Chapter - I
THE THEME OF IMPERIALISM AND ANGLO-INDIAN FICTION

Imperialism refers to the extension of national power, authority or influence to other countries (for example, colonies like India under the British rule once) through policies of control. Robin W. Winks writes, “Unlike colonialism, imperialism usually suggests the impact of one society, thinking itself superior, upon another in a way that may transform both. Most commonly the term refers to European expansionism in the period following the American Revolution, when Britain and France, in particular, shifted their interest from the New World and from colonies of white settlement to Asia and, later, to Africa.”

The European nations particularly England, France, Spain and Portugal planned the so called colonialism. The English East India Co was formed on 31 December 1600, with Queen Elizabeth’s approval, and it began its trade relation with India and other eastern countries. The Company established it trade and commerce (later political activities) in Madras, Bengal and Bombay, and it stabilized its Indian powers by 1800. The Governor Generals stabilized, strengthened and extended the British role and rule in the Indian sub-continent. The Viceroy's made India almost a supreme colony and ruled it with brutality and diarchy. The English rule became an imperial power after 1847 and it continued upto 1947.

The English (like the Spanish, Portuguese and the French elsewhere) established their empires in the Far East, Africa and the Pacific. The European customs, administrative systems and moral injunctions penetrated so deeply outside Europe.
The dimensions of imperialism nonetheless were world-embracing. In 1930, when European control over the non-European world was at its crest, 84% of the land surface of the globe was under the administration of Western nations.

The fall from the crest was sharp and swift. Between 1950 and 1970, the world saw 750 million former subjects become citizens of newly independent states. By 1970 the majority of the delegates of the United Nations represented countries that only 20 years before had been dependencies of Britain, France, the Netherlands, Belgium, or the United States.

Imperialism was established for various reasons—economics, politics, chauvinism, security and strategy, humanitarianism, avarice and the like. Political thinkers are of the opinion that Imperialism led to modernization of the new states. It changed the modes of political thought, the integration of economics, and bureaucratic structures. However, many Asian historians contend that the imperial period of Indian, or Burmese, or Javanese history produced only superficial changes.

International organizations like League of Nations, Unisco, Warsaw Pack and the (British) Commonwealth of Nations originated with the statue of Westminster in 1931 and embraced most of Britain’s former colonies. The British Commonwealth of Nations is a substitute for the empire may be debated, but it is agreed that the country association represented by the Commonwealth is possible only because of the links of language, trade, and politics during the imperialist period.

It is undeniable that all forms of imperialism while often bringing stability, sanitation, education, and improved communications to an area, have also forced one people to advance at a pace set by another people.

The most pervasive legacy of imperialism was the assumption that someone else had, by nature, the right to judge the progress of another
people. Some theorists like John Hobson, V.I. Lenin, Frantz Fanon and Lord Lugard have written about imperialism. They speak about economic motivations. Hobson speaks about metropolitans’ needs for resources, and capitalists need for market. Marxists think that capitalists monopolized imperialism. Frantz Fanon found man’s sick desire to dominate others racially and sexually at the root of the imperial thrust. Joseph Schumpeter thinks democracy discouraged imperialism as it sought rational progress and peace. Some colonial societies—for example, British Canada, Australia, New Zealand, Brazil, and the colons of Algeria-viewed themselves as fragments of European overseas. Others transplanted European groups—notably the French Canadians and the Afrikaans-speaking South Africans—viewed themselves as new societies, cut adrift by Europe. Some imperial powers—chiefly France and Portugal—saw their colonies as integral parts of the ‘mother-nation’ itself. Others like Britain, felt that nonwhite colonies could not be integrated that successfully and offered independence. Still others made choices available to colonies. Thus the Unites States freed the Philippines, incorporated Hawaii, and retained Puerto Rico as a Commonwealth. Yet other powers—for example Communist China and the Soviet Union—forcibly assimilated whole peoples.

Anglo-Indian fiction is English literature written about India, or, once, literature describing the life of Englishmen (Eurasians) in India. Bhupal Singh who is an authority an Anglo-Indian literature observes, Anglo-Indian fiction covers a period of about a century and a half. It may be divided into three periods. The first period begins with the Governor-Generalship of Warren Hastings and ends with the Indian Mutiny; the second period ends with the death of Queen Victoria and the publication of Kim in 1901; the third period begins with the Partition of Bengal in 1905 and goes upto 1947. Meadows Taylor and
W. D. Arnold are the chief novelists of the first period; Sir Henry Cunningham and Kipling of the second; Edmund Candler, E. M. Forster, and Edward Thompson of the third. The novels of the first period are mainly romances of Indian history, or are descriptive sketches of English society in India; those of the second period are portraits of the official life of Anglo-India, mainly satirical; those of the third period show a vast range in the choice of subjects and a true reflex of the varied life and problems of India in transition.1a

The main features of Anglo-Indian literature, particularly fiction, in our context, are as follows. A typical Anglo-Indian novel or story in any genre begins with the voyage of an Englishman and his participation in the gaieties there. The hero of the novel will be a honest and hard-working Englishman, and an Indian raja, or nawab will be the villain of the piece. The hero is responsible for the British honour. The heroine enlivens the dull and dreary pages of Anglo-Indian novels. Some novels describe the beauty of Indian mountain scenery; the loneliness, silence, and spaciousness of our jungles; the splendour of our blue skies and starry nights; the sights and sounds of the bazaars; the scenes of sweating, shouting, brown humanity on a railway platform; and the picturesqueness, a variety, and squalor of Indian life in towns and in villages.

The mood in which these novels are written is generally one of disgust, sorrow, or 'melancholy.' The sense of their being 'exiles' in a foreign land seldom deserts the English in India. A common theme of these novels is the unhappiness, misunderstanding, and complexities of married life in India. Artistically Anglo-Indian fiction is a record of the ephemeral. Excepting Kipling, there are not more than a dozen novels which may find a place in the history of English literature. Most of the modern Anglo-Indian novels are written by women. Most of them show little sense of style, are
poor in characterization and plot construction, and occasionally suffer from a propagandist tendency.

The earliest Anglo-Indians are known as ‘nabobs’ in English literature.

It is not surprising that the English got the idea that all early Anglo-Indians were ‘nabobs’ and that India was an El Dorado. Contemporary memoirs and histories give a more accurate idea of the actual conditions of life here.

We learn from Lord Teignmouth’s (then Mr. Shore) biography that he had to tear himself from his wife twice because he could not expose her to the horrors of the deep and to the dangers of a savage country like India, that there were not two houses in Calcutta with venetian blinds or glass windows, and that his salary as a writer in 1769 was eight rupees a month. The Oriental Memoirs of Forbes furnish the best picture of the cheerless life of a young English adventurer on his arrival in Bombay.

Sydney C. Grier (Miss Hilda Gregg) has described the lives of her countrymen in India in the seventeenth and eighteenth centuries, or, as she herself puts it, ‘during the earlier stages of what it is correct to call the expansion of England, in In Furthest Ind (1894). They were semi-orientals in their habits and manners of life, loving ‘splendid sloth and languid debauchery. They married Indian women or entered into liaisons with them.

Even Englishwomen succumbed to the eastern environment. They smoked hookahs, drank claret and beer, and left their children to the care of Indian servants. Expensive dinners and horse-racing involved young writers in debts.

The life of English officers in up-country stations is summed up by Warren Hastings. These officers were devoted to their duties and field sports; they displayed an admirable interest in Indian arts and letters, but
they were ‘almost as far removed as the Gentoos themselves from the society of Europeans.’

Bhupal Singh says the earliest Englishman in India was naturalized. Singh calls him an old Indian. The next phage Englishman whom he calls Qui Hai, retained his English habits and mode of life. Thackeray’s sketch of James Binnie is an example for Qui Hai. Old Indians were dissolute soldiers, corrupt civilians, or usurious merchants. Qui Hais (1850-1900) were not isolated savages dwelling in a remote country. *The Baboo and Other Tales* (1834), a novel descriptive of society in Calcutta, portrays a number of characters who may be taken to represent *Qui Hais*.

A more interesting and human book, giving a faithful portrait of bygone manners and customs, is *The Lady of the Manor* (1844), by Mrs. Sherwood.

After the Mutiny and the institution of the Bengal Civil Service, the Qui Hais began to die out. In several books we find echoes of rivalry between Qui Hais or Anglo-Indians of the ‘old school’ and what the latter contemptuously styled ‘Competition Wallahs.’ The Qui Hais were trained for service in India at Haileybury.

*Married in India* (1910), by Constance Howell (a story of Anglo-Indian life in the ‘sixties), contains an interesting passage showing the attitude of the post-Mutiny Anglo-Indian towards India, as well as his characteristics. In this book the author explains the difficulties of English soldiers and civilians, with inadequate salaries and no private means, when they contemplated marriage in India. We learn that the railway did not exist beyond Cawnpore and the sahibs had to travel in *doolis*, each carried by four kahars. Their luggage was brought in *banghis* escorted by native policemen.

Mr. Wetherall, the subaltern, is a typical soldier of the time. To him all Indians are niggers and lying rascals, who can be brought to their senses
only by means of the whip. He is immensely pleased when his fiancee tells him the interesting story of how a poor copra-wallah was knocked down because he refused to sell his wares at the price which the frivolous Miss Avice Featherstonehaugh offered for them. Mr. Alexander Allardyce gives a portrait of a Qui Hai in the person of Eversley in The City of Sunshine (1877), while Sir Henry Cunningham gives a pen-portrait of an Anglo-Indian of the new type in the character of Desvceux, dressed with a sort of 'effeminate finery'.

Sir Henry Cunningham acknowledges that the vile corruption which characterized the East India Company in its earlier days, which fired the righteous wrath of Burke, had disappeared, but Indian Governments had long remained the home of jobbery. In the last-twenty years of the nineteenth century the few Qui Hais, left behind in the onward march of British administration, finally disappeared, having been replaced by Competition Wallahs.

Kipling's Anglo-India is the India of Englishmen of the new regime. With the beginning of the twentieth century the Competition Wallahs begin to be referred to as 'heaven-borns' by members of other services. Next Anglo-India is the India of the I.C.S.; other services do not count for much. Military Anglo-India has lost much of its importance in the days of peace.

In several other modern novels there is an occasional reference to the type of Anglo-Indian who has now become extinct. In The Star of Destiny (1920) by Mr. H.M.F. Campbell we find an account of an Anglo-Indian of the old school. These old Anglo-Indians regarded the native as a being of a totally different and necessarily inferior order of creation; they learned as little of his language as was possible and deliberately anglicized it; they thought it was impossible to understand India and there was no use in doing so.
The Anglo-Indian of later day has not that profound contempt for natives which distinguished his countrymen of the post-Mutiny period, nor is he so deliberately ignorant of the language, customs, and history of India and her people. But he is proud of possessing India, and looks upon himself as a great colonizer and a great administrator, whose mission in life is to rule backward eastern countries in the interest of those countries. He lives an isolated life like Anglo-Indians of the past, and is not very liberal in his views. According to Mrs. G. H. Bell, his narrow-mindedness is the result of his very isolation.

Mrs. Barbara Wingfield-Stratford similarly writes in *Beryl in India*: ‘The whole white community in India was, as a whole, hopelessly narrow-minded, unimaginative, and lacking in dignity.’

The Anglo-Indian of the last stage is discriminatingly hospitable. In times of trouble and need he is prepared to receive under his roof comparative strangers who may have little or nothing in common with him beyond the fact of their being Englishmen. Mrs. B. M. Croker in her first novel, *Proper Pride* (1882), speaks of the proverbial hospitality of the Anglo-Indian. Kipling in the *Phantom Rickshaw* thinks that ‘Globe-trotters who expect entertainment as a right, have, even within living memory, blunted this openheartedness, but none the less to-day, if you belong to the Inner Circle and are neither a Bear nor a Black Sheep, all houses are open to you’

Anglo-Indian life is monotonous, especially for women. When the novelty of India wears off, the period of disillusionment begins. Life in the cold weather, and in the larger cities and military cantonments, is a little more varied, but in a small station where the dozen or so of Europeans, who know every line of one another’s faces by heart, and everything about one another’s lives, have to meet the club daily and listen to petty squabbles.
Several writers speak of the snobbery of Anglo-Indians. Mrs. Ross Church writes in *Gup*. Mr. Alexander Wilson divides the people of India into three divisions, sahibs, snobs, and sinners. This is an apt classification of Anglo-Indian Sahibs may be said to represent gentlemen; Sinners are gentlemen who have gone wrong; snobs are not gentlemen but pretend to be so. The worship of rank is the worst feature of Anglo-Indian society.

In spite of the intoxication of power Anglo-India is not altogether happy. The English soldier pines for the sights and sounds of London, the mother for her children, the husband for his wife, the toiling official for the opportunities lost, the statesman for contact with minds more cultivated than his own, and the epicure for the joys of the English table.

In *The Madness of Private Ortheris*, Kipling has given expression to it in unforgettable words. Mrs. Coulson Kernahan speaks this in *The Woman who Understood*. John Travers’ (Mrs. G. H. Bell) is full of this note in *Sahib-log*. She sadly refers to Indian partings and meetings; she misses in India those ‘people who are in possession of what they love most’; she sighs for the birth of spring in England, and exclaims, ‘How one could weep for the breath and the sound and the sight of it by the waters of Babylon.

