_book/3/

Additional reading for more of Mowgli's Story

Ch.1: Mowgli's Brothers

http://www.online-literature.com/kipling/jungle_book/1/

Ch. 4: "Tiger! Tiger!"

http://www.online-literature.com/kipling/jungle_book/4/



Kipling and Disney: Compare Contrast

Name _____

How Are They the Same?

Disney's The Jungle Book Kids , the Stage Musical	Rudyard Kipling's The Jungle Book , the book

How Are They Different?

Disney's The Jungle Book Kids , the Stage Musical	Rudyard Kipling's The Jungle Book , the book



Compare And Contrast the Characters of Kipling and Disney

Before this lesson, create four columns on a Promethean board or dry erase board where it can be seen by the entire class. Label the first column Rudyard Kipling's **Baloo**, the second column Disney's **Baloo**, the third column Rudyard Kipling's **Kaa** and the fourth column Disney's **Kaa**. This lesson can be done as a follow up to the previous lesson to reinforce the concept of adaptation and how an individual author's voice can change a story, or, it can be done separately.

Begin the lesson by explaining students will be comparing and contrasting characters in **The Jungle Book**. Next, conduct a brief discussion about **The Jungle Book**. If this lesson is done following the field trip to JPAS to see the stage play, use this opening exercise to prompt students' recollections of the production. Ask the class the following questions: 1) What are some things you remember about Baloo from **The Jungle Book** play we saw at JPAS? 2) What are some things you remember about Kaa from **The Jungle Book** play we saw at JPAS? 3) How many people have read Rudyard Kipling's **The Jungle Book**? 3) What are some things you remember about Baloo from the stories in the book? and 4) What are some things you remember about Kaa from the book? After each question, record students' answers in the column on the Promethean board or dry erase board where the answers can be seen by the entire class.

If this lesson is done prior to seeing the JPAS production, ask the class the following questions: 1) How many people have seen Disney's film **The Jungle Book**? 2) What are some things you remember about the character Baloo from the film? 3) What are some things you remember about the character Kaa from the film? 4) How many people have read Rudyard Kipling's **The Jungle Book**? 4) What are some things you remember about Baloo from the stories in the book? and 5) What are some things you remember about Kaa from the book? After each question, record students' answers in the column on the Promethean board or dry erase board where the answers can be seen by the entire class.

Next, have students read chapter three from Kipling's **Jungle Book "Kaa's Hunting."** If this lesson is done prior to seeing the JPAS production, follow the reading by viewing Disney's 1967 film adaptation of **The Jungle Book**. Next, using the class discussion, reading and viewing as a reference, ask students to complete the compare and contrast graphic organizers.

The first graphic organizer will give students an opportunity to compare and contrast **Baloo** from Kipling's **Jungle Book** and from Disney's **Jungle Book**. Both characters are bears. Kipling's **Baloo** however is much sterner and

Disney's **Baloo** loves music and singing with the monkeys. The second graphic organizer will give students the opportunity to compare and contrast **Kaa** from Kipling's ***Jungle Book*** and from Disney's ***Jungle Book***. Although **Kaa** is a snake in both versions of the story, in Kipling's ***Jungle Book*** **Kaa** is a hero that helps save Mowgli and in Disney's ***Jungle Book*** **Kaa** is a villain that tries to eat Mowgli.



The Jungle Book: Compare Contrast Characters

Name _____

How Are They the Same?

Baloo from Rudyard Kipling's <i>The Jungle Book</i>	Baloo from Disney's <i>The Jungle Book</i>

How Are They Different?

Baloo from Rudyard Kipling's <i>The Jungle Book</i>	Baloo from Disney's <i>The Jungle Book</i>



The Jungle Book: Compare Contrast Characters

Name _____

How Are They the Same?

Kaa from Rudyard Kipling's <i>The Jungle Book</i>	Kaa from Disney's <i>The Jungle Book</i>

How Are They Different?

Baloo from Rudyard Kipling's <i>The Jungle Book</i>	Baloo from Disney's <i>The Jungle Book</i>

**English Language Arts (ELA)
Grade-Level Expectations: Third Grade**

Reading and Responding

Standard 1:

10. Demonstrate understanding by summarizing stories and information, including the main events or ideas and selected details from the text in oral and written responses (ELA-1-E5)
11. Connect ideas, events, and information identified in grade-appropriate texts to prior knowledge and life experiences in oral and written responses (ELA-1-E6)

Writing

Standard 2:

23. Incorporate grade-appropriate vocabulary and information when writing for an intended audience and/or purpose (ELA-2-E2)

**English Language Arts (ELA)
Grade-Level Expectations: Sixth Grade**

Standard 1:

3. Develop specific vocabulary (e.g., scientific, **content-specific**, current events) for various purposes (ELA-1-M1)

Standard 7:

10. Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:
 - sequencing events and steps in a process
 - **summarizing and paraphrasing** information
 - **identifying stated or implied main ideas and supporting details**
 - **comparing and contrasting literary elements and ideas**
 - making simple inferences and drawing conclusions
 - predicting the outcome of a story or situation
 - identifying literary devices (ELA-7-M1)

Standard 5:

42. Locate and integrate information from grade-appropriate resources, including:
 - multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias)
 - electronic sources (e.g., Web sites, databases)
 - other media sources (e.g., audio and video tapes, **films**, documentaries, television, radio) (ELA-5-M2)
45. Generate grade-appropriate research reports that include information presented in a variety of forms, including:

- visual representations of data/information
- **graphic organizers** (e.g., outlines, timelines, **charts**, webs)
- bibliographies (ELA-5-M3)

In this lesson, students work in groups to study different animal habitats and their own survival

| HotChalks Lesson Plans Page

Title – **Animal Adaptation**

By – Kristie Rubino

Primary Subject – Science

Secondary Subjects -

Grade Level – grade 3

Problem-based lesson

NYS Standard: Students will demonstrate the knowledge and skills necessary for understanding and applying scientific concepts and principles, and also acquire the ability to demonstrate the knowledge and skills necessary for interdisciplinary problem solving.