According to Mr. Duff-Fyfe India is no place for a white man with slender means and no certain and heaven-born position. He loathes the country and everything connected with it. Sir Francis Younghusband says that their life without home attractions is dreary and depressing. But the most interesting of modern books from this point of view, marked by a deep note of sadness, accentuated by the disquieting conditions of modern political India, is Mr. Edward Thompson’s *A Farewell to India*. Mr Thompson’s disappointment is great; as his love for India was great. Alden’s departure from India is the departure of a sincere Christian who had loved India, identified himself with her, was bruised and broken in her service, and yet was discarded by her without a word of gratitude or regret.
Among other characteristics of Anglo-Indian fiction we may notice its conservatism. While Anglo-India is very unconventional in some respects, it is strangely conservative in others. Mrs. Savi draws attention to this peculiarity of Anglo-Indian life in *The Unattainable*.

English society in most of the stations of Anglo-India is limited to a small number which, on account of official transfers and other changes, is generally in a state of flux. It may be supposed, therefore, that in India an Englishman is free to do what he likes, as no Mrs. Grundy controls his conduct.

Norah K. Strange says, in *Mistress of Ceremonies*, what is ordinary and quite harmless in England takes a very different complexion in Eastern eyes.

Mr. Edward Thompson says in *Night Falls on Siva's Hill*, that it is not often that Englishmen quarrel in India in the presence of native servants. Considerations of prestige are chiefly responsible for the almost complete exclusion of Indians from English clubs. Such clubs have done more to 'breed ill-will than any other dozen institutions. Mr. Talbot Mundy writes in *Om* that the members of the Delhi Club were proud of the fact that no Indian, not even a Maharajah, has ever set foot over its threshold. Anglo-India has several unwritten laws and traditions which may not be violated, except at the risk of incurring its serious displeasure. Anglo-India has definite views on the marriage of its countrymen in India. It does not approve of the marriage of an official at the commencement of his career, and condemns it as an unpardonable piece of stupidity. Military Anglo-India is still more strict in this respect.

Anglo-India condemns mixed marriages in no uncertain terms. An Englishman who marries an Indian girl is pitied, and Anglo-India does all it can to prevent such a mésalliance.
The calling-hour of Anglo-India has surprised all newcomers, and makes Anglo-Indian society resemble Cranfordians in this respect. The two hottest hours of the day are selected for paying calls. Sir Henry Cunningham considers this custom idiotic. Another peculiar custom is that it is the new comer who calls first, without waiting to be called on; the call is returned and the new comer is asked out or not, as people see fit. If no such invitation is received the matter ends there. The etiquette of Anglo-India demands that you should leave as soon as another visitor arrives.

Meadows Taylor in *The Story of My Life* refers to the indifference of his contemporaries to religion. Apart from missionaries, the average Englishman in India to-day calls himself a Christian more for political than other reasons. Church attendance on Sundays is necessary more to show the solidarity of Englishmen in India than to satisfy their spiritual needs. Here is a characteristic passage from, Mr. Y. Endrikar's *Gamblers in Happiness*, typical of Anglo-India's attitude towards religion. Sir Francis Younghusband says in *But in Our Lives* that living in India with Hindus and Mohammedans had made him realize that Christianity had never sunk into the very marrow of the bone of an Englishman like Islam and Hinduism into the Indian.

In order to understand Anglo-Indian life, it is necessary to understand its peculiar constitution. In Anglo-India young children have to be sent to England to be educated there and old ladies accompany their husbands after their retirement. This leaves Anglo-India with girls and wives. Secondly, these ladies have nothing serious to do. They have no domestic responsibilities and occupations. They have so many servants that there is little they need do themselves. Servants are many, living is cheap, the kitchen is unattractive and unhygienic, and the only house-keeping problem of the mem-sahib in India is to keep accounts of dusters or charcoal. Just to pass time, or for the sake of a new sensation, or a little excitement, these
women begin to 'play at being in love'. A third feature of Anglo-Indian life is that its men folk are either very busy or very idle. The Assistant Magistrate, the Civil Surgeon, the Engineer, and the Superintendent of Police are examples of busy people. The young unmarried subaltern, on the other hand, has very little to do. Fourthly, the climate of India separates the toiling husband from the wife, who spends the greater part of the year at one of the hill stations and comes down to the plains only in the cold weather.

Mrs. Wingfield-Stratford, writing in 1921, thus describes Anglo-Indian life:

Once or twice it struck her that the lives of most of the women she met were singularly aimless ones. She was also surprised sometimes at the matter-of-fact way in which somebody's husband and somebody else's wife almost invariably paired off together. Every lady in the station, except herself, seemed to have what Mrs. Tukeson knew as a "Boy," and were surprisingly frank about it.3

Judging Anglo-Indian life from its pursuits, amusements, and clubs, a new comer is likely to look with horror and loathing upon an existence which appeared to sap all that was best and sweetest out of life, and transformed it into a hideous, grasping, moneymaking, place-seeking travesty. think that the flirt or the gossip represents the whole of Anglo-India. The life depicted in most Anglo-Indian novels is of a trivial character. But the men who govern India possess many sterling virtues, or they would have lost India long ago. Devotion to duty or 'doing one's job', as Mr. Thompson puts it, is the most important of their virtues. It is well illustrated in several novels, though never so clearly or prominently as the life of gaiety and amusements. In The Caruleans, Camilla found that real India was something very different from that of magazine articles. She found Anglo-Indians hard at work.
Sylvester of *The Price of Empire* and Delahey of the *Shadow of Abdul* resemble Henry Lawrence and remind one of the ancient Spartans and Romans. Even Sir Henry Cunningham, who has so mercilessly exposed the faults of Anglo-Indian society, acknowledges that Hannibal’s soldiers did not have to work so hard as the English officials at Elysium. This devotion to work is a new religion to the Englishman in India. Another book which embodies this ideal of silent service and worship of work is *But in Our Lives* by Sir Francis Younghusband. One finds a subdued echo of the same in Mr. Edward Thompson’s two books, *An Indian Day* and *A Farewell to India*. Hamar, Findlay, and Alden are his heroes; they suffer but do their jobs.

Anglo-Indian novelists, both men and women, have not done justice to the women of Anglo-India. Even Mr. Thompson is hard on them, and goes so far as to suggest that much of the poisoning of the world’s thinking comes from the idleness and ease of sheltered women, especially young women.

Some women writers like Mrs. Maud Diver, Mrs. Alice Perrin, and Mrs. G. H. Bell have attempted to show that the life of Englishwomen in India is not so frivolous as it appears on the surface, and that they also have played their part silently but heroically in making the British Empire what it is. These women of the West, like some flower transplanted to bloom beneath alien skies, make efforts to adapt themselves to their changed environments, and it is no wonder that they wither away.

Sir Francis Younghusband divides Englishwomen in India into three classes—those who, losing all womanly grace, become mere copies of men; those who live a hot-house, scented life, and wither and crinkle if a breath of fresh air enters their room; and finally those whom Sir Francis calls ‘the glory of our race.'
India has fascinated Europe since time immemorial. From very early times she has been looked upon as a land of gold and jewels, and of magic and marvels. For many romancers in the Middle Ages, India was a country for the exercise of riotous imagination. Before Vasco da Gama discovered the Cape route to India, European knowledge of India was derived from scattered references in the classics or the wild imaginings of the fabulist. The Elizabethan travellers not only described the marvels of India but also drew attention to the great profit that was to be made with the commodities of this country. In Tamburlaine, Marlowe gave expression to that glamour with which the tales of the travellers had invested the East. Cosroes is pamed and resolves into tears because

Men from the farthest equinoctial line
Have swarmed in troops into the Eastern India,
Lading their ships with gold and precious stones,
And made their sports from all our provinces.

(Tamburlaine, I. i.)

King Tamburlaine is not prepared to sell the meanest soldier in his train for all the gold in India’s wealthy arms. Shakespeare describes the Field of the Cloth of Gold in the following terms:

and tomorrow they

Made Britain India; every man that stood
Show’d like a mine. (Henry VIII, I. i.)

In the seventeenth century, though India was still clothed in the glory of distance and was a grand poetical dream, she began to lose some of her romance. Sir Thomas Browne speaks of the disadvantages of investment in the East India Company. Evelyn gives a glimpse of the nabob of the next century in the pompous East India merchant of his time; so does Dryden in the character of Sir Martin Marall. But it was not till the eighteenth century-
till after the victories of Clive—that England began to see something of real India, and the foundations of Anglo-Indian fiction were laid.

The magnificence and wealth of the Anglo-Indians, their eccentricities and vulgarities, first attracted the attention of the public and writers in England in 1772, the first year of Hastings’s Governor-Generalship, when Foote produced *The Nabob*, a play picturing the discomfiture of Sir Matthew Mite, a returned Anglo-Indian. In 1773 there appeared a satirical poem, *The Nabob*, or *Asiatic Plunderers*. In 1780 was published *Intrigues of a Nabob*, by N. F. Thompson. About 1785 Mackenzie satirized the nabobs in the person of Mrs. Mushroom. In the same year there appeared a book in four volumes entitled *Anna, or Memoirs of a Welsh Heiress, Interspersed with Anecdotes of a Nabob*.

*The Disinterested Nabob, a Novel*, is mentioned by Mr. R. Sencourt, and may be regarded as the first Anglo-Indian novel so far known. 1789 saw the publication of *Harty House*, which, though described as a novel, is the first journal written by a woman for her friends in England. Sophia Goldborne, an empty-headed English girl, writes an account of her life of magnificence in India to Arabella, whom she pities on account of her humble duties and modest pleasures. Calcutta women are shown as spending four or five thousand pounds over their shopping in a morning. For several years thereafter we have no record of any novel dealing with India. In 1811, Miss Sydney Owenson, later Lady Morgan, published *The Missionary*, an Indian tale in three volumes. She is the author of *English Homes in India* (1828), which depicts the life of Anglo-Indians.

More important than Miss Owens is the name of W. B. Hockley of the Bombay Civil Service who had, by 1828, published three interesting books of fiction, all dealing with Hindu life: *Pandurang Hari: or Memoirs of a Hindoo* (1826), *Tales of the Zenana* (1827), and *The English in India* (1828). Hockley’s reputation chiefly rests on *Pandurang Hari*. Pandurang
*Hari* is the story of a young adventurer of noble birth, told in the first person. Hockley’s *Tales of the Zenana*, or *A Navab’s Leisure Hours* is in some respects a better book than *Pandurang Hari*. It is a collection of witty tales which the author had heard from his servants. They are worked up in the style of the Arabian Nights.

Contemporaneous with the publication of Hockley’s *Tales of the Zenana*, Sir Walter Scott, one of the greatest masters of romantic fiction, published his romance *The Surgeon’s Daughter*. In comparison with Scott’s other well-known novels, it is no better than a cheap melodrama, rambling and ill-constructed. But *The Surgeon’s Daughter* still deserves close study. It shows how Scott’s imagination was fired by India, the true place for a Scot to thrive in. In the preface to the book he tells us why he was attracted by India. In India he could find as much shooting and stabbing as ever took place in the wilds of the Highlands; there he could find rogues, that gallant caste of adventurers who laid down their consciences at the Cape of Good Hope as they went to India, and forgot to take them up again when they returned. India also was the land of great exploits where the most wonderful deeds were done by the least possible means, that perhaps the annals of the world can afford. He had read and enjoyed Orme’s *History of Military Transactions of the British Nation in Indostan* (1763) and he regarded the European adventurers of the eighteenth century as demigods.

Unlike Scott, Dickens was never attracted by India. He was pre-eminently a novelist of London, and was too much of an Englishman to think of India. But even then India had become so important in the nineteenth century that it could not be altogether ignored. In making Jonas Chuzzlewit the secretary of the Anglo-Bengali Disinterested Loan Company, Dickens, like Thackeray, satirizes the formation of bogus companies by means of which many Jonas Chuzzlewits exploited the ignorant. In *Dombey and Son* there is a reference to the long distance
between England and India. In *Little Dorrit* Dickens refers to India as a place where governesses like Miss Wade hoped to have a good time. In *David Copperfield* we learn that the young husband of Betsey Trot-wood went to India and there rode an elephant along with a baboon, which in the opinion of David Copperfield was a mistake for a baboo, or a begum. Jack Malden, the needy and idle cousin of Mrs. Strong, who went to India is looked upon by young David as a modern Sindbad.

Thackeray was born in Calcutta and had Anglo-Indian blood in his veins. He remembered the land of his birth and, as is well known, introduced it in his novels. But he has not written any real novel of India, with the exception of a burlesque entitled *Some Passages in the Life of Major Gahagan*, which is now known as *The Tremendous Adventures of Major Gahagan* (1838). Major Goliah Gahagan, who thinks himself a man of supernatural beauty and extraordinary bravery, relates, quite in the style of the Baron Munchausen, his celebrated Indian adventures which carried his fame even to the ears of Napoleon. Most of the Indian characters in the book are either cruel and cowardly or treacherous. Dowsunt Row Scindiah is represented as a cruel and barbarous chieftain; Zubberdas Khan is a ruthless Afghan soldier who put out the eyes of Shah Allum; Ghorum Sang is a treacherous servant of Major Gahagan; and all Indian ladies are horribly ugly and faithless. The Major is a burlesque of those desperate adventurers who, finding England too hot for them, sought the golden sands of the East to repair their fortunes. They were often the refuse of English respectability.

In his famous English novels *Vanity Fair*, *The New-Comes*, and *Pendennis*, Thackeray has created a few Anglo-Indian characters who even to this day remain as models for Anglo-Indian writers to copy. Joseph Sedley, the fat and vain Collector of Boggley Wollah- a fine, lonely, marshy, jungly district, famous for snipe-shooting and where not unfrequently you may flush a tiger' -is a skit on Indian civil servants of the
days of Barwell and Holwell. The only Indian character in Thackeray’s novels who deserves mention is Rummun Loll. A vivid picture of India about the beginning of the eighteenth century can be formed even from scattered passages in *The Newcomes* and *Vanity Fair*. The voyage from India to England, which took eight months when Clive Newcome’s mother went to Bengal, took only four months and eleven days when Clive Newcome returned to England. In *Vanity Fair* we are told that Glorvina had flirted all the way to Madras with the captain and chief mate of the *Ramchunder* East Indiaman and, undismayed by forty or fifty previous defeats, she laid siege to the heart of Major Dobbin.

Thackeray is not an Anglo-Indian novelist of any outstanding merit. The most important writer of the pre-Kipling period in the history of Anglo-Indian fiction is undoubtedly Colonel Meadows Taylor. Himself a romantic figure, he had ample opportunities of coming into close contact with native life and manners at the impressionable age of fifteen. He was a diligent student of the Persian, Mahratti, and Hindustani languages. He enjoyed his life in Hyderabad and was fond of mixing with the local gentry. ‘I was often asked,’ he says in his autobiography, ‘to sit down with them, while their carpets were spread and their attendants brought hookahs.’ The result of this free inter-course with Indian gentlemen was that he got an insight into Indian life such as is shown by few other writers.

Meadows Taylor visited England in 1838, just after his recovery from a severe illness in India. The whole journey through Persia, Arabia, and other countries took about nine months. This visit is important because it was in England that he published his first famous book, *Confessions of a Thug* (1839), which laid the foundation of his literary career and brought him into public notice. The suggestion to write the *Confessions* came from Sir Edward Bulwer.
The novels of Anglo-Indian life written during 1834-53 generally aim at depicting not so much Indian as Anglo-Indian society. A novel published anonymously in 1834, and entitled *The Baboo and Other Tales* combines a satire on the baboo with a vivid description of the society and manners of Englishmen in Calcutta.

*Anglo-India* (1840) is a collection of papers, tales and fiction. *The Scribbleton Papers* is an amusing record of Miss Scribbleton's experiences in India, in the form of letters to a friend in England. *The Indigo Planters* is an illuminating record of the days when indigo plantations were a coveted possession. Another interesting and human book is *The Lady of the Manor* (1844) by Mrs. Sherwood. Mrs. Sherwood was born in 1775 and died in 1851. She is the celebrated authoress of the famous story *Little Henry and his Bearer* (1844). Among other books we may mention a novel by Sir J.W.Kaye, *Long Engagements* (1846), which is meant to show that there is very little real difference between society in India and society in England. We are presented here with a picture of a lady idly flirting in Calcutta whilst her husband is fighting the battles of his country in Afghanistan. In 1853 there appeared two novels, *The Wetherbys* by John Lang, and *Oakfield or Fellowship in the East* by W. D. Arnold. Both of them show the vices of Anglo-Indian society in the ugliest colours. Mr. Lang is bitter, and full of caustic satire and caricatures of bygone types of English and half-castes, while Mr. Arnold, the cultured and sensitive son of Dr. Arnold of Rugby and a brother of Matthew Arnold, is disgusted with his life in India. In *Oakfield* Mr. Arnold has given a portrait of himself. Mr. W. D. Arnold's book is a terrible denunciation of Anglo-Indian life in the nineteenth century. The decade following the Sepoy Mutiny of 1857 is strangely silent about the crisis through which British rule had just passed. The novels published in this period, if we omit Meadows Taylor and Wilkie Collin's *The Moonstone*, are not worth much. Mr. Edward Money's *The Wife and the
Ward was published in 1859, and, as the title indicates, it is a tale of an unhappy marriage. It was republished in 1881 under the title Woman's Fortitude-A Tale of Cawnpore.

Two other books, published in 1859, are by Mr. John Lang, who is a pre-Mutiny novelist. So was Meadows Taylor, whose Tara was published in 1863, and Ralph Darnell in 1865. Major Charles Kirby's The Adventures of an Arcot Rupee, though published in 1867, attempts to give some account of the British rule in India when Wellesley and Tipu Sultan were the conflicting heads. Wilkie Collins's famous mystery novel The Moonstone (1868) is not an Anglo-Indian novel, though he introduces in it devoted Hindu priests and dark mysterious Brahmins. Florence Marryat (Mrs. Ross Church), the daughter of the famous nautical romanser and author of 'some ninety novels', published Gup in 1868. It contains vivacious sketches of Anglo-Indian life and character, but it is not a novel. It consists of reprints from the Temple Bar Magazine. Her Anglo-Indian novel Veronique (1869) takes the reader to Ooty and describes the life at a Southern hill-station. It is after 1870 that Anglo-Indian novels of a fairly high standard were again written.

Among the writers of the early 'seventies, Phil Robinson occupies a respected place. His first book, Nugae Indicae, published at Allahabad, at the Pioneer Press, is dated 1873. His books are at best sketches of Indian birds, places, scenes, and persons. Nugae Indicae appeared under the title In My Indian Garden (1871). It has a preface by Sir Edwin Arnold, who sees in these sketches the beginnings of a new field of Anglo-Indian literature.

His The Gnome of the Hillock is a story describing the simple and superstitious Indian village folk. The eleventh essay, entitled From the Raw to the Rotten, omitted from In My Indian Garden, is a witty sketch of the characteristics of a griff or a newcomer, and a Qui Hai or an old resident in India. The one is raw, the other is trotten. Mr. Phil Robinson's place in the
history of Anglo-Indian literature, apart from the merits of his work, acquires interest from the remarkable resemblance between his sketches and Kipling’s *Plain Tales from the Hills*. It is not improbable that Kipling in his youth read *Nugae Indicae*, and imbibed much of its spirit. *Under the Punkah*, the author’s second book, shows the same characteristics.

*The Chronicles of Budgepore* in two volumes (1871) or *Sketches of Life in Upper India*, by Iltudus Prichard, is another remarkable book of the pre-Kipling period. The author informs the reader in the first chronicle that Budgepore is a typical place and that the Budgeporeans are both natives and English. Most of the characters have funny names showing the official position of the person named. For example, the Collector of Budgepore is called Mr. Dakhil Daftar, that is, one who pigeon-holes the cases that come before him. The civil surgeon is Mr. Golee or Pill, the judge is called Mr. Basil Mooltawee, one who is fond of postponing cases. Budgepore and Budgeporeans should be taken as representative of the official life of Anglo-Indians and Indians in Upper India.

Like *The Chronicles of Budgepore*, Sir Henry Stuart Cunninghama’s *Chronicles of Dustypore* is written in a light, airy, satiric vein. It is a clever and refreshing book with a hot and dusty country as its subject, where, as the author tells us, there is sand everywhere and a good deal of it in the heads of the officials. Cunningham’s second novel, *The Caruleans* (1887), is a work of high merit. In it he gives sketch after sketch of Anglo-Indian characters.

Alexander Allardyce, who later on wrote the Highland novel *Balmoral* (1893) showing a wonderful knowledge of Highland genealogy and local history, wrote in 1877 *The City of Sunshine*, a novel dealing with the romance and history of a Bengal village, Dhupnagar in the Ganges Basin. It is an Indian novel dealing with Indian life.

Bhupal Singh observes,
The humour, satire, exquisite workmanship, and intimate knowledge of official life and of Anglo-Indian society, whether in the plains or on the hill-top, which characterize the novels of Phil Robinson, Iludus Prichard, and Sir Henry Cunningham mark them out as worthy predecessors of Kipling.4

Kipling’s work relating to India was mainly done between 1888 and 1891 and is embodied in Plain Tales from the Hills, Soldiers Three and Other Stories, Wee Willie Willkie and Other Stories, and Life’s Handicap. These four volumes cover ninety-six stories, taking the eight scenes of the story of the Gadsbys as a single story.

Enough has been written about Kipling’s treatment of Anglo-Indian society by English and American critics of note. The clever, witty, and brilliant Mrs. Hauksbee of Simla, the wicked heroine of Kipling who combines generosity with malice in an exquisite manner, the mischievous Mrs. Reiver who makes a business of wickedness, the Three Musketeers of India, with the inimitable Mulvaney as their lead, who regards a parade on Thursday as ‘flyin’ in the face, firstly av Nature, secon’ av the Rig’lations, and third the will av Terence Mulvaney’; his friend Ortheris ‘a bloomin’, eight anna, dog-stealing Tommy, with a number, instead of a decent name’, who in a fit of home-sickness longs for ‘the sounds of London an’ the sights of ‘er, and the stinks of ‘er’, the Estreekin Sahib of the Indian Police who is disliked by Anglo-India because of his ‘outlandish custom of prying into native life’, the little Tods who opens the eyes of the Law Member of the Viceroy’s Council, and many other Anglo-Indian characters are already well known to readers of English fiction all over the world.

Bhupal Singh writes,

It would not, however, be out of place to examine in some detail another aspect of Kipling’s work in which the Anglo-Indians do not figure so prominently. These Indian stories of Kipling have not been
properly understood or appraised. They have escaped criticism. To European and American critics possessing little or no personal knowledge of India, Kipling's Indian stories revealed a world of mystery and romance, the very strangeness of which paralysed their critical acumen. Even an excellent critic like Mr. Walter Hart, who, in his scholarly work, *Kipling, The Short Story Writer*, attempts to observe and analyse Kipling's short stories objectively and dispassionately, does not show much better judgement than his countryman, the bustling Mr. Nicholas Tarvin, of Topaz, who had no measures and standards for a new world so unlike his own and which lacked the real, old-fashioned downright rustle and razzle-dazzle and "git up and git" of America.  

Walter Hart, observes,

'Kipling can put himself in their [the natives'] places, see the world through their eyes, realize for himself their emotions, to a degree possible only for one who had spoken, like Tods or Wee Willie Winkie, many of their dialects, delighted in their society and regarded them as brothers.  

Out of the ninety-six stories mentioned above only twenty-eight may be said to be Indian as distinguished from Kipling's Anglo-Indian stories. These stories may again be divided into two groups, one consisting of anecdotes, sketches and stories in which Indians alone play the chief part, and the second comprising those in which Indians are minor characters: a khansaman, a khitmatgar, a sais, or a subordinate. In many of the Anglo-Indian stories, Indian characters who are introduced are members of an Anglo-Indian household (menials); they do not contribute anything of importance to the development of the plot or its denouement. To the purely Indian group of Kipling's stories belong, *In the House of Suddhoo, The Gate of a Hundred Sorrows, The Story of Muhammad Din, and To be Filed for*
Reference from the Plain Tales from the Hills; the eight stories that make up In Black and White; and The Head of the District, Through the Fire, Finance of the Gods, Bubbling Well Road, and 'The City of Dreadful Night,' from Life's Handicap. Even the most ardent admirer of Kipling will not claim any extraordinary merit for these stories. They neither show much knowledge of, nor sympathy for, Indian life and character. They at best touch the outskirts of Indian life, often in its abnormal, crude and unimportant aspects. In these stories Kipling does not write of Life and Death, and men and women, and Love and Fate according to the measure of his ability. Some of them are not stories at all. 'The City of Dreadful Night' is an exquisite description of a midsummer vigil that the author was forced to keep on account of the dense wet heat that hung over Lahore, and prevented all hope of sleep. It is a masterpiece of word-painting. There are no characters and no incidents, but there are passing references to 'a stubble-bearded, weary-eyed' trader balancing his account books and uplifting his hand with the precision of clock-work to wipe his streaming forehead, to a policeman lying across the road, turbanless and fast asleep, to the janitor of the Mosque of Wazir Khan, and a Hindu woman who died of heat-stroke in the middle of the night. Kipling here gives us a picture worthy of Gustave Doré. The summer of Lahore has been immortalized in words that may creditably bear comparison with the most vivid descriptions of Zola, but 'The City of Dreadful Night' is not a story. 'Moti Guj-Mutineer' is a parable and anticipates the stories of The Jungle Books. 'The Amir's Homily' is a homily and the Amir is not an Indian; 'Dray Wara Yow Dee' also is a story of Pathan vendetta beyond the Indian Border. The injured husband is maddened by the desire for revenge. He wanders through the plains of Hindustan, hoping to get his enemy, Daoud Shah, into his power, when he proposes to kill him quick and whole with the knife sticking firm in his body. 'Let it be in the day time,' says he, 'that I may see his face and my
delight may be crowned.' Kipling skilfully avoids the borders of melodrama and gives a presentation of revenge as in Poe's *Cask of Amontillado*. But, like Pac, he is dealing with an abnormal situation and sometimes lays on the colours too thickly. That the head of the unfaithful wife is severed at the neckbone is bad enough; to hack off her breasts is savagery. The same remarks apply to the Indian tale, entitled 'Beyond the Pale.' The setting is Indian, but the situation is abnormal. Trejago's brief amour with the Hindu widow of fifteen ends much too horribly. Bisesa's punishment will be accepted only by those who regard Indians as half savages. 'The Return of Imray' is based upon a belief in the evil eye. Bahadur Khan again is a Pathan who murders his master because he believes that Imray had bewitched his child. The story is more important as displaying the detective powers of Strickland than the author's knowledge of India or Indians. Long before the days of Kipling it was customary to associate with orientals all that is bizarre, weird, savage, or uncommon. The life of an ordinary Indian is as little mysterious as that of an ordinary European, which Kipling, having lived in India, must have known. Yet it is the abnormal and the mysterious element in our life which Kipling constantly emphasizes.