Objectives:

- Cognitive:
Students will pretend that they are 'Mowgli' from the story "The Jungle Book" and they have to adapt to different groups of animals in order to survive in the jungle.
- Affective/Social:
Students will need to work with their group to investigate and research the animal group assigned to them and generate a probable solution to the given problem.
- Psychomotor:
Using classroom resources and materials, give students the opportunity to create a 'livable' environment or habitat for their assigned animal.

Content:

- Definitions of vocabulary words and definitions (provided by teacher)
- First initial encyclopedia resource (provided by teacher)
- Assigned animal per group: lions, elephants, monkeys, and pythons
- Information resource list for each animal, generated by students, (planning sheet provided)

Vocabulary: (Definitions listed separately)

Elephant, habitat, climate, adaptation, monkey, environment, weather, lion, python, characteristic, behavior

Task Analysis:

- Listen critically to interpret and evaluate information
- Listen responsively to stories and other texts read aloud
- Ask and answer relevant questions and make contributions in small and large group discussions
- Use vocabulary words to describe clearly ideas, feelings, and experiences
- Clarify and support spoken messages using appropriate props such as objects, pictures, or charts
- Retell a spoken message by summarizing or clarifying

Instructional Aides and Resources:

- Overhead projector
- Pre-made Information and research worksheet (Note from LessonPlansPage.com: This lesson uses a worksheet that is not included. You may be able to create your own version of the worksheet or do without the worksheet.)
- First encyclopedia resource

Vocabulary list and definitions

Student modifications:

Students will be working in small groups so the workload will be divided up. (Teacher can and will assist in role choosing)

Set/Focusing event:

- Has anyone ever seen the way a monkey swings and climbs high in the trees? What characteristics does a monkey have that make them able to do this? Can you do this? Why not?
- Has anyone ever seen the way an elephant swings its trunk? What do you think an elephant uses its trunk for? What do we have instead of a trunk that the elephant does not but serves the same purpose?
- Has anyone ever seen a python, or any snake? What does the python do to its food before it eats it? Is there anything we squeeze in order to eat it? (Example, fresh squeezed orange juice)

- Has anyone ever seen a lion? What type of animal is similar to a lion? We keep them as pets? What is the difference between a lion and a cat? What does a lion have that a cat does not?

Bridge:

We talked about the different kinds of animals and they adapt to their environments but how do we adapt to ours? Has anyone ever lived in a warm place and then moved to a cold place or lived in a cold place and moved to a warm place? What did you have to do differently? Well what if you were told that you were going to go and live in the jungle, but you weren't going to live in a house? You were going to live with a group of lions? How would you solve this problem?

Implementation:

Direct students to the research chart (created by the teacher) example:
Animal Adaptation

Knowledge: What we already know. What do we need to know more about to help us with our problem? How can we find the information that we need? Lets review what we have learned.

Introduce the problem that you want the students to solve.

PROBLEM:

If you were forced to live in the jungle like Mowgli from the story “The Jungle Book” you would need to make some changes. You will have to research animal behavior and describe what you would need to do in order to adapt to the group to survive in the jungle. You will need to know what foods you will eat, how you will protect yourself, and where you will live. In order to do this, you will need to research one of the following animals within a small group.

- a.Lions
- b.Monkeys
- c.Pythons
- d.Elephants

I will be assigning you a ‘research group’ and within this group you will research all aspects of the animal from where it lives (on a world map) to what it eats, and how you would live there if you had to. (Separate individual adaptation research worksheet prepared by the teacher)

Practice:

- Group work
- Charts

Questions:

- 1.What do we already know about animal adaptation and their environments?

2. What more do we need to know in order to begin to solve the problem discussed in the implementation?
3. What are the aspects of the animal's environment that are different from our own?
4. What are some examples you have experienced in change of environment? (Example, did you move from a warmer place to a colder place? What did you have to do differently?)

Formative check:

Students can reflect on their research when asked to share a new fact they learned with the large group of students

Students are asking questions and reflecting on information stated in class

Closure:

1. (Group discussion) How did they like it? What didn't they like about it?
2. (Group discussion) What did they learn?
3. Invite each student to talk about the completion of their individual adaptation research worksheet and share their drawing with the class
4. Have a class party and make some fun foods representing those they would have eaten if they were to adapt to another environment

Extending Activity:

Have a science fair so that the students can put in their dioramas along with their illustrated reports. Invite parents to come in.

Evaluation:

The students will each fill out a teacher made progress report about how they feel they did while working in a small group and how they felt their peers contributed.