Four stories, 'The Judgment of Dungara,' 'At Howli Thana,' 'Gemini,' and 'The Sending of Dara Da' are satirical in intent. Satire, as distinguished from humour, skims the surface of life; it never goes deep enough. 'The Judgment of Dungara' is a satire on missionaries labouring to win the millions of India for Christ. But they do not know the clever native priests they have to deal with. Just as in *The Naulahka* all the work of American doctors is rendered futile in a day, similarly in this story the leading converts of the Tubingen Mission revert to the worship of the great God Dungara, 'the God of Things as They Are'. The Reverend Justus Krenk and his wife are heart-broken.
There is no justification for sweeping statements of this character. 'The Head of the District' propagates the view that the martial races of India would most strongly object to Indianization of the administration, that they would sooner accept sweepers as their rulers than, for example, Bengalees. Mr. Grish Chunder De, M.A., whom the 'Very Greatest of All the Viceroy' selects as the successor to Mr. Yardley-Orde, had won his place in the Bengal Civil Service in open competition. He is cultured, and had wisely and sympathetically ruled a crowded district in south-eastern Bengal. He possesses a remarkable knowledge of law, is not inefficient so far as routine and desk work go, and is pleasant to talk to. As the ruler of a district in the south of Dacca he did no more than turn the place into a pleasant family preserve, allowed his subordinates to do what they liked, and let everybody have a chance at the shekels. Thus he became popular. He fails in the Border District of Kumarsen, because he was born in a hot-house, of stock bred in a hot-house, and feared physical pain as some men fear sin.

There is a group of short stories dealing with Eurasian and Christian life, and mixed marriages. This group contains some of the best of Kipling's purely Indian stories. 'His Chance in Life' and 'To be Filed for Reference' deal with what Kipling calls the 'Borderline where the last drop of white blood ends and the full tide of black sets in. Miss Vezzis in 'His Chance in Life' comes from the Borderline. She is black and hideous but inordinately proud. Michele D‘Cruze, a poor, sickly weed and also of very dark complexion, makes love to Miss Vezzis after the fashion of the Borderline, which is hedged round with much ceremony.

It is said,

In passages like these Kipling appears as a true successor to Thackeray. He possesses the same cynicism, the same pathos, and the same gift of great writing. Thackeray and Kipling, both sons of
Anglo-Indian parents, and born in India, show a striking resemblance in their art.\(^7\)

No treatment of Kipling as a writer of Indian stories would be complete without an examination of \textit{Kim} and \textit{The Naulahka}. These novels may be so called because each covers more than four hundred pages. Mr. Edward Farley Oaten would even go so far as to say that to call it \textit{[Kim]} a work of fiction is a little misleading. He regards it as the greatest masterpiece of journalism by the greatest living journalist'. On the other hand, Mr. Thurston Hopkins speaks of \textit{Kim} as a ‘tremendous Indian Novel, tremendous because it is ‘surcharged with magic and fetishism of the East’, and bristles with native erudition and folk-lore. \textit{Kim} cannot be dismissed as journalism. It is a work of high art.

In spite of the variety and range of Kipling’s characters and scenes, in spite of his great descriptive power, keen observation, and vivid imagination, the soul of India remains hidden from his eyes. What Kipling saw and understood, he has reproduced cleverly; what he loved he has recreated with the skill and vigour of an imaginative artist. But Kipling’s range of observation, like that of most other Anglo-Indian writers, was limited to what could be seen on the surface. The heat of the plains in summer, scenes on a railway platform, life in a Roman Catholic School, or people jostling one another in crowded bazaars of a city like Benares, do not, however, make the whole of India.

Rudyard Kipling has been a force in the history of Anglo-Indian fiction. Much of what has been written since the publication of his Indian stories, and especially \textit{Kim} (1901), has directly and indirectly been influenced by Kipling. Before Kipling Anglo-Indian fiction was amorphous. It had no distinctive place in the history of English literature. Its recognition is due to Kipling. Kipling disclosed to the European world a vast field for the exercise of creative art. His genius, art, and popularity produced a host.
of admirers and imitators. Stories soon appeared in large numbers of Indian life and customs, of English life in India, of the clash of East and West, and of the mystery of an ancient country teeming with millions of inhabitants, full of variety, picturesqueness, and a curious blending of the highest traits of civilization with institutions and practices which can scarcely be called civilized. The mere fact of a handful of Englishmen ruling over the destinies of millions was staggering. That Englishmen and Englishwomen who came out to India thought highly of themselves and of the natives with contempt, can be easily comprehended. They made money in India, enjoyed themselves mightily, and abused India heartily. At the same time they never ceased to regard themselves as exiles who had made enormous sacrifices for the good of the natives.

These feelings of racial arrogance, of contempt for India and Indians, and of melancholy engendered by separation from home are the common subjects of Kipling’s poems and stories and of those who followed him. Among the many writers who came under the spell of Kipling, Mrs. Flora Annie Steel is the earliest. When in the ‘nineties her stories began to appear it was a commonplace of criticism to compare her with Kipling. Her only Anglo-Indian character that compares favourably with Kipling’s creations is Mrs. Boynton of The Potter’s Thumb (1894), the evil woman par excellence. The rest are mere types.

Another writer who shows the influence of Kipling is Mrs. Alice Perrin. She has written many novels of Anglo-Indian life and three volumes of short stories. She does not show the same knowledge of native life as Mrs. Steel, but what little she knows of Indian life, she utilizes with considerable skill as a background for novels of Anglo-Indian life. Her first volume of short stories, East of Suez, was published in 1901, the year of the publication of Kim. Like Kipling, Mrs. Perrin is quite familiar with the life of Englishmen east of Suez and her presentation of it, at least in her first
book, is similar to that of Kipling. Another respect in which Mrs. Perrin resembles Kipling is her interest in the occult and the mysterious.

*Indian Dust* (1909) by Mr. Otto Rothfeld and *The Wayside* (1911) by ‘Andrul’ are two other volumes of short stories reminding us of Kipling. Mr. Rothfeld takes us to Rajputana, a province left unexplored by Kipling, if we except *The Naulahka*. He narrates some extraordinary tales of Rajput customs, character, and life of older days. *The Crime of Narsingji* describes the fidelity and devotion of a Rajput servant to his master, his pride of birth, simplicity and courage. *A Rajput Lady* is a spirited story of a Rajput woman who wins her husband like a modern European girl, and takes one back to the days of Rajput chivalry. *On Thy Head* recounts how a Rajput Bhat brought back a Rajput prince to his ancestral home by threatening to kill himself; and he would have sacrificed himself too according to the ancient custom if the prince had refused to return. *Behind the Purdah* is a tragic but crude tale of the unhappy marriage of a Rajput Princess, and her ambition which led to dishonour and murder. *In the Twilight* traces the effects of Oxford education on a young Mohammedan student and the discontent that overtakes him. Mr. Rothfeld has little technique. He is at his best when describing Rajput life or Bhil customs. Most of these stories first appeared in *The Times of India*.

‘Andrul’ reminds the reader forcibly of Kipling and his tales. His stories also first appeared in *The Times of India* and *The Pioneer*. In the Introduction to the book, which bears a close resemblance to Kipling’s Preface to *Life’s Handicap*, ‘Andrul’ tells us how he came to write these stories. His first story, *The Toys of Ghullam Muhiyuddin*, is an echo of Kipling’s famous story of Muhammad Din. ‘Andrul’ loves the native soldier quite as much and has reproduced the pathos of his humble life in several simple tales. *The Izzat of Hira Singh, The Debts of Harkaru Singh, The Madness of Kwaja Muhammad Khan, The Ignominy of Chandka Singh, The
Loved of God—and Incidentally of Women, evince a remarkable grasp of the Indian soldier's character, especially the Sikh soldier and the Pathan. 'Andrul' is very sensitive to the tragedy of their humble lives, knows the peculiarities of their character and realizes their essential humanity.

Another writer of merit but in marked contrast to 'Andrul' both in temper and style is Mr. Edmund Candler. The General Plan (1911) is a book of nine well-written short stories. In his contempt for Indians and things Indian, his admiration of the courage and character of English officials in India, and his literary style, he is a follower of Kipling. A Break in the Rains, with its description of Gerard's encounter with an Aghori breathing corruption, is a variation of Kipling's 'The Mark of the Beast,' and shows Mr. Candler's love for the eerie and mysterious in Indian life. The Testimony of Bhagwan Singh, based upon the tragic love of a Sikh youth for Parbati, the beautiful wife of a goldsmith, shows the author's love for the supernatural. In his appreciation of the natural scenery of the Himalayas, and of Lamas living in their lonely monasteries there, Mr. Candler resembles Kipling. His At Galdang Tso is autobiographical in some respects.

His description of the journey from Kalka to Simla, from Simla to Kotgarh, Nachar, Warytu, Chini, Dankar and thence to Galdang Tso is one of the best pieces of Anglo-Indian prose, recalling Kipling's description of the Grand Trunk Road.

With a very few exceptions, for other story-tellers a passing notice is sufficient. Sir Edmund Cox in his three books, John Carruthers (1905), The Achievements of John Carruthers (1911), The Exploits of Kesho Naik, Dacoit(1912), has given a literary shape to his long experience of the Indian Police Service and has turned his knowledge into delightful and powerful stories. Mr. Herbert Sherring in Gopi (1911) takes the readers to many places and periods for his themes. Gopi is the first and longest story in the
book dealing with modern India. 'Richard Dehan's' *Earth to Earth* (1916) is a volume of mixed stories of London and India. The best of all in conception and art is 'A Nursery Tea.' Of the five stories which make up *The Safety Curtain, and Other Stories* (1917) by Miss Ethel M. Dell, two deal mainly with Indian scenes. They show minute knowledge of military life in India and are superior to the other three. *The Safety Curtain* is remarkable for the sketch of fascinating and irresponsible 'Puck' who is saved by Major Meryon from certain death. Major Meryon belongs to the class of strong stolid male heroes of woman novelists. *Through Eastern Windows* (1919) by Mr. A. T. Marris is a Religious Tract Society publication. Major-General T. P. Pilcher possesses some gifts of literary style and uses them in his book *East is East* (1921). His delineation of Indian life and character is prejudiced, his aim being merely to show that *East is East.* Similar is the aim of Mr. Leonard Woolf in his *Stories of the East* (1921); one of his three stories is a variant of the failure of mixed marriages. The scene is laid in Colombo. Mr. John Eyton is a more important writer of short stories dealing with recent times. His object may be judged from the last stanza of a poem of his own, in his book, *The Dancing Fakir* (1922):

If you would gather pictures of a land that never changes--
Where Brahmans, though three thousand years have passed, are Brahmans still
From sunny Coromandel coast unto the Northern ranges --
Then come as I would guide you, and see history from a --
hill.8

Mr. Eyton is a much travelled man and knows his India from Sunny Coromandel to the Northern Ranges. His first story, 'The Dancing Fakir,' takes us to the Ramlila fair at Bijapur where Babu Gopi Nath, the friend of 'Mahatma Gandhi Ji' of whom the Sirdar is afraid, makes a speech inciting
the mob to proceed to the ‘Hotel-Club’ to shed the ‘blood of the English dogs’. The Dancing Fakir, who is none else than the loafing, drinking jail-bird, Jackson of the Calcutta racecourse and music-halls, saves the Government Treasury and the small colony of Englishmen and women at Bijapur by a heroic deed of self sacrifice. The story is typical of the Anglo-Indian attitude towards the Non-Co-operation Movement. The second story, The ‘Heart of Tek Chand,’ takes us to Rohtak District, near Delhi, and then to the Western Front. It deals with the romance of Tek Chand.

Some of the stories, such as ‘The Ugly Calf,’ ‘A Philosopher Stag,’ ‘The Pale One,’ are reminiscent of Kipling’s Jungle Books.

Mr. C. A. Kincaid has won some reputation as a writer of stories of Hindu life and religion. Shri Krishna of Dwarka and Other Stories, and Tales of Tulsi Plant and Other Studies (1922), illustrate Mr. Kincaid’s intimate and sympathetic delineation of Hindus of southern India.

‘Afghan,’ whose knowledge of Pathan life is full of sympathy and acute observation, turns his attention to India in his volume of short stories, The Best Indian Chutney (1925). ‘Afghan’ tells us that he has sweetened the Chutney, but it must be confessed that it still leaves a bitter taste in the mouth.

Her Highness the Ranee of Sarawak endeavours to portray in her Cauldron the degenerating influence of the Far East on white men and women.

Five Indian Tales by Mr. F. F. Shearwood consists of artless stories written by a zealous missionary in India, who died at the early age of thirty-seven. De Profundis, a tale describing how a missionary risked his life to nurse an Indian leper despised and ignored by his own community, is typical of the collection. Mrs. Maud Diver’s Siege Perilous (1924) and Mrs. Savi’s two volume of short stories, Back O’ Beyond and The Saving of a Scandal, are by-products of their literary industry as novelists. Mrs. Maud Diver’s
book contains some quite good stories. ‘Siege Perilous’ is the longest story in the collection and bears a certain cousinship with the principal characters of her last novel, *Ships of Youth*.

Mr. Hilton Brown, in *Potter's Clay* (1927), has collected some stories of South India. The Potter bears testimony to the richness and abundance of the clay, and leaves his readers to judge the Potter for themselves. The South Indian clay in the hands of a practised artist like Mr. Hilton Brown has taken beautiful forms, tinged with his delicate satire and irony. In his style Mr. Brown seems to imitate Kipling of the Plain Tales. *Genius* is a skit on the Indians' fondness for law, and it is meant to endorse Professor Pickling's view that it is practically impossible for a genius to arise in this country.

It is this inability to understand the many-sidedness of Indian life and thought, so puzzling to the Western mind, that has turned a writer of Miss Mayo's undoubted literary gifts into a propagandist. Miss Katherine Mayo showed in *Maggot to Man* that if she chose she could write in a spirit of detachment. But her habit of making sweeping generalizations and her propagandist tendencies disfigure her stories of Hindu widows and girl-wives included in the *Slaves of Gods* (1929). Mrs. L. Adams Beck understands India better than Miss Mayo, for she loves India, though it may be for India's mystery and mysticism. She often soars among the clouds, but the stories included in *The Ninth Vibration and Other Stories* (1928) are distinctly superior to Miss Mayo's productions, not only because of her greater literary gifts, but by broader sympathies.

Mr Humfrey Jordan in his *White Masters* (1929) takes the reader to the jungles, swamps, and creeks of Burma, and shows, like the Ranee of Sarawak, 'the sinister influence of the East' on the lives of white men and women.
Kipling’s influence is shown not only by the more important short-story writers but by several novelists of note. Some imitate him slavishly; others copy him with discretion. A few mark a reaction against him. Among the imitators of Kipling are Talbot Mundy, ‘Ganpat,’ and Alice Eustace.

Talbot Mundy shows the influence of Kipling both in the substance of his stories and style. *King, of the Kyber Rifles* (1927) is a mingling of the plots of *Kim* and *The Naulahka*. It is a complicated romance of secret service and German-organized jehad on the Frontier. *Hira Singh’s Tale* (1918) is a war story narrating how a detachment of Sikh Light Cavalry operating in Flanders suddenly appeared at the mouth of the Khyber Pass. It is written in ‘Kipling-Indian English. *Guns of the Gods* (1921) is a story of rapid action and bewildering intrigue. As in Kipling’s *Naulakha* there is an American mining engineer searching for gold near the palace of the Maharajah.

‘Ganpat’, in his *Mirror of Dreams* (1928), shows himself to be a worthy chela of Kipling. He writes of Tibetan monks, plotters against the peace of India, Himalayan glaciers and Secret Service agents-stage properties used by Kipling in *Kim*. ‘Ganpat’s’ crude handling of them calls up a memory of the master’s craftsmanship.

Alice Eustace, in *A Girl from the Jungle* (1928), is also a close imitator of Kipling. Karin Braden, the motherless daughter of the chief engineer in a native state, is left to the care of Indian servants after the death of her father. She is a female edition of *Kim*.

Some writers do not imitate Kipling closely, but show traces of his influence. Captain Bedford Foran, in *The Border of the Blades* (1916), a stirring tale of Frontier intrigues, has given, in the character of Major Maxwell, a Strickland of the army.

Mr. Mark Somers in pitching Pete against Ramji’s mesmeric powers has also created a Strickland, but without the latter’s omniscience.
Mr. A. E. R. Craig, in *The Beloved Rajah* (1927), shows unmistakable traces of Kipling. The Falak Nama before its alteration is a copy of the palace in the *Naulakha and resembles a 'rabbit warren'; the Queen Mother, who comes from the hills and swears by Indur, reminds one of the Gipsy Queen. “Mr. John Eyton, in Tota of *The Dancing Fakir*, in Jimmy Vaine, in Kullu and Drew Bartle, has given us a few boys who belong to the family of Kim. Like Kim, Tota is delighted with everything new that meets his eye on the Mysore road:

‘He was seeing new things at the rate of one in five minutes on that straight and stately road between the twisted old banyan trees. It was never empty, there were files of carts, with their smug little white bullocks, and in them sat women and children in their brightest array, apple green and red and gold, with bracelets that jingled; by their side walked country men, with gay turbans of pink and yellow; there were droves of donkeys and of sheep; here and there a shaven priest, clad in bright orange ... a continuous procession all making for Mysore along the cool and shady road.9

As a record of the first impressions of an English child in India *Expectancy* is not surpassed even by *Kim*. In *Kullu of the Carts* Mr. John Eyton draws the portraits of two boys, one a Eurasian, the other an Indian.

Mr. H. K. Gordon, in the *Shadow of Abdul*, gives a picture of the Grand Trunk Road and of Simla in 1928 and notes the changes that have come over Kipling’s India during the past fifty years.

Among Indian writers of English fiction who have been provoked into a rejoinder to Kipling’s aggressive imperialism and his belief that East and West can never meet, Mr. S. K. Ghosh deserves mention. His *Prince of Destiny* is a plea for the meeting of East and West.

Here we will see the works of some of the modern writers of Anglo-Indian life. The number of such writers is very large, but the quality of their
work is not very high. In many respects they keep up the traditions of Kipling.

Mrs. Croker, whose literary career extends from 1892 to 1919, has written over thirty novels. Most of them describe Anglo-Indian life; most of them have their plot partly laid in the East and partly in the West; most of them have for their theme the trials and difficulties of loving couples who are destined to be happy in the end. In *Proper Pride* (1882), amour propre is the real cause of the unhappiness of Sir Reginald Fairfax and Lady Fairfax. The latter is an inexperienced and spirited girl of eighteen, who easily falls into the traps laid by a half-caste, Miss Mason. *Some One Else* is a variation of *Proper Pride*. *Pretty Miss Neville* (1885) deals with cousins estranged in Ireland but united in India. Mrs. Croker repeatedly makes use of the hackneyed theme of--loathing turned into love--this is the suggestion in *Quicksands* (1915), which is developed in *Given in Marriage* (1916), though the latter is not an Anglo-Indian novel. In *Mr. Jervis* (1894) the inevitable marriage is delayed because Mr. Jervis, who is exceedingly rich, pretends to be very poor, and is under the impression that a streak of madness runs in his family. Mrs. Croker's Indian books take the reader practically all over India; they show great powers of observation, and a vast range of experience.

Mrs. Maud Diver occupies an honoured place among the novelists of military and Frontier life of recent times. Since 1907 when she made her mark in *Captain Desmond, V.C.*, she has been steadily adding to her reputation. *Captain Desmond, V.C.*, *The Great Amulet* (1909), and *Candles in the Wind* (1909) are among the earliest of her novels and constitute a sort of trilogy, having a number of identical characters, and the identical milieu. Her earlier novels cloy the reader by a luxuriance of 'romantic flowers in the garden of her prose. Her plots are simple and have for their theme the peculiar delights and dangers of marriages in India,
The mettle of our hero is tested in the crucible of Frontier warfare and we have a vivid portraiture of the Samana and Tirah campaigns in Mrs. Maud Diver's characteristic style. *The Hero of Heart* and *Judgement of the Sword* are not so much historical romances as books giving the true romance of history. These two books are frontier biographies in a romantic form. Mrs. Diver's next novel, *Unconquered*, is not a novel of India, but a war novel introducing to us another of her usual military heroes, Sir Mark Forsyth, who gives up home, hearth, and love to do his bit. Her *Lonely Furrow* (1923) deals with the dangers of Indian marriages.

Of writers who mark the reaction against Kipling and yet are fascinated by him, Mrs. G. H. Bell is the most important. She has so far published nine novels. In her first novel, *Sahib-log* (1909), she protests against the common view of Englishmen towards Anglo-Indian women, made popular by Kipling's stories and novels. She defends Anglo-Indian women against the charge of idleness, flirtation, frivolity, and purposelessness. *The Mortimers* (1922) is a remarkable study of two strong personalities. In *In the Long Run* she breaks new ground. In *Jean, a Halo and Some Circles* (1926), Mrs. Bell shows some originality in the choice of her heroine and her vocation. The life of a military station like Quetta, as affecting the heroine, has been faithfully described. There are no balls and bazaars, no hunting expeditions and picnic parties.

Mrs. Bell's next novel, *The Foreigner* (1928), like the *Quest and Conquest* of Mr. V. E. Bannisdale, deals with the exploits of George Thomas. In *Hot Water*, published recently, she laughs at the Commission of Health, Hygiene, and Welfare as Kipling does at the travelling M.P.

Mrs. Alice Perrin, whose literary career covers about a quarter of a century, is a prolific writer of Anglo-Indian fiction. The common theme of her stories and novels is the tragedy of Anglo-Indian marriages in the mofussil. In *The Woman in the Bazaar* (1915) we have the tragic story of the
pretty, unsophisticated daughter of a country vicar who comes to India as the wife of Captain Coventry. *In Separation* (1917) her theme is the same. Mrs. Perrin's next work, *Star of India* (1919), is unequal in construction. In the first part, the tragedy of the beautiful Stella Carrington, a spirited girl of seventeen, tired of her genteel village existence, wins our sympathy. The unhappiness of ill-assorted marriages, behind a lightly touched Indian background, forms the subject of her next novel, *Government House* (1925). Mrs. Perrin writes with simplicity and sincerity.

Mrs. E. W. Savi is a prolific writer of fiction, mainly Anglo-Indian. For the last twenty years she has been writing novels at the rate of about two a year. Many of her books have gone through several editions, from which it may be inferred that she enjoys great popularity. In *A Blind Alley*, a wife separated at the church door from her husband, after a life of varied flirtations and a serious indiscretion, comes out incognito to India, woos him and wins his love, but is disappointed by fate on the eve of her honeymoon. In *A Prince of Lovers* Tony Newbold, a victim of his own extraordinarily handsome and charming personality, married to an insane wife, leads a life of freedom in India, seduces the wife of an officer in the Indian Medical Service, makes furious love to Mrs. Nancy Maynard, succeeds in tempting her to commit an act of social and moral suicide, carries on with chorus girls and French shop-assistants, and is still fortunate enough to regain Nancy. In *The Tree of Knowledge*, the beautiful Mrs. Crystal Conway of Kalikotha is seduced from the path of duty by a vamp, runs away to her lover and eats of the Tree of Knowledge. The husband and the erring wife are ultimately reconciled. In *The Unattainable* Captain Dysart marries a married woman, tries to seduce another man's wife, and is regenerated through his love for Edwina Hope. In *A Fool's Game*, Moya, unhappily married to Cyril Munro, loves and is loved by her rich cousin, Roy Baines-Mrs. Savi's ideal hero.

In *Baba and the Black Sheep* Max Harding, an ex-convict, leading the
retired life of a hermit at Rajnala, loves Jean Farley, the Missy Baba. In Satan Finds Mrs. Savi paints the unscrupulous career- in England and India, of a fascinating but thoroughly immoral grass-widow who does her utmost to make the innocent Mousie unhappy. Our Trespasses, similarly, is the record, full of crude entanglements, of a wicked, Byronic knight, Sir Philip Ransome. Acid Test is another story of misunderstandings between a husband and wife.

Mrs. Savi regards marriage as a gamble and a risky undertaking. A study of her novels, however, shows that the risk is not very serious after all. Banked Fires (1919) illustrates Mrs. Savi’s fondness for complex plots. Mrs. Savi has no use for Indian characters in her novels except in the background.