Reflective Practice:

Was the problem selected developmentally appropriate and relevant for the students? Was the balance of the teacher student direction appropriate? What do I need to remember as they work on this project? What would I change for next time?

RETRIEVED FROM:

<http://www.lessonplanspage.com/ScienceAnimalAdaptations3.htm>

#3971. the jungle book

Reading/Writing, level: all

Posted Fri Apr 16 16:46:28 PDT 2010 by Jennifer Seger

Materials Required: Tables/Chairs inside or outside and The Jungle Book

Activity Time: 30min

Concepts Taught: reading, listening and nutrition

I. Topic:

The Jungle Book/ Food Pyramid

II. Objectives and Domains:

A. After reading aloud The Jungle Book students will be able to name one of the foods that Mowgli eats. (Cognitive).

B. After reading The Jungle Book the students will learn about the food groups with the food pyramid. (Cognitive).

C. Students will be able to identify the different food groups by playing the food pyramid game. (Psychomotor, Cognitive).

III. Learning Opportunity Outline:

A. Information:

1. As a group read aloud The Jungle Book.
2. As a group talk about the food pyramid.
3. Play the food pyramid game.

B. Activity Section:

1. "Today we are going to read the Jungle book. Have any of you ever read this great book? It's one of my favorites!"
2. "What kinds of foods did Mowgli eat in the Jungle Book?" "Are any of these foods your favorite?"
3. "How many of you have heard of the food pyramid? Where have you seen it? Can any one tell me anything about it?"
4. "Now we are going to research the food pyramid." Using a Promethean board as a class go on-line and view *MyPyramid for Kids: A Close Look*. This is a step-by-step explanation of the key concepts of the *MyPyramid for Kids* symbol.

<http://www.fns.usda.gov/tn/Resources/mypyramidcloselook.html>

Next, visit MyPlate.gov

<http://www.choosemyplate.gov/foodgroups/index.html>

View each food group, including the portion sizes.

C. Review

1. "So now that we have looked at the food pyramid, can anyone tell me if Mowgli made good food choices?"

2. What section on the pyramid would that food go in?"
3. "Can you tell me some of the healthy food choices that you make?"
4. "Does anyone have any questions about the food pyramid?"

IV. Space and Resources:

Tables/Chairs inside or outside

The Jungle Book

V. Student Materials:

The Jungle Book, by Rudyard Kipling, available online through a link from the EDSITEment-reviewed [Center for Liberal Arts](#).

<http://etext.lib.virginia.edu/toc/modeng/public/KipJung.html>

This additional worksheet can be used as an extension. It helps kids track how their food choices match up to the recommendations of *MyPyramid*:

<http://www.fns.usda.gov/tn/Resources/mypyramidworksheet.html>

Rudyard Kipling's "Rikki-Tikki-Tavi": Mixing Fact and Fiction

Introduction



Portrait of Rudyard Kipling.

Credit: Courtesy of Wikipedia, via EDSITEment reviewed Internet Public Library.

During the Victorian Era, British author Rudyard Kipling (1865-1936) was both respected as a journalist and lauded as "The Poet of the [British] Empire." In his fiction, though, he blended the best of both skills and was ultimately awarded the Nobel Prize for Literature in 1907 "in consideration of the power of observation, originality of imagination, virility of ideas, and remarkable talent for narration which characterizes [his] creations." "Rikki-Tikki-Tavi," a short story from *The Jungle Book* (1894), is an engaging example of Kipling's ability to mix scientific and historical fact with imaginative characterizations to create a believable and entertaining tale.

In this lesson, students will use interactive materials to learn about Rudyard Kipling's life and times, read an illustrated version of "Rikki-Tikki-Tavi," and learn how Kipling effectively uses personification by mixing fact and fiction.

Guiding Questions

- How does Rudyard Kipling mix fact and fiction to create the believable, engaging narrative "Rikki-Tikki-Tavi"?

Learning Objectives

After completing the lessons in this unit, students will be able to:

- Identify key events in Rudyard Kipling's life and describe their effect on "Rikki-Tikki-Tavi."
- Identify the geographical and social context in which "Rikki-Tikki-Tavi" was created.
- Demonstrate comprehension of plot events and character motivations.

- Describe the author's purpose and evaluate the techniques used to achieve it.
- Identify and differentiate between facts and examples of personification.

Time Required

2-3 class periods

Subject Areas

- Literature and Language Arts > Place > British
- Art and Culture > Medium > Visual Arts
- Literature and Language Arts > Genre > Short Stories

Skills

- Compare and contrast
- Critical analysis
- Critical thinking
- Discussion
- Evaluating arguments
- Gathering, classifying and interpreting written, oral and visual information
- Interpretation
- Literary analysis
- Making inferences and drawing conclusions

Authors

- MMS (AL)

Preparation Instructions

- The [Online illustrated text of "Rikki-Tikki-Tavi"](http://etext.virginia.edu/etcbin/toccer-new?id=KipJung.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=9&division=div1) is available from the University of Virginia Electronic Text Center website, available through the EDSITEment-reviewed [Center for Liberal Arts](http://etext.virginia.edu/etcbin/toccer-new?id=KipJung.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=9&division=div1): <http://etext.virginia.edu/etcbin/toccer-new?id=KipJung.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=9&division=div1>
- Review and bookmark (or print, if needed) online background information about [Rudyard Kipling](#), available from the [Nobel E-Museum](#), a link from the EDSITEment-reviewed [Academy of American Poets](#).