Out of the large number of other Anglo-Indian writers who are distinguished neither by the quality nor the quantity of their work, a few may be noticed here. O. Douglas gives us an amusing and readable book in Olivia in India (1913) written in the form of letters. Just Because (1915) by Miss Peterson is a tale of misunderstanding between a husband and wife who, while loving each other, fail to pull together. Miss Mary Julian in Where Jasmines Bloom (1917) attributes the unhappiness of married life to environment. Mrs. Victor Rickard’s novel, The Frantic Boast (1917) is a poor imitation of Galsworthy’s The Man of Property. The Leopard’s Leap (1919) by ‘Boxwallah’ is a crude book, having for its plot the seduction of a married woman by an Indian Army officer who is already married, and is a murderer to boot. Mrs. Barbara Wingfield-Stratford writes with sincerity though she shows very little skill in handling her plot. Beryl in India (1920) is an honest story of married life in India. The Red Flame (1920) by Lady Miles is a fascinating study of a fascinating flirt with red hair, a study of a woman. The scene of The Jungle Girl (1921) by Mr. Gordon Casserly is laid

Mr. Shelland Bradley deserves separate notice on account of the brilliance of his style, his gift of humour, power of character drawing, and variety of his themes. His first book, *An American Girl in India* (1907), illustrates all his qualities to great advantage. It is a vivid description of a journey to, and adventures in, India of Nicola Fairfay, the American Girl, at the time of the great Delhi Durbar of Lord Curzon. This theme is developed into a full novel by Mrs. Perrin in *The Anglo-Indians* (1912). She contrasts the comfortable, free, luxurious life of a Commissioner in India with his quiet, narrow existence in England. In this connexion, we may notice another book, *The Master of the House* (1923), by Mr. ‘Darley Dale.’ It paints the disillusionment of an autocratic Indian judge who returns to England anticipating the delights of family life.

A small group of novels, more interesting than those dealing with the tittle-tattle of clubs or the ironies of Anglo-Indian married life, consists of romances of Frontier life. The life on the North-West Frontier of India is full of danger, excitement, and adventure. S. S. Thorburn has written two novels of Frontier life, *David Leslie* (1879) and *Transgression* (1899). The first is an ill-constructed story describing the administration and life of a Frontier district, Pottsabad. David Leslie loves a Pathan girl, Aimana, a mere child of nature. He finds that she is absolutely devoid of moral principles and ends by marrying an insipid English Missy. *Transgression* is a sensational novel with a crude love story.

A study of a few novels like *The Border of Blades* (1916) by Captain Bedford Foran, *The White Horseman* by Coralie Stanton and Heath Hosken (1924), and *A Frontier Romance* (1926) by W. G. Curtis Morgan, shows that some Frontier expeditions have been undertaken to rescue young Englishwomen who rode off alone or with their foolish gallants into
forbidden tribal territory, notwithstanding the express orders of the Government against such excursions.


Sir Francis Younghusband, the great soldier and explorer, has a deeply religious and mystical soul. All the books he has written are artistic attempts to interpret Nature and his varied experiences in a spiritual sense. His *Wonders of The Himalayas*, though not a novel, possesses the interest of a book of fiction. It illustrates Sir Francis’s two main characteristics: his love of nature and his sane, religious idealism. He knows the country and its people, and he writes appreciatively of both. *The Gleam* is not a story-book either, but a book of subtly esoteric character steeped in the mysticism of the East, yet full of precept and example for Western civilization.

Mr. Percy King’s romance of the Frontier, *Forasmuch*, offers a marked contrast to Sir Francis Younghusband’s story.

‘Afghan’ in his three novels *Exploits of Asaf Khan, The Wanderings of Asaf Khan* and *Bahadur Khan the Warrior* (1928), Michael John in *The Heir of the Malik* (1923), John Delbridge in *Sons of Tumult*, and Mrs. Theodore Pennell in *Children of the Border* (1926), take us into the land of the Pathans and give a true delineation of Pathan character.

A few novels of Anglo-Burmese life may be noticed. Burmese life is different in many respects from Indian life, one of them being the position of women in Burma. The ‘housekeepers’ of Burma are mentioned in many novels and they distinguish these novels from other novels of Anglo-Indian life. Life in Burma is a little more free than Anglo-Indian life. Burma is more fascinating than India, more full of natural beauty, and more insidious in its influence.
Among the novelists of Anglo-Burmese life are Mrs. Victor Rickard. G. E. Mitton and J. G. Scott, Mr. Ray Carr, Miss Jessie A. Davidson, Mr. Humfrey Jordan, and Mr. C. Champion Lowis. Mrs. B. M. Croker and Mrs. Alice Perrin also have laid the scene of one of their novels in Burma. Mr. C. C. Lowis, in *Four Blind Mice* (1920), deals with two pairs husband and wife - reminding one of the lovers in *A Midsummer Night's Dream*. Mr. Lowis shows some knowledge of the psychology of the Burmese criminal. Mrs. Victor Rickard lays the scene of *A Fool's Errand* (1921) - a readable story of love-in Rangoon. Sir George and Lady Scott are the most important of the novelists of Burmese life. *A Frontier Man* (1923) is a composite work by them.

Most of the novels describing missionary life in India, when not written by missionaries, are satirical in tone. Kipling's 'Lispeth' is a satire. Mrs. Perrin is evidently no great admirer of missionaries. Mr. Henry Bruce in two novels, *The Song of Surrender* and *The Temple Girl*, satirizes the Ritualist Mission in India. Miss Margaret Wilson's book *Daughters of India* (1928) is certain to rank among the rare classics of Anglo-Indian fiction. It records the experiences of Davida Bailie, an American lady attached to a Mission for the Depressed Classes in a District of the Panjab. *Yet A More Excellent Way* (1929) by Dr. Mary Scharlieb is a missionary novel. Basil Rivers, the son of Lord Rivers, renouncing his career, lands, title, love, and country becomes a Roman Catholic priest in a Benedictine monastery at Benares. *The Splendour of God* (1930), by Honoré Willsie Morrow, is the latest of the missionary novels so far published. It would seem that even now missionary activities are not regarded with favour in Government circles. We are told in *Wine of Sorrow* that 'Government viewed Christianity as a most dangerous innovation, and was loth to expose the Hindu to its contagion. Miss Mitchen in Mrs Savi's *Rulers of Men* complains that Christian men in India do not use their 'privileges for the
glorification of the Almighty and help the pagans instead. Mrs. Savi and Mr. Henry Bruce show how missionaries do not scruple to kidnap pagan children in the service of the Lord.

Miss Isobel Mountain undertakes to describe another aspect of Anglo-Indian life, the life of the mem-sahib in the mofussil. A book similar in substance, but better written, is *Dictators Limited* (1923) by Mr. Hilton Brown, describing the experiences of a new Assistant Collector and his wife in the south of India. In another novel, *Susanna* (1926), Mr. Hilton Brown depicts another aspect of Anglo-Indian life, the life of the planter in India. As a glimpse into the life and labours of the planters, it may be compared with Mr. John Eyton’s *Expectancy and Diffidence*.

The contemptuous attitude of the ‘heaven-born’ and military services towards other services, and especially the commercial classes, is referred to in many novels. It forms the subject of Mr. Edward Thompson’s third novel, *Night Falls on Siva’s Hill*. In this book the object of contempt is not a settler, but a military officer who is forced to lead the life of an exile in the jungles of Trisulbari.

A considerable number of Anglo-Indian novels deal with mixed marriages and the problems arising out of them. Some of them take for their plot the marriage of an Englishman with an Indian girl, some depict the plight of an English girl who is foolish enough to marry an Indian, and a large number describe the life of Eurasians.

In the days of Clive and Warren Hastings, when Englishwomen in India were not so numerous as now, and when many Englishmen who came to India did not hope that they would ever return to their motherland, it was not uncommon for Englishmen to marry Indian girls. There was little prejudice against such marriages, and there is no suggestion in any novel that such marriages were unhappy. But with the beginning of the second quarter of the nineteenth century, such unions began to be regarded with
disfavour. In *The Baboo and Other Tales* (1834) there is given an account of Captain Forester’s marriage with a Moslem Begum. His countrymen look askance at it, but do not speak of it as anything abnormal. In *Seeta* the disapproval is more pronounced. Even in the nineteenth century the prejudice does not seem to be deep-rooted. Kipling did not deal with this question at length. But from a study of his short stories, ‘Yoked with an Unbeliever,’ ‘Georgie-Porgie,’ and ‘Without Benefit of Clergy,’ it is clear that he did not regard such marriages as extraordinary. He is conscious of the tragedy of such unions, but he looks upon them purely from a human point of view. In *A Princess of Islam* (1897), Mr. J. W. Sherer shows a sympathetic understanding of Eastern women, their capacity for love and self-sacrifice.

Many Anglo-Indian novelists describe the life and character of Eurasians. Almost all of them emphasize their lack of moral backbone or draw a contrast between the English and the Indian side of their character. They invariably attribute all that is good in a Eurasian to the drop of English blood in him, and all that is objectionable to his Indian parentage. Kipling was the first to make and emphasize this contrast. In his story, *His Only Chance in Life*, Michele D’Cruze, the lover of the black Miss Vezzis, does good work out of all proportion to his pay because of the ‘white drop’ in his veins. This idea of Kipling has been worked up in a number of novels.

All authors pay a tribute to the beauty of Eurasian men and women. They represent Eurasian girls as always manoeuvring to capture some Englishman for a husband. Mrs. Colquhoun Grant’s portrait of Miss Armour O’Callaghan may be taken as typical. She possesses a beauty that might well appeal to man’s senses against his better judgment.

In the eighteenth century, the French were the chief rivals of the English in India; in the nineteenth century it was Russia who disturbed their political equanimity. When Kipling wrote, ‘the Great Game,’ played
throughout the borders of India, was directed by a constant fear of Russian intrigues in Afghanistan and on the North-Western Frontier of India. Internal politics gave little trouble to Indian rulers after the Mutiny, and by the end of the 19th century India, by common consent, had become the brightest jewel in the British Crown. The Indian National Congress had indeed been founded, but its activities attracted little attention. Kipling laughed at the Bengalis and their English, and ridiculed the idea of Indians being put in charge of the administration of a district. In his dreams of the Empire, Kipling always saw India as a mere dependency. His stories do not introduce a single 'agitator chap' or contain a single allusion to the Congress. Bankim Chandra Chatterjee, who wrote in the nineteenth century, mentions secret societies of young men dedicated to the service of the Motherland. In his historical romances the activities of these societies are directed against the Moslem rulers of Bengal, and it is interesting to note that Bankim saw in the establishment of British rule in India the working of the mysterious hand of God for the emancipation of India from the Moslem yoke.

Down to the end of the 19th century Indian politics possessed no interest for the writer of fiction. It is with the partition of Bengal in 1905, and the all-India agitation that resulted there-from, that Anglo-India first began to be conscious of a disturbing element in the country.

The evolution of Indian nationalism in the twentieth century may be divided into three periods: (i) the pre-War period ending with Morley-Minto Reforms, (ii) the Non-Co-operation Movement of 1919-20 and the demand for Dominion status, and (iii) the period of what Mr. Edward Thompson has styled aggressive nationalism, in which India's right to independence was formally put forward by the Indian National Congress.

In the first period the attitude of Englishmen in India, as depicted in the novels of the time, was one of arrogance, perhaps mingled with a little
fear. One of the earlier novels showing the influence of a budding Indian nationalism is *The Unlucky Mark* by Mrs. F. E. Penny. Quinbury, a sub-magistrate in the story, condemns unreservedly the Swadeshi movement of the time. In another novel, *The Inevitable Law* (1907), Mrs. Penny refers to the Congress as 'a mere bladder inflated by cheap gas, without even' the power of causing an explosion'. Mrs. E. W. Savi, though she wrote later on, refers to the change in the political atmosphere after the partition of Bengal. In *A Prince of Lovers*, she notices the changed attitude of village folk who, only a few years ago, were 'full of kindly smiles and readiness to help the sahibs', but who 'were becoming hostile to Europeans and were taking every opportunity to humiliate the white race.'

*The Burnt Offering* by Mrs. Everard Cotes, *The Bronze Bell* by L. J. Vance, *Cecilia Kirkham’s Son* by Mrs. Kenneth Combe, all published in 1909, for the first time mention the Indian unrest. Mr. Beresford’s novel, *The Second Rising*, is more interesting as giving an insight into the psychology of Anglo-Indians of the time. In 1912 appeared another book *Sri Ram, the Revolutionist* by Edmund Candler, which may be regarded as the best of the novels dealing with this stage of India’s political agitation. Mr. Candler describes the book as a transcript from life, 1907-10. The book gave rise to a storm of protest all over the Panjab because it was thought to be an attack on the Arya Samaj, a religious organization of the Province. Miss Irene Burn's novel *The Border Line* was published in 1916. Mr. S. M. Mitra in *Hindupore* (1909) gives his readers a peep behind the Indian unrest. The novel is interesting as giving an Indian’s views on the subject. The author brings out Lord Tara to India and takes him to Hindupore, enabling him to see things for himself. Lord Tara falls in love with Princess Kamala, a perfection of womanhood, and marries her. The novel seems to have been written for propaganda purposes. It is meant to
show the folly of the Government in favouring Mohammedans and failing to realize the force of Hinduism.

Partly due to the War, there was not much political agitation in the country during 1914-19. But then came the Montagu-Chelmsford Reforms, the Rowlatt Acts, the action of General Dyer at Amritsar, followed by Mahatma Gandhi’s Satyagraha movement. The history of those strenuous days may be read in several novels that appeared in 1922 and the following years. Mrs. E. W. Savi in several of her novels, particularly *Rulers of Men* (1922); Lt. Colonel W. P. Drury in *The Incendiaries* (1922); Mr. R. J. Minney in *The Road to Delhi* (1923); Mrs. G. H. Bell in *In the Long Run* (1925) and *The Foreigner* (1928); Mr. E. M. Forster in *A Passage to India* (1925); Mr. Edward Thompson in *An Indian Day* (1927) and *A Farewell to India* (1930); Mr. H. K. Gordon in *Prem* (1926) and *The Shadow of Abdul* (1928); Mr. A. C. Brown in *Dark Dealing* and Mr. Y. Endrikar in *Gamblers in Happiness* (1930); Mrs. Beatrice Sheepshanks in *The Sword and the Spirit* (1928); Nora K. Strange in *Mistress of Ceremonies* (1930) and Mrs. Theodore Pennell in *Doorways of the East* (1931) introduce or discuss the problem of Indian self-government, or analyse the causes of India’s hostility towards the British. These names include some of the greatest writers of Anglo-Indian fiction of recent times.

Mr. Forster’s *A Passage to India*, is an oasis in the desert of Anglo-Indian fiction. It is a refreshing book, refreshing in its candour, sincerity, fairness, and art, and is worth more than the whole of the trash that passes by the name of Anglo-Indian fiction, a few writers excepted. It is a clever picture of Englishmen in India, a subtle portraiture of the Indian, especially the Moslem mind, and a fascinating study of the problems arising out of the contact of India with the West. It aims at no solution, and offers no explanation; it merely records with sincerity and insight the impressions of
an English man of letters of his passage through post-War India, an Englishman who is a master of his craft, and who combines an original vision with a finished artistry. Like all original books it is intensely provoking. It does not flatter the Englishman and it does not aim at pleasing the Indian; it is likely to irritate both. It is not an imaginary picture, though it is imaginatively conceived. Most Anglo-Indian writers, as we have seen, write of India and of Indians with contempt; a very few (mostly historians) go to the other extreme. Mr. Forster’s object is merely to discover how people behave in relation to one another under the conditions obtaining in India at present. That he does not win applause either from India or Anglo-India is a tribute to his impartiality. Mr. Forster’s theme bristles with difficulties. He takes for his subject the conflict of races. Race feeling is strong in the English; it is stronger in Anglo-Indians for reasons which can be easily understood. Indians, on the other hand, are very sensitive to insults, real or imagined. Though a conquered people, they have not forgotten their past, nor their ancient culture or civilization.

Mr. Edward Thompson, who had already earned distinction as a writer on India, attempts in An Indian Day (1927) to interpret and analyse the political India of to-day. His analysis reminds one of Mr. Forster. But while Mr. Forster is primarily a novelist, and merely describes the clash of the two races with the help of living characters and dramatic situations, without offering any solution of the perplexing problem, Mr. Thompson not only attempts a diagnosis of what The Times calls Indian melancholy, but suggests a remedy. He possesses Mr. Forster’s fairness, if not his detachment. He is more serious than Mr. Forster and more fastidious. He has comparatively little plot, and he fails to carry the reader along with him by the interest of his story. As a novel An Indian Day is inferior to A Passage to India. ‘Mr. Forster’s imagination,’ as Mr. Edwin Muir points out in The Nation and Athenaeum, ‘rose with the action, Mr. Thompson’s
surrenders before it.'! But his knowledge of India is equally intimate and his sympathy equally human and sensitive.

The scene and some of the characters of the story of Mr. Thompson's next book *A Farewell to India* (1931) are the same as of *An Indian Day*. The plot interest is slighter, and the excursions into Indian politics somewhat tiresome. But as a record of the disillusionment of a missionary (partly autobiographical) who had devoted twenty years of his life to the service of India, endeavouring to bring about a better understanding between England and India, of his sorrow at his failure and bitterness at the perverted scheme of things, *A Farewell to India* is a very human book.

A very large amount of Anglo-Indian fiction consists of books illustrating some phase of the history of India, past or present. Most of these books have one characteristic in common; if they are good history, they are bad novels, and if they are good novels they are bad history. Most of them imitate Scott or Bulwer Lytton, and have no higher aim than that of reproducing picturesque scenes or sensational incidents. In character-drawing, both historical and imaginative, they are poor.

The story of Buddha and Buddhism has attracted several writers. Paul Carus in his story of Buddhist theology, called *Amitabha* (1906), contrasts Buddhism with Brahmanism. *The Pilgrim Kamanita: A Legendary Romance* (19II), by Karl Adolf Gjellerup, translated by J. E. Logie, is a story of the last days of the Buddha and gives a moving description of his death. The latest writer to be attracted by the charm of the Buddha and his teachings is Mrs. L. Adams Beck. *Her Splendour of Asia*, like Sir Edwin Arnold's *Light of Asia*, is a tribute to one of the greatest teachers of the world. Paul Morand, in *The Living Buddha*, imagines the Buddha as living in the modern atmosphere of Paris and New York, and attempts to show how he would react to his new surroundings. It is remarkable that these great romances should have been written by men of nationalities other than
English. The ‘pale purity’ of the founder of Buddhism and his doctrines of Nirvana do not seem to appeal to the large mass of patrons of English fiction.

The Hindu period of Indian history, as also the Pathan period, has been left almost untouched by story-tellers. It was only in 1930 that Mr. Panchapakesa Ayyar, of the Indian Civil Service, published his historical romance of Ancient India, Baladitya. The novel treats of the overthrow of Kanishka’s Empire by the Huns, who succumbed to the influence of Hindu culture and civilization and became the progenitors of the Rajputs.

It is to the Moghul period and to the subsequent history of the English Conquest of India that the majority of the historical novels relate. The splendour of the Moghul empire, its romance, and its glamour have been reproduced in several novels of repute. Mrs. Flora Annie Steel in King-Errant (about Babar, 1912), A Prince of Dreamers (about Akbar, 1908), Mistress of Men (about Jahangir) and The Builder (about Shahajahan, 1928), deals with the reigns of the four great Moghul Emperors of India.

The Near and the Far (1929) by Mr. L. H. Myers is an extraordinary book of the time of Akbar. Mr. Romesh Chandra Dutt in The Slave Girl of Agra (1909) gives a picture of the dark palace intrigues of the Moghul period in general. Mr. R. Krishna in his romance, Padmini (1903), gathers romantic facts into a story relating to the defeat of the Hindus at Talikota in 1565, leading to the disruption of the great empire of Vijayanagar. The rise and fall of the great city of Vijayanagar forms the subject of Ena Fitzgerald’s novel Patcola: A Tale of a Dead City (1908). Meadows Taylor in A Noble Queen (1878) uses the romance that surrounds the name of the Queen of Ahmednaggar, who is respected as the preserver of Beejapur, and especially for the heroic resistance she offered to the Moghul armies of Akbar. Mr. Louis Tracy, in Heart’s Delight (1907), introduces us to the court of Jehangir and to Sir Thomas Roe. Omitting Mr. Michael
Macmillan's juvenile book *In Wild Mahratta Battle* (1905), the only novel of importance introducing Shivaji is *Tara* by Meadows Taylor. This book describes the victories of the Mahrattas over the armies of Beejapur.

Miss Hilda Gregg or, as she is known better, 'Sydney C. Grier,' a writer who has romanticized the history of British India in a series of historical novels, gives us a glimpse of the life in English settlements on the west coast in the latter half of the seventeenth century in *In Furthest Ind* (1899). She describes the life of Englishmen at Surat and then takes the reader to Goa to show him the Inquisition at work, auto-da-fé, and the ceremonies connected therewith. These European settlements lived in fear of Mahrattas' inroads under 'Seva Gi.' But Edward Carlyon recognizes at the same time that 'Seva Gi' was 'In truth the only man that in this strait could avail to protect us against the Moghuls.'

Mr. Frank R. Sell has written a romantic novel, *Bhim Singh* (192.9), which relates to the same period. It is a charming story of Rajput chivalry and romance in the spirit of Tod's *Rajasthan*. Mrs. F. E. Penny's *Diamonds* (1920) relates to the end of the seventeenth century when the Company was still a trading body.

Another interesting book relating to this period is *Warren of Oudh* (1926) by Mr. Richard B. Gamon, who has attempted to give in this novel an account of the life of the 'Settlement' of Fort William during the time of Warren Hastings and of the court and camp of Asaf-ud-Dowla, Nawab of Oudh. The struggles between the English and the French are typified in the persons of Warren of Oudh and Chevalier-Isidore Boleslas Duselin, who are rivals in their love for Miss Brunei. The book is valuable not so much for its story of love and adventure as for the light that it throws on those times.

A few novels centre round the romance of Begum Somru, so called because she was the widow of Walter Reindhart, nicknamed Sombre. Walter Reindhart was one of the unprincipled free-lances who took service
under the various contending chiefs during the last fifty years of the eighteenth century. Lieutenant-General G. F. MacMunn, who has recently published his history of the Mutiny, opens his book, *A Free Lance in Kashmir* (1915), with an account of the campo of Begum Somru and describes very vividly the state of anarchy that prevailed in her army. Two other books, *The Foreigner* (1928) by Mrs. G. H. Bell, and *Quest and Conquest* (1929), by Mr. V. E. Banmsdale, introduce George Thomas, the Jehazi Sahib, and describe his relations with Begum Somru.

Like the Battle of Plassey, the Mysore wars with Hyder Ali and Tippoo Sultan are described in many novels. Scott’s *The Surgeon’s Daughter* and Meadows Taylor’s *Tippoo Sultan* have been mentioned before. G. A. Henty in *The Tiger of Mysore* (1895) and J. Percy Groves in *The Duke’s Own* (1887) write stories for boys dealing with the siege of Seringapatam.

Most of the books dealing with Mahratta life and Mahratta wars, with the exception of W. B. Hockley’s *Pandurang Hari*, are meant for young readers. They are based on the current histories of the period but show imperfect knowledge of local conditions. F. P. Gibbon in *The Prisoner of the Gurkhas* (1903) describes the adventures of an Ensign in Ochterlony’s campaign against the Gurkhas. G. A. Henty’s *On the Irrawaddy* narrates the adventures of Stanley Brooks in the Burmese campaign of Sir Archibald Campbell. Mrs. Maud Diver’s, *The Hero of Herat* (1912), is a tribute to Eldred Pottinger, the brave defender of Herat, and is more of biography than fiction. Mr. Herbert Hayens in *Clevely Sahib* (1896) and Mr. G. A. Henty in *To Herat and Kabul* (1901) deal with the same period in their usual manner. Mr. H. M. Wallis ‘embodies an authentic story of Lord Gough’s Sikh Campaign in *An Old Score* (1906). Miss Hilda Gregg’s Frontier romances, *The Path to Honour* (1909), its sequel *The Keepers of the Gate* (1911), and *The Advanced Guard* (1903), are much inferior to her previous books.
A large number of Anglo-Indian novels are concerned with the Mutiny. The Mutiny was full of acts of individual heroism. To the heroes of history, the novelists have added a large number of heroes of fiction. The earliest novel in which the Mutiny is mentioned is *The Wife and the Ward* (1859). It introduces the Nana Sahib. *The Dilemma, A Tale of the Mutiny* by Sir George Tomkyns Chesney is the first full-fledged novel of the Mutiny. Neither *The Wife and the Ward* nor *Seeta* treats the Mutiny as the basis of its plot. Chesney's book is particularly interesting, as he himself took part in the Mutiny. The love-story and Mrs. Polwheedle remind one of *The Wife and the Ward*. In 1873 Colonel Meadows Taylor published *Seeta*, in which the Mutiny is used as a background.

The plot of Mr. D. H. Thomas’s novel, *The Touchstone of Peril* (1887), is laid in an indigo factory in the Upper Provinces. *The Afghan Knife* (1879), a three-volume novel by Robert Armitage Sterndale, *The Peril of the Sword* (1903) by Colonel A. F. P. Harcourt, *The Devil's Wind* by Patricia Wentworth (Mrs. G. F. Dillon), *Red Year* (1908) by Louis Tracy, and *Red Revenge* (1911) by Charles E. Pearce, mainly deal with Cawnpore massacres. Among novels relating to the siege and relief of Lucknow now may be mentioned *With Sword and Pen* by H. C. Irwin. *Love Besieged, A Romance of the Residency of Lucknow*, is another story by the same author. The interest of Major J. N. H. Maclean’s book *Ram* (1887), a legend of the Mutiny, is due to the fact that he was actually a witness of the events he describes, and took an active part in many of the tragic scenes he depicts. Mr. R. E. Forrest has written two books dealing with the Mutiny, *Eight Days* (1891) and *Sword of Asrael* (1903).

Colonel Harcourt relates the adventures of an Englishwoman in the besieged city of Delhi in *Jenetha's Venture* (1899) and introduces several historical characters.
'Maxwell Gray' (Mary G. Tuttiett) uses the Mutiny as the main plot of her story *In the Heart of the Storm* (1891). Incidentally questions like those of women's rights are discussed in the book. The most important book dealing with the siege of Delhi, and a comprehensive novel of the Mutiny is *On the Face of the Waters* (1896) by Mrs. F. A. Steel. There are several other novels of the Mutiny. These belong to the class of fiction called juvenile. Of this nature are *In Times of Peril* (1883) by G. A. Henty, *For the Old Flag* (1899) by C. R. Fenn, *Terrible Times* (1899) by G. P. Raines, *The Disputed V.C.* (1803) by Captain F. S. Brereton, *Barclay of the Guides* (1908) by 'Herbert Strang', *When Nicholson Kept the Border* by J. Claverdon Wood, and *A Hero of the Mutiny* by Escott Lynn. In all these stories young English heroes perform valiant deeds, and under extraordinarily difficult conditions uphold the honour of the British Flag.