Rudyard Kipling was born in Bombay, India, in 1865. After receiving his education in England, he returned to India and worked as a journalist, composing and publishing short stories and poetry in his spare time. By 1889, his work had become so popular in Great Britain that he was considered the literary heir of Charles Dickens, though the body of Kipling's works reflected the conflicts and tensions inherent in colonialist instead of domestic social and political policies. Though he received many honors and awards before his death in 1936, he refused all but the 1907 Nobel Prize for Literature, which he was the first Englishman to receive.

- Review and bookmark (or print, if needed) online background information about the [Victorian Era](#) available via the EDSITEment-reviewed resource [The Victorian Web](#).

The Victorian Era in England began in 1819 when Queen Victoria was born, and ended with her death in 1901 (she was crowned in 1837). Queen Victoria's was an age of invention, industrial expansion, and the indomitable imperialism that gave rise to the quotation, "The sun never sets on the British Empire." It was also a time of cultural flowering: along with Rudyard Kipling, the era welcomed such literary luminaries as Charles Dickens, Lewis Carroll, the Bronte sisters, and Alfred Lord Tennyson.

- Review as necessary the definitions used in the lessons:
 - Setting: the time and place in which the events of the story happen
 - Fact: a piece of information that can be proved
 - Fiction: people, places, things, or events that are invented or "made-up"
 - Personification: giving an animal or object human qualities
- Review and bookmark the other online resources used in this lesson:
 - [Online map of England](#) from the EDSITEment-reviewed [National Geographic XPeditions](#):
<http://education.nationalgeographic.com/education/mapping/outline-map/?map=Europe>
 - [Online map of India](#) from the EDSITEment-reviewed [National Geographic XPeditions](#):
<http://education.nationalgeographic.com/education/mapping/outline-map/?map=Asia>
 - [The Victorian timeline](#) available via the EDSITEment-reviewed resource [The Victorian Web](#): <http://www.victorianstation.com/timelineframe.htm>
 - Encyclopedia article on the mongoose:
<http://en.wikipedia.org/wiki/Mongoose>
 - Encyclopedia article on the cobra: <http://en.wikipedia.org/wiki/Cobra>
 - Encyclopedia article on the tailor-bird:
http://en.wikipedia.org/wiki/Common_Tailorbird
 - The EDSITEment-reviewed PBS website [India: Land of the Tiger](#)
<http://www.pbs.org/wnet/nature/india/index.html>
 - Student research information from the [Critter Guide](#), available through a link from the EDSITEment-reviewed PBS website [India: Land of the Tiger](#)

Lesson Activities

Activity 1. Rikki-Tikki-Tavi's World

To begin the lesson, share with your students the story's author and title. Tell them it comes from a collection of short stories called *The Jungle Book* and have them predict what the story might be about.

As necessary, have your students define a story's setting as the time and place in which the events of a story happen. Then read aloud with your students or have your students read the opening paragraph of the story:

This is the story of the great war that Rikki-tikki-tavi fought single-handed, through the bathrooms of the big bungalow in Segowlee cantonment. Darzee, the tailor-bird, helped him, and Chuchundra, the muskrat, who never comes out into the middle of the floor, but always creeps round by the wall, gave him advice; but Rikki-tikki did the real fighting. He was a mongoose, rather like a little cat in his fur and his tail, but quite like a weasel in his head and his habits.

Have your students identify where the story takes place: the big bungalow in Segowlee (Sagauli) cantonment. Tell your students (or ask them, if they have the appropriate historical background knowledge) that Segowlee cantonment was a British military base in northern India (Bihar province). Have them locate northern India on [National Geographic XPeditions's clickable online map](#) or a classroom globe, and explain that Segowlee is located between the cities of Varanasi and Calcutta.

Explain to your students that while the author does not directly state in what year the story takes place, he does tell the reader indirectly when the events happen. Since Segowlee cantonment was a British military base in northern India, the story must take place during a time when the British had military stations in India, when India was a British colony. Have your students explore the [interactive timeline](#) from [The Victorian Station](#) (available via the EDSITEment reviewed resource [The Victorian Web](#)) to discover the name of the first British queen who was also the formal Empress of India (Queen Victoria) and the year in which she received the title (1876).

Note: You may also wish to tell your students that, like the United States of America, India is no longer a British colony. India became independent in 1947.

Next, tell your students that *The Jungle Book* was published in 1894 and have them put the story's publication in the correct place on the [interactive timeline](#). Guide them to discover the name of the time period (the Victorian Era), and have them summarize the setting of "Rikki-Tikki-Tavi" as it is described in the opening paragraph: a house in northern India during the Victorian Era.

Then have your students read the biography of [Rudyard Kipling](#), available from the [Nobel E-Museum](#), a link from the EDSITEment-reviewed [Academy of American Poets](#), and answer the following questions:

- What nationality was Rudyard Kipling? [Rudyard Kipling was British.]
- Where was Rudyard Kipling born? [Rudyard Kipling was born in India.]
- Why might Rudyard Kipling have chosen to set many of his stories in India? [Having lived part of his life in India, Kipling was likely familiar with its animals, people, and places.]
- Next, have your students name the animals Kipling describes in the first paragraph (mongoose, muskrat, tailor-bird) and tell them that the animals in the story are animals native to India. Then tell your students that, before reading, they are going to explore PBS's multimedia [snapshot tour of India](#) to become more familiar with the land and animals of India.

- Begin the tour with the section labeled "Northern India." When you reach the photograph of the baby tiger at the end of the slideshow, ask your students if they notice anything interesting in the caption. Your students should see that part of the land is referred to as "Kipling Country," and draw the conclusion that the area is named after Rudyard Kipling. Encourage student comments and questions as you click through the other Indian provinces. You may wish to end the snapshot tour with the provinces of Andhra Pradesh & Tamil Nadu (the provinces in the bottom-right), which feature the cobra, who will be an important character in the story.

Activity 2. A Closer Look

Have your students read the story "[Rikki-Tikki-Tavi](#)" from the University of Virginia website, available through the EDSITEment-reviewed [Center for Liberal Arts](#). When they finish, discuss with them the questions below.

1. How does Rikki-Tikki-Tavi help Teddy's family?

Have your students summarize the events of the story individually or in groups by writing, putting story events in chronological order on a timeline, or retelling or acting out the story.

2. Why does Rikki-Tikki-Tavi help Teddy's family? How do you know? Explain which sentences in the story led you to draw your conclusion.

Your students should understand that Rikki-Tikki-Tavi helps Teddy and his family both because the family is kind to him and because, as a mongoose, he instinctively kills snakes. Guide your students to find sentences in the story that show that Rikki-Tikki-Tavi stays with the family because they treat him well and that killing snakes, for which the family is so grateful, comes naturally to him.

3. You have probably heard the phrase, "Actions speak louder than words." Read the following paragraph from "Rikki-Tikki-Tavi":

He spent all that day roaming over the house. He nearly drowned himself in the bath-tubs, put his nose into the ink on a writing-table, and burned it on the end of the big man's cigar, for he climbed up in the big man's lap to see how writing was done. At nightfall he ran into Teddy's nursery to watch how kerosene lamps were lighted, and when Teddy went to bed Rikki-tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night, and find out what made it.

What do Rikki-Tikki-Tavi's actions tell the reader about his character? What adjectives best describe Rikki-Tikki-Tavi? Why?

Your students should conclude that because Rikki-Tikki-Tavi spends the day fearlessly exploring his new surroundings, he is curious or bold. Encourage them to find another

sentence in the story that supports their conclusion, such as, "It is the hardest thing in the world to frighten a mongoose, because he is eaten up from nose to tail with curiosity."

4. An author usually does not tell the reader that a character is wise, content, or brave. Instead, the author has the character's words and actions show the character's qualities. Read the following paragraph from "Rikki-Tikki-Tavi":

That night at dinner, walking to and fro among the glasses on the table, [Rikki-Tikki] might have stuffed himself with nice things. But he remembered Nag and Nagaina, and though it was very pleasant to be patted and petted by Teddy's mother, and to sit on Teddy's shoulder, his eyes would get red from time to time, and he would go off into his long war cry of "Rikk-tikk-tikki-tikki-tchk!"

What conclusions can you draw about Rikki-Tikki-Tavi from his words and actions?

Your students should understand that while Rikki-Tikki-Tavi enjoys the attention from Teddy's family, he does not lose sight of his goal. Your students might describe Rikki-Tikki-Tavi as determined, responsible, or self-disciplined.

5. Find another place in the story where a character's words or actions show the character's qualities.

You may wish to have your students work together as a class or in small groups to answer this question. If the students work together as a class, you might instruct them to find passages that describe a certain character; if they work in small groups, you might assign a different character to each group.

To extend this activity, you might have each student draw a picture of his or her favorite character in the story and write a paragraph that describes the character, using evidence from the text to support his or her opinion. Have students compare and contrast the conclusions drawn by students who selected the same character, and guide them to understand that one reason why literature is so interesting is because readers can interpret a text differently.

Activity 3. Fact, Fiction, and Personification

Review with your students that a fact is a piece of information that is true and can be proven. For example, it is a fact that the United States of America and Canada share a border. Fiction, on the other hand, is invented, or made-up, information. Stories about characters that do not exist (such as flying elephants) and events that never happened (such as an alien invasion of Earth) are examples of fiction. As a group, have your students make a list of sources of nonfiction and fiction information. For nonfiction, students might list newspapers, magazines, or encyclopedias; for fiction, they might suggest certain novels, comic books, or movies. Next, tell your students or have them find in the Nobel eMuseum's [biography](#) that Rudyard Kipling did both factual writing (as a journalist) and fictional writing (as a poet, short story author, and novelist). Then read

the [Nobel committee's award description](#), available through a link from the EDSITEment-reviewed [Academy of American Poets](#), with your students and guide them to understand that the committee members particularly admired Kipling's ability to use facts in his works of fiction. Review with your students that "Rikki-Tikki-Tavi" is a fictional story, because even though there are such things as cobras and mongooses, the story characters and events are made up. Then invite them to separate the facts from the fiction in Kipling's story. First, have your students read an [encyclopedia article on mongooses](#), available through the EDSITEment resource Internet Public Library. Then have them look back through the text to find the examples Kipling included of actual mongoose characteristics and behavior, and record two or more examples. Have them repeat the exercise for the [cobra](#) and [tailor-bird](#). If you wish, have students complete the exercise in a large group, or individually or in small groups with a large-group presentation at the end.

Suggested Answers

- Rikki-Tikki-Tavi (mongoose)
Lives in India, has a pink nose and eyes, has a fluffy tail, hunts snakes, lives in a burrow, eats meat, has a rocking gait when about to attack, makes a ticking sound when aggressive
- Nag and Nagaina (cobras)
Live in India, hunt birds, have a hood with a unique mark, can "freeze" prey with their gaze, are poisonous, will bite humans, lay eggs
- Darzee and His Wife (tailor-birds)
Live in India, build a nest by sewing leaves together with plant stalks or spider webs, build nests in shrubs, lay eggs, known for singing loudly

Discuss with students the following question: Kipling includes many facts about the animals' appearances and behavior. Do the facts make the story more believable or less believable? Why?

Your students should conclude that the facts make the story more believable. Because Kipling frequently correctly describes the animals' appearances and behavior, their actions, though fictional, seem "real" or "true."

Next, have your students describe the fictional elements in the story they noticed - have them explain what they know was "made up." Share each of the passages below, then ask your students to explain why the passage is an example of fiction.

- *"That's Nag or Nagaina," [Rikki-Tikki-Tavi] said to himself; "and he is crawling into the bath-room sluice. You're right, Chuchundra; I should have talked to Chua."*

Animals do not have conversations like human beings do. A mongoose could not have a conversation with a muskrat. To assess students' understanding, you may wish to have

your students find one or more other passages in which an animal talks like a human being.

- *Nagaina lifted up her head and hissed, "You warned Rikki-tikki when I would have killed him. Indeed and truly, you've chosen a bad place to be lame in." And she moved toward Darzee's wife, slipping along over the dust.*

Animals do not try to have their revenge on other animals; vengeance is a human invention. A snake would hunt a bird for food, but it would not seek to kill the bird for revenge. To assess students' understanding, you may wish to have your students find one or more other passages in which an animal thinks or acts like a human being.

Tell your students that giving human qualities to non-human characters (such as animals) is called personification. You may wish to underline the word "person" in personification and emphasize that to personify something is to give it human traits. Explain to your students that to have an animal think or talk like a human being, as exemplified in the passages above, is to personify it. Then share with them the following example:

- *Chuchundra sat down and cried till the tears rolled off his whiskers. "I am a very poor man," he sobbed. "I never had spirit enough to run out into the middle of the room."*

This is the baldest example of personification in the text: though Chuchundra is a muskrat, when he talks, he refers to himself as "a man."

Next, have your students return to the text to find examples of Kipling's use of personification for Rikki-Tikki-Tavi and Nag and Nagaina, and have them record two or more examples. If you wish, have them complete the exercise in a large group, or individually or in small groups with a large-group presentation at the end.

Suggested Answers

- Rikki-Tikki-Tavi (mongoose)
Talks with other animals, thinks of a plan to draw Nagaina away from the family at the table, worries that he will not be able to defeat Nag
- Nag and Nagaina (cobras)
Talk with other animals, think of a plan to rid the house of human beings, seek revenge against the birds and the human beings
- Darzee and His Wife (tailor-birds)
Talk with other animals, make up a victory song about Rikki-Tikki-Tavi, help Rikki-Tikki-Tavi defeat the cobras

Assessment

When your students finish, discuss with them the following questions:

1. You've seen how using facts in a fictional story makes this story seem more believable. Now think about how personification affects this story: does it make the story more or less interesting? How might the story have been different if the animals did not talk and think like people?

Your students should conclude that the use of personification makes the story more interesting. Because the characters talk and think like people, the reader can understand and empathize with the characters' motivations. Had Kipling not included the characters' speech and thoughts, the story still would have been interesting, but the reader would not have felt the level of intensity or suspense because he or she would not have been able to understand or empathize with the characters and their struggles.

2. People have enjoyed Rudyard Kipling's works for more than 100 years. In fact, during Kipling's lifetime, people admired his poetry so much that he came to be called "The Poet of the British Empire." Think back over "Rikki-Tikki-Tavi." Why did you enjoy Kipling's story?

Have your students discuss the different things they enjoyed about "Rikki-Tikki-Tavi." For example, some students might have liked learning new facts about the animals or setting, others might have appreciated the songs in the story, and still others might have found the characters or plot especially entertaining. You might also want to share your thoughts on the story during their discussion, both to model literature appreciation and to engage your students as a community of readers.

RETRIEVED FROM: <http://edsitement.neh.gov/lesson-plan/rudyard-kiplings-rikki-tikki-tavi-mixing-fact-and-fiction>

Rudyard Kipling's "Rikki-Tikki-Tavi": Mixing Words and Pictures

Introduction



Portrait of Rudyard Kipling.

Credit: Courtesy of [Wikipedia](#), via EDSITEment reviewed [Internet Public Library](#).

During the Victorian Era, British author Rudyard Kipling (1865-1936) was both respected as a journalist and lauded as "The Poet of the [British] Empire." In his fiction, though, he blended the best of both skills and was ultimately awarded the Nobel Prize for Literature in 1907 "in consideration of the power of observation, originality of imagination, virility of ideas, and remarkable talent for narration which characterizes [his] creations." "Rikki-Tikki-Tavi," a short story from *The Jungle Book* (1894), is an engaging example of Kipling's ability to mix scientific and historical fact with imaginative characterizations to create a believable and entertaining tale.

In this lesson, students will read an illustrated version of "Rikki-Tikki-Tavi," examine how Kipling and visual artists mix observation with imagination to create remarkable works, and follow similar principles to create a work of their own.

Guiding Questions

- How does the artist create meaningful illustrations to accompany Rudyard Kipling's engaging narrative "Rikki-Tikki-Tavi"?

Learning Objectives

After completing the lessons in this unit, students will be able to:

- Demonstrate comprehension of plot events and character motivations.
- Describe the author's purpose and evaluate the techniques used to achieve it.
- Identify and differentiate between facts and examples of personification.
- Understand and apply an artist's media, techniques, and processes.

Preparation Instructions

- The Online illustrated text of "Rikki-Tikki-Tavi" is available from the University of Virginia website, available through the EDSITEment-reviewed Center for Liberal Arts

<http://etext.virginia.edu/etcbin/toccer-new2?id=KipJung.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=9&division=div1>

- Review, if necessary, Lesson One of this two-part lesson plan: Rudyard Kipling's "Rikki-Tikki-Tavi": Mixing Fact and Fiction.
- Review as necessary the definitions used in the lessons:
 - Setting: the time and place in which the events of the story happen
 - Fact: a piece of information that can be proved
 - Fiction: people, places, things, or events that are invented or "made-up"
 - Personification: giving an animal or object human qualities
- Review and bookmark the other online resources used in this lesson:
 - Encyclopedia article on the mongoose: <http://en.wikipedia.org/wiki/Mongoose>
 - Encyclopedia article on the cobra: <http://en.wikipedia.org/wiki/Cobra>
 - Encyclopedia article on the tailor-bird: http://en.wikipedia.org/wiki/Common_Tailorbird
 - The EDSITEment-reviewed PBS website India: Land of the Tiger <http://www.pbs.org/wnet/nature/india/index.html>
 - Student research information from the [Critter Guide](#), available through a link from the EDSITEment-reviewed PBS website [India: Land of the Tiger](#)
- Print and duplicate the [Paw-Prints and Footsteps activity page](#) (PDF file) for student use in Lesson 6.
- Preview the EDSITEment-reviewed "Art Safari," from the Museum of Modern Art, to gain familiarity with its layout. http://www.moma.org/interactives/artsafari/safari_menu.html

Lesson Activities

Activity 1. Art Safari

If they have not already done so for [Lesson One: Rudyard Kipling's "Rikki-Tikki-Tavi": Mixing Fact and Fiction](#), have your students read the story [Rikki-Tikki-Tavi](#) from the University of Virginia Electronic Text Center website, available through the EDSITEment-reviewed [Center for Liberal Arts](#). Remind your students that the "Rikki-Tikki-Tavi" tale they read is illustrated. You may wish to explain that while authors create stories with text, artists often create stories with paint or sculpture. Introduce students to the Metropolitan Museum of Art's website by saying they will be going on an "Art Safari" to take a closer look at how artists create "stories" in their works. Then guide

your students through the EDSITEment-reviewed "[Art Safari](#)" from the [Museum of Modern Art](#).

When your students finish, have them return to the text and discuss the following illustrations:

1. "[He Jumped Up in the Air, and Just Under Him Whizzed by the Head of Nagaina](#)," available from the University of Virginia Electronic Text Center website through the EDSITEment-reviewed [Center for Liberal Arts](#):
<http://etext.lib.virginia.edu/images/modeng/public/KipJung/kipjun28.jpg>

- Is this artwork realistic or is it more like a cartoon? How do you know?

Your students should understand that the artist uses a realistic style; the animals and setting look as they would look in nature.

- Why do you think the artist chose to draw the scene in this style?

Guide your students to understand that the artist probably drew the scene realistically because Kipling's story, which is grounded in facts about the animals and their behavior, also seems "real." You may wish to have your students imagine what the story might have looked like if the artist used a cartoon-like style to emphasize that the artist mirrored Kipling's writing style.

- How do you think each of the characters feels in this picture? Why?

Your students should notice the characters' postures and expressions and draw reasonable conclusions.

2. "[Nagaina Flew Down the Path, With Rikki-Tikki Behind Her](#)" available from the University of Virginia Electronic Text Center website through the EDSITEment-reviewed [Center for Liberal Arts](#):
<http://etext.lib.virginia.edu/images/modeng/public/KipJung/kipjun32.jpg>

- Sometimes, an artist can use the borders of a piece of artwork to help create a story. How do the unusual borders of this illustration make the scene feel even more hurried?

Your students might suggest that the illustration's borders add to the feeling of haste because the animals appear to be "going the wrong way" across the page, as if they are in such a hurry, they must "cut across" the text.

- What else does the artist do to show that the animals are moving quickly?

The artist shows the animals' bodies extended in "running" positions and draws shadows under them to show that they are moving so quickly, they are leaping off the ground.

- What does the artist include to show why Nagaina is fleeing so quickly?

In the picture, Nagaina is carrying her last egg; she is fleeing because she does not want Rikki-Tikki-Tavi to destroy it.

Then discuss with your students the following question:

- Do the artist's illustrations help tell the story, or do they distract from the story? Why?

Your students should conclude that the illustrations help tell the story: the artist mirrors Rudyard Kipling's style and reflects or adds to the feelings and events in each illustration.

After the discussion, you may wish to have each student illustrate a passage of his or her choice using either the [online drawing pad](http://www.moma.org/interactives/artsafari/make_your_own_art.html) available from [Art Safari](http://www.moma.org/interactives/artsafari/make_your_own_art.html) or traditional art materials. Encourage students to use the techniques to which they have been introduced to create an illustration that enhances the scene. When they finish, you may wish to have them show their illustrations to the class and describe why they created the illustration the way they did.

Activity 2. Your Turn!

Have your students write and illustrate a story about an animal that includes examples of fact and personification.

First, have each student select an animal to write about from PBS's [snapshot tour of India](#) or [Critter Guide](#), both available from the EDSITEment reviewed PBS website [India: Land of the Tiger](#). Have students use the [Paw-Prints and Footsteps handout](#) (PDF file) as a research guide and character and story creation outline.

Assessment

After students finish using the [Paw-Prints and Footsteps handout](#), have them draft a story that includes facts about the animal and one or more examples of personification. If necessary, remind students that "personification" is when an author gives an animal or object human qualities. During teacher, peer, or self-editing, you may wish to have your students specifically identify where they used facts and personification, to confirm that they understand the concepts.

Then have your students use the [Art Safari online tools](#) or traditional art materials to illustrate their stories. You may wish to have your students create final illustrated drafts of their stories for class or community sharing or display, perhaps alongside a class Rudyard Kipling exhibit.

If your students enjoy this project, they might enjoy creating additional individual- or group-written stories, or rewriting one or more stories as a script and performing it for the class or community.

Extending The Lesson

- **Explore India.** Have your students more thoroughly explore The EDSITEment-reviewed PBS website [India: Land of the Tiger](#). When they finish, you might challenge them to test their knowledge of India with the [Himalayan Hike game!](#)
- **Travel Back in Time!** At the [Victorian Station](#), available through the EDSITEment resource the [Victorian Web](#), your students can meet the luminaries of the Victorian Era (such as Charles Dickens, Lewis Carroll, Ludwig von Beethoven, and Peter Ilyich Tchaikovsky), learn about the Victorians' daily life, try Victorian games and recipes, test their knowledge of the era, and even discover a 19th-century robot!
- **What Next?** If your students enjoyed "Rikki-Tikki-Tavi," they might also enjoy the following works:
 - *The Jungle Book*, by Rudyard Kipling, available online through a link from the EDSITEment-reviewed [Center for Liberal Arts](#).
<http://etext.lib.virginia.edu/toc/modeng/public/KipJung.html>
 - Meet Rudyard Kipling's other famous characters, such as Mowgli, a boy raised by animals in a jungle, Baloo the friendly bear, and Shere Khan, the cunning tiger in this collection of stories in which "Rikki-Tikki-Tavi" is also found.
 - *Just So Stories*, by Rudyard Kipling (Puffin Books, 1995)
 - Rudyard Kipling himself illustrated this collection of his humorous tales, which includes "How the Camel Got His Hump," "The Beginning of the Armadillos," and "The Butterfly that Stamped."
 - *Black Beauty*, by Anna Sewell (Random House Children's Books, 1993)
 - In this classic story, a horse, Black Beauty, recounts the heart-warming and wrenching story of his life.
 - *The Incredible Journey*, by Sheila Burnford (Yearling Books, 1990)
 - Three house pets—a labrador, a bull terrier, and a Siamese cat—journey together across Canada to try to find their way home.
- You may be interested in the EDSITEment lesson on Beatrix Potter's Naughty Animal Tales: <http://edsitement.neh.gov/lesson-plan/beatrix-potters-naughty-animal-tales>

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ON-LINE RESOURCE LIST

<http://www.yale.edu/ynhti/curriculum/units/1995/2/95.02.05.x.html>



ADDITIONAL RESOURCES

<http://www.filmeducation.org/pdf/film/JungleBook.pdf>

<http://www.penguinreaders.com/pdf/downloads/pr/teachers-notes/9781405878470.pdf>

<http://yale.edu/ynhti/curriculum/units/1995/2/95.02.05.x.html>

[http://www.bookrags.com/The Jungle Book](http://www.bookrags.com/The_Jungle_Book)

<http://www.bookrags.com/essay-2004/12/26/1091/7195>

<http://silkspun.net/2011/05/26/in-which-there-is-the-second-jungle-book/>

http://wikis.la.utexas.edu/deutsche_kultur/students/25/imperialism-kiplings-and-disneys-jungle-book-final-draft

<http://www.ferris.edu/jimcrow/links/reversal.htm>

<http://trueclassics.wordpress.com/2011/01/29/the-jungle-book/>

<http://wiki.uiowa.edu/display/vicwik/Rudyard+Kipling>

[http://www.animationsource.org/talespin/en/articles/Jungle Book characters revamped/51.html&id film=9](http://www.animationsource.org/talespin/en/articles/Jungle_Book_characters_revamped/51.html&id_film=9)

www.worldofteaching.com/powerpoints/english/Animal%20Farm.ppt