The subsequent history of Anglo-Indian historical novels does not contain any novel of importance, with perhaps one exception, *The Lacquer Lady* (1929) by Miss Tennyson Jesse. After the Mutiny the only wars that disturbed the peace of India were on the Frontier, or those that led to the annexation of Upper Burma in 1885. Sir Henry Mortimer Durand describer the adventures and love-affairs of an English officer in the Second Afghan War in *Helen Trevenyan* (1892) Captain F. S. Brereton takes up the story of the Third Afghan War in *With Roberts to Candahar* (1907).

A considerable number of novels belong to the class which may be designated by the general term mystery. This class includes the detective novel, the novel of crime, the novel of adventure, and the esoteric novel having for its motif a peep or an attempt at a peep into the unseen. Mystery novels in which the element of mystery is connected with priceless diamonds or rare pearls have been very popular. Perhaps it was the success of Wilkie Collins in *The Moonstone*, a perfect story of its kind, and later of Stevenson's tales entitled *The Rajah's Diamond* which produced a
host of imitators. *The Moonstone* was published in 1868 and fourteen years later (1882) appeared Marion Crawford's *Mr. Isaacs: A Tale of Modern India*, a thrilling mystery novel that has something of the fascination of the *Arabian Nights*. The prototype of Mr. Isaacs was Mr. A. M. Jacob, the Hebrew jeweler who was involved in the famous Hyderabad Diamond case. He appears in Kipling's *Kim*.

*The Naulahka* by Kipling and Balestier Wolcott is another of the famous novels, having for its plot the quest of a famous necklace by an American adventurer, who had promised to present it to the wife of the President of the Railway Board. *The Purple Pearl* by Anthony Pryder and R. K. Weekes is amusing. It is in India alone that ‘purple’ pearls are found, to be handed over to English lords by love-lorn Indian Begums. *The Beads of Silence* by L. Bamburg is a poor imitation of *The Moonstone*. ‘Ganpat,’ in *Stella Nash*, weaves a tale round a strange green jade and hidden treasure, the sight of which staggers even the solid Monocloid.

A piece of green jade inspires the romance of Talbot Mundy’s *Om*. It takes the reader from the plains of Hindustan to the valley of the Abors through the mysterious regions across the Himalayas. ‘Ganpat’ has written two other romances of this type, *A Mirror of Dreams* (1928) and *Speakers in Silence* (1930). J. E. Emery's *Luck of Udaipur* takes the reader back to the India of three centuries ago- an India shrouded in sinister mystery. The Luck of Udaipur is a great diamond which is stolen by an English adventurer in the service of a neighbouring State. On account of the loss of the stone Udaipur suffers defeat in war. Lady Chitty's *The Black Buddha*, piled thick with strange coincidences and hairbreadth escapes, takes us over three continents. Helen Fairley's *Kali's Jewels* is a silly story of hereditary transmission of criminal instincts. John Easton in his *Matheson Fever* (1928) describes an ancient Hindu god called Ram Channdra. *The Brand of*
Kali by Eleanor Pegg and The Vengeance of Kali by Ian Marshall appeared later. The Curse of Kali by Arthur Greening has nothing to do with either the jewels of Kali or the mysterious rites connected with her worship. Kali is the goddess of thugs, and this romance is concerned with them.

The sacrifice of beautiful maidens at the altar of Kali forms the subject of Joan Conquest's romance, Leonie of the Jungle (1921). Leonie, the pretty daughter of a V.C., having been subjected to mesmeric influences as an infant, behaves strangely in England. Her aunt, a lady with a past, practically sells her to Sir Walter Hickle, but Leonie loves Jan Cuxson. In Madho Krishanaghar she has an Indian lover whose hypnotic power she is unable to resist. After Sir Walter's horrible death she is drawn towards India, meant to be sacrificed to Kali, but an opportune earthquake and the gallantry of her Indian lover save her dramatically. Madho Krishanaghar dies to save her.

The Golden Lotus by Mr. G. E. Locke is a detective story centring round the death and the will of the wealthy Sir Jarvis Walreddon, who had gone out to make a fortune and who was not too particular how he did it.

Quite a number of mystery novels derive their inspiration from the occult, the esoteric, or the spiritual element in Indian life. John Henry Willmer in his book, The Transit of the Souls (1910), says:

'Although modern civilization has worked and is working many changes in India, yet the echo of the past remains, the spirit of departed grandeur, of magnificent follies, hovers over ruined mosque and temple.'

Mme Z. L. Cavalier's The Soul of the Orient (1913) is an original story of astrology and eastern mysticism. In C. E. Bechhofer's The Brahmin's Treasure (1923), the hero, a young Englishman in India, is torn between the rival attractions of love and occultism. He is drawn towards oriental occultism by an old Sadhu, deformed and dehumanized by his
austerities. Richard E. Goddard in his *Obsession* (1925) exploits the Hindu doctrine of reincarnation or transmigration.

Mrs. L. Adams Beck is the most important among those writers who have been attracted by oriental occultism. His *The Way of the Stars* (1926) is based on the mysticism of the East and Bolshevist influence in India. *The Splendour of Asia* is a tribute to the Buddha and Buddhism. *The House of Fulfilment* (1927) is an imaginative story of the Hindu science of yoga. The scene is laid in Simla and Kashmir where are revealed several marvels, including the discovery of a comrade of Hiuen Tsang, still miraculously alive! *The Ninth Vibration* (1928) is a collection of stories showing Mrs. Beck's knowledge of eastern mystery and mythology.

Many novels are devoted to Indian sedition and Bolshevist conspiracies to engineer a revolution in India. In *Sentenced to Death* by R. Mackray, Holiday Browne, the hero, grapples with sedition and saves India. Mr. Percy James Brebner's *The Gate of Temptation* (1920) is a meaningless tale in which Bocara, an Oriental Professor of Languages, looks forward to the day when Indians and other peoples will rise in revolt and drive out all foreigners. *Red Vulture* (1923) by Mr. Frederick Sleath deals with a great Oriental conspiracy to destroy the British Empire. Mrs. F. A. Steel has also written a thriller, *The Law of the Threshold* (1924). It is a comprehensive tale of modern India, melodramatic and bizarre in subject and treatment, full of revolutionary conspiracies and a mysterious air of something impending, with prominent parts assigned to Bolshevist and German agents. Mr. John Ferguson has written 'a fairy tale and a melodrama called *Secret Road*.

*The Black Scorpion* (1926) of Mr. Alastair Shannon is another story having for its plot a huge terrorist conspiracy to overthrow the British Government in India. Mrs. L. Adams Beck has also written on the mysticism of the East. Her *The Way of Stars* seems to be inspired by the discovery and opening of Tut-ankh-amen's tomb. Mrs. Beck makes her
English hero Miles Seton and his friend Conway dig open the tomb of the ancient Egyptian Queen Nefert. Mr. Alexander Wilson's *The Mystery of Tunnel 51* and *The Devil's Cocktail* are ordinary detective stories, having for their theme the exposure of Bolshevist activities in India by the Intelligence Department.

Another story of Bolshevist attempts to create trouble in India is *The Devil's Tower* by 'Oliver Ainsworth' (Sir Henry Sharp). As a thriller the book may well be compared to Scott's *The Surgeon's Daughter*.

It is remarkable that Anglo-Indian writers have produced no good detective novel. *Indian Detective Stories* by S. B. Bannerjea are incredibly bad. Charles Barry in *The Smaller Penny* has attempted a detective story but it is inartistic and unconvincing. *The Burqa* by Hazel Campbell is a story written with more care and skill. In *Dark Dealings*, Mr. Andrew Cassels Brown introduces almost all the accepted elements of a mystery novel—a haunted English country house, an Indian fakir, a love romance, and a world-wide conspiracy to liberate India from British rule. An Anglo-Indian, home on leave, solves the puzzle. Mr. G. Frederic Turner in his *A Bolt from the East* (1917) introduces Mirza, 'the traditional Indian Prince of higher melodrama, whose self-imposed mission is to sterilize the human race. Of Indian mystery novels, Sir Henry Sharp's *The Dancing God* (1926) may be taken as a fair specimen. Miss Hazel Campbell's *The Servants of the Goddess* (1928) is a readable thriller in the vein of Sir Rider Haggard, with some influence of Mr. H. G. Wells.

The number of novels in which the English are either altogether absent, or play a minor role, is comparatively small. In the Anglo-Indian fiction of earlier days India and Indians occupied a more prominent position than they do now. India was then new to most Englishmen, and anything written about a strange country, to reach which it took eight to nine months, was eagerly devoured.
About the end of the nineteenth century several writers of minor importance, under the influence of Kipling, selected Indian life as the theme of their novels. Mr. R. W. Frazer wrote *Silent Gods and Sunsteeped Lands* in 1895. Mr. R. E. Forrest’s *The Bond of Blood* (1896) is a vivid romance based on one of the terrible Rajput customs, later on utilized by Mr. Otto Rothfeld in a few of his stories in *Indian Dust*. Mr. W. H. G. Kingston wrote *The Young Rajah: A Story of Indian life and Adventures* in 1897, relating the deeds of a brave and handsome hero, a faithful tigress, treacherous ministers and an old foolish rajah. In 1898, Mrs. Penny’s first book, *The Romance of a Nautch Girl*, was published as a sample of her voluminous work which was yet to come. Her next book is *The Wishing Stone* (1930). *On the Coromandel Coast* is her autobiographical work. Mrs. Penny is a romancer of modern India. This is well illustrated by *The Sanyasi* (1909). The strange power that the Sanyasi exercises over those who come into contact with him and the practice of being entombed alive (which leads to the Sanyasi’s death) are realistically described. In *Dilys* (1903) Mrs. Penny shows her familiarity with the strange life of Indian gypsies. *The Unlucky Mark* (1909) is based on superstitions regarding the lucky and unlucky marks of a horse. Sir David Dereham, who rides the horse with the unlucky mark, wins the race, but dies. *Sacrifice* (1910) deals with human sacrifices prevalent among the Khonds of the Eastern Ghats. In *The Rajah* (1911), she shows the grip that local customs have even on educated and cultured Indians like the Rajah of Shivapore. *The Malabar Magician* (1912) gives a portrait of Kurumba, a hypnotist, crystal-gazer, diviner, and mystic of the Malabar jungles. *Living Dangerously*, one of the few novels of Mrs. Penny in which the chief characters are all Englishmen, depicts the belief of the natives in the earth-spirits demanding sacrifice from gold seekers. Another interesting feature of Mrs. Penny’s novels is the description of the life of the Hindu as well as Muslim zenanas of southern India. *A Mixed Marriage, The*

A zenana, according to Mrs. Penny, is a place where the daylight even at the best of times does not penetrate to any extent, where enquiry from the outside world is baffled by the all powerful influence of Gosha rules, the gosha covering 'in addition to women's faces and figures, injustice, tyranny, favouritism, cruelty, and crime; where tears are common and self-restraint never known, where old and young cry like babies, and where no one takes any notice of an extravagant display of grief; where the mother-in-law uses stick, fire, and sack to subdue the recalcitrant daughter-in-law, and where the enraged daughter-in-law, seizing her by the hair, tries to bite her; where the women are busy only with their tongues, or quarrel over the preparation of the daily meals.'

A more important novelist of Indian life than Mrs. Penny is Mr. Edmund White of the Indian Civil Service. He was in India from 1867 to 1892, and served in the United Provinces of Agra and Oudh. White has tried to understand the East from the Eastern point of view and to interpret it to the West. Bijli the Dancer is a romance of unusual interest. Bijli is not the ordinary singing girl of the Arabian Nights. She is idealized, but is still true to life, and gives an insight into the life, work, feelings, and passions of this class of women who have escaped the notice of most writers, since they do not see in Indian dancers anything but a sensual appeal.

Chanda Bae, the Red Fairy of The Path, is the counterpart of Bijli. The scenes and settings of The Path will appear strange to European eyes, and Red Fairy's language is very often excessively sentimental. The Pilgrimage of Premnith is a pendant to The Path. It aims at depicting the spiritual life of the Hindus as The Path depicts that of the Mohammedans. Premnith is a good old Hindu, religious and charitable, who seeks salvation...
by renouncing the world. Another book by Mr. White is *The Heart of Hindustán* (1910). It is not a novel in the ordinary sense of the word. It has no continuous plot. But it is something better—a portrayal of the administrative machinery of a district in British India from various points of view, divided into four books.

Mr. R. J. Minney has been acclaimed by some reviewers as a second Kipling. He has some points in common with him. He was born in India, was sent to England for education, and was engaged in journalistic work in India for seven years. He also resembles Kipling in his desire to interpret India to his English readers. But in Kipling's writings, as a critic in *The Bookman* puts it, 'we have the finished and complete masterpiece: in Minney there is only the promise of what is still to come. In addition to his two novels, *Maki* and *The Road to Delhi*, Mr. Minney has written a few descriptive books—*Night Life of Calcutta, Across India by Air, Midst Himalayan Mists, and Shiva, or the Future of India*. 

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References: