CHAPTER - V

POETIC WITCHERY AND IMAGERY
IN KIPLING’S POETRY

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Before going into Kipling's imagery, one should know some views of the writers on image or imagery.

Image and imagery are common terms in psychology and literature. In psychology it means a mental process which "consists in actually re-experiencing the original sense perception - i.e. seeing or hearing all over again." It is a revived sense perception and may be visual, olfactory, tactile, gustatory, or auditory. Such an image is full of sensory qualities and is aroused for being re-experienced by a person in the absence of the actual sense stimulus or stimulator.

Coleridge says that "imagery on its own accord, though beautiful and faithfully copied from nature and accurately represented in words, is not a sure sign of poetic genius. It becomes a proof of poetic genius when it is modified by a predominant passion; or when it has the effect of reducing multitude to unity or succession to an instant or when a human and intellectual life is transferred to it by the poet's own spirit."

The literary or the "verbal image" is both emotion and sensation fused together to form a new concept. It presents some emotional or mental event connected with that sensation. It is "a relief of sensation."

According to J. M. Murry, "imagery is the most singular and
potent instrument of the faculty of imagination” and “is a more valuable word than metaphor and simile which it subsumes.” 6 Imagery has also been used to denote all the figures of speech based on Analogy. 7 In this sense it would include Personifications, Metonymy, Synedoché, Transferred Epithet and such images as are based on analogy, i.e. resemblance or comparison.

According to C. Day Lewis imagery is “a picture made out of words” and in this “an epithet, a metaphor, a simile may create an image; or an image may be presented to us in a phrase or passage on the face of it purely descriptive.” The only thing which is necessary is that it must convey to our imagination something more than a mere accurate reflection of an external reality. 8 R. Shelton widens the dimension of imagery to cover metaphors similes, symbols, myth, or description of all kinds of many more things which ordinarily do not fall under the above mentioned categories. He includes words which arouse ideas of sensory perceptions and personifications, allegorical expressions, signs and symbols under imagery. 9

It may be summed up by saying that image or imagery is a picture made out of words and include metaphors, similes, symbols, myths, signs, conceits, allegorical expressions, personifications and figures of speech based on analogy as well as descriptions of all kinds of things, landscapes, scenes, persons, etc. It is not merely sensuous in quality but infused with human emotion. Every kind of imagination/
picture used by a poet to make his meaning clear and to enrich his ideas also comes under this category of image or imagery.

Caroline Spurgeon in her study of Shakespeare’s imagery has used analytical and statistical methods and thought them useful in understanding Shakespeare. Such methods have also been used in studying Kipling’s imagery. This has been supplemented by studying Kipling’s imagery in “relation to the context in which the image stands - How does it fit into the syntax of the text - a method used by Wolfgang A. Clemen in relation to the study of Shakespeare’s image.” Thus the Kipling’s image has been made in relation to both their content and their context. An attempt has been made to find out the types of imagery used by Kipling - and their relevance to the text of the poems.

Kipling was a well-read and a widely travelled man. Love, death, marriage, birth, religion, politics, sleep and dreams, eating, drinking, cooking and various kinds of human professions, animals, birds, insects, Plants, trees and Shrubs, heavenly bodies - like the Sun, the moon, the Star, the comet, etc. - Weather and its manifold changes, Sea and Ships, rivers and streams, sports and games, hunting and howling, the body and its movements, fire, candle, lamps, clothing, sickness, ladies, children, the oldman and woman, goat, angels, fairies, legends, myths form the materials of Kipling’s imagery. Kings, courtiers, soldiers, beggars, thieves, prisoners, servants, war, weapons, guns, law, music, art, proverbs, sayings, knowledge and its branches lie scattered in Kipling’s
poems. Imagination, personification of mental states and qualities and
descriptions of different kinds of things fill his poems as images.

Thus, Kipling’s images come from various walks of life and
experiences that he got from various sources. His images may be grouped
together and classified under the following heads:

1. Animal imagery drawn from animals, birds, reptiles, insects, etc.

2. Nature imagery - drawn from weather, seasons, rains, celestial and
heavenly bodies, the Sun, the moon, the Planets, etc. day and night
sunrise, sunset, etc.

3. Plant imagery - drawn from trees and plants, flowers, shrubs, woods
and grasses of all kinds.

4. Domestic imagery - drawn from man and his environments,
    Professions, branches of learning, ladies, kings, soldiers, war, sea
    and ships, sailors, etc.

5. Bible and religious imagery - drawn from legends myths scriptures,
    the Bible, Classical allusions, references from other literary works
    and poets.

**Kipling’s Animal Images**

Kipling used animals, birds, reptiles and insects of different
kinds in his poems as references and images. They are functional and
meaningful and give one the impression of richness and variety. They
have been used for various purposes.
Kipling employed the imagery of animal to express the feeling of helplessness. In *Arithmetic on the Frontier*, he depicts the helplessness of the educated Englishmen serving in the Indian army in the following words:

The Cramer's boast, the Squadron's pride,
Shot like a rabbit in a ride! (p. 45)

The Sad condition of the Ship “Bolivar” is depicted in *The Ballad of the “Bolivar”*, thus -

Trailing like a wounded duck, working out her soul
Cleaning like a Smithy-Shop, after every roll. (p. 137)

Kipling employs animal imagery to show the quality - good or bad of a person or a thing or a situation. Potiphar Gubbins is “Coarse as a Chimpanzee” (Study of an Elevation: In Indian look, p. 6). Ulysses Gunne was a “beast” (Delilah, p. 8). Exeter Battleby Tring wore a dress “black as the raven” and “his heresies jettier still” - (Public Waste - p. 14).

The helplessness of the Indian Continent is depicted by the symbol of “a pet tiger-cub in wreaths of rhubarb-leaves-under medical treatment” (*The Masque of Plenty*, p. 36). Boh Da thone’s helplessness is conveyed in “He dropped like a bullock - he lay like a block” (*The Ballad of Boh Da Thone*, p. 260) The Boondi Queen’s helplessness in *The Last Suttee* is conveyed in these terms:

When thrice She leaped from the leaping flame,
And thrice She beat her breast for shame,
And thrice like a wounded dove she came,
And moaned about the fire (p. 241)

Kipling employs animal images to express helplessness and ugliness. The helplessness of Wali Dad in The Ballad of The King's Jest is shown, like this -

He mowed in the branches as ape and bear,
And last as a sloth, ere his body failed,
And he hung like a bat in the forks, and wailed (p. 249)

Kipling also uses the animal image to arouse associated emotions, like the parrots and the owls in the Christmas in India (p. 54-55) and the bats in The Moon of the other Days. These serve as helping images. In the former poem the parrots going out in the morning, calling their mates and finally returning at dusk make the exiles remember their homeland. In the latter poem the exiled poet is made to recall Kitty Smith-

Beneath the deep verandah's shape,
When bats begin to fly
I sit me down and watch - Alas
Another evening die. (p. 63)

Kipling also uses animal imagery to express ugliness. Renben Paine laughed a "dog-toothed laugh" in The Rhyme of the Three Sealers (p. 116). The Priest of Kysh in The Sacrifice of Er-Heb is described in the following words -

Bent with a hundred winters, hairless, blind,
And taloned as the great Snow-Eagle is. (p. 266)
Kipling also uses animal imagery to express contempt and hatred. This he has done through a character. Sir Anthony Gloster in The "Many Gloster" - Sir A. Gloster speaks of his son as:

Weak, a liar; and idle, and mean as a Colliers whelp
Nosing for scraps in the gailey. No help my son was no help!

(p133).

Kipling makes a free use of animal imagery - words to express Wrath and contempt for the - Indian who killed a Yusufjal in The Ballad of the King's Mercy - as - "a hound of Hindustan Slain", "Wolves of the Abazai", etc., which incidentally recall Shakespeare's functional use of ferocious animals in his major tragedies to suggest man's bestiality.

Kipling makes use of the animal image to show majesty and grandeur. He describes Hoogli "as a hooded snake she rose" and the quickness of "the gliding fog-bank" "as a snake is drawn from the hole" in The English Flag - (pp 220-221).

Kipling also employs the animal image for preaching. "The toad - butterfly" Parable prefixed to the poem Pagett, M.P. (p.26) is significantly relevant to the content of the poem. In Certain Maxims of Hafiz, Kipling uses a number of animals for this purpose.

Among the animal images Kipling shows a liking for the horse. It recurs many times in several of his poems. It appears as a motif for symbolizing a situation. It deepens and enhances the symbolic meaning of the situation or the poem itself. In The Undertaker's Horse (p.67), the horse is a symbol of death. It is the key-image and is emphasised through-out
the poem. It is the agent of death and not a particular horse in whose image the personality of the undertaker gets merged and the horse itself becomes the undertaker. He is suggested by the poet’s description of the horse carrying the dead to the other world. Similarly the description of the horse in Delilah (p. 7) contributes much to the creation of atmosphere - preliminary to the disclosure of the “all important news” that led to the resignation of the Viceroy. In As the Bell Clinks (p.52), it is the coupling tonga bar drawn by the horse which serves as a refrain and also contributes much to heighten the situation in the poem. In Giffen’s Debt (p.78) the incarnation of the local God mounted “a monster neighing horse” and saved the villagers from the flood. The strength of the naval destroyer in The Destroyers (p.143) is measured in terms of “twice three thousand horse”. In another poem White Horses, the sea and the sea-life have been symbolically conveyed through the horse-image. Throughout the poem(p.145) the horse-image is kept sustained and well emphasized by suitable expressions like “colts at pastures”, “mares to breed”, “rein”, “meat... in... manger”, “stallion, rearing swift”, “neighs hungry”, “fodder”, “hooves”, etc. Kipling also keeps the sea-image preserved by suitable expressions like “berges”, “ice-cap” “weed” “reef”, “channel”, “coastwise bars”, “ocean-meadows”, “tide and tide’s returning”, etc. The two images are fused together and one marvels at the peculiar power of Kipling’s imagination. In another poem The Sacrifice of Er-Heb (p.263), the Red Horse appears at the machinery
of Taman, the God of the tribe of "all Er-Heb". The horse-image is kept emphasized throughout the poem. Taman is

"Two in one and rides the sky,
Curved like a stallion's croup, from dusk to dawn,
And drums upon it with his heels, by which
Is bred the neighing thunder in the Hills.

He chooses to send

The Red Horse Sickness with the hooves,

To turn the Valley to Taman again.

The whole nature gets affected by the Red Horse which "Sniffed thrice into the wind" and stamped thrice upon the snow. Even the slow mists of the evening dropped as a cloth upon a dead man's face. It "weltered" "bluish white" and "spread abroad" "to the stream", "sending white waves" which "rocked" and "stilled" and made "the Valley glitter like a marsh". This mixed imagery of both animal and nature is kept reverberating throughout the poem and finally gets merged in the final image of Taman

In leprosy. The Basin of the Blood

Above the altar held the morning Sun:
A winking ruby on its heart. Below,
Face hid in hands, the maid Bisesa lay.

The animal image and nature form a pattern throughout the poem, a superb example of Kipling's synchronised imagery or images blended into an organic whole.
Kipling’s Nature Images

Kipling was endowed with the power and gift of Minerva. Like many other poets, his nature imagery is also rich and varied like the animal imagery. What strikes one most is its richness and felicity or representation. Kipling employs nature-imagery not merely for decoration and pictorial effects but also for enhancing the meaning of the poem or the situation concerned. But this is not to say that he lacks in the art of deriving apt and meaningful comparisons from the world of nature. Here are a few examples:

The beauty of Simla Hills in The Lover’s Litanı has been pictured thus:

Eyes of blue - the Simla Hills.
Silvered with the moon-light hoar: (p.31).
The similarity of meetings and partings in A Ballade of Jakko Hill and L’Envoı (p.50):

We drift asunder merrily
As drifts the mist on Jakko Hill.
\[x \quad x \quad x \quad x\]
Since Love and Leave together flee
As driven mist on Jakko Hill!

The clarity and suddenness of the message which was tapped by the gilded staff in A Code of Morals has been presented thus:
For clear as Summer lightning-flare, the husband’s warning ran:-
“Don’t dance or ride with General Bangs - a most immoral man.” (p. 13).

The similitude between the English landscape and the Indian landscape in The Moon of the other Days heightens the lover’s desolation: -

But Wandle’s stream is Sutlej now,
And Putney’s evening haze
The dust that half a hundred kine
Before my window raise.
unkempt, unclean, athwart the mist
The seething city looms,
In place of Putney’s golden gorse
The sickly babul blooms (P.64).

The image of the sun appearing in full grandeur in the rainy days of September in Two Months is beautifully conveyed in the role of a Weak king:-

Up leapt the Sun and smote the dust to gold,
And strove to parch anew the heedless land,
All impotently, as a King grown old
Wars for the Empire crumbling’ neath his hand. (P.81)
Kipling makes nature an integral part of the mood of a poem.

In A Code of Morals, it colours the whole mood which is one of gaiety
and sudden hilarity, He gives a few significant patches of nature
description- "the dying sunset", "heliograph tempestuously at play",
"Summer lightening-flare", 'flashed', "red and ever redder", etc. In
La Nuit Blanche (p. 28-30), nature is fully tuned to the mood and
movement of the intoxicated person. Suggestive expressions like "full,
fresh fragrant morning", "open sea" "lapping" "Smooth as Silver" and
"White as Snow", "the heavens fizz like '81 champagne", "the planets
nailed askew", and the final majestic image of the sun in -

'Dun and Saffron, robed and splendid
Broke the Solemn, pitying Day',

and, 'Till the dawn-wind, softly, slowly
Brought to burning eyelids sleep -
fully convey the feelings of the intoxicated man.

Kipling makes his landscapes echo the movement of an actual
experience. Significant details in The Explorer (p.103-107), the journey
and troubles of the Journey man -

Till the snow ranout in flowers, and the flowers turned to aloes,
And the aloes sprung to thickets and a brimming Stream ran
by;

But the thickets dwined to thorn-scrub, and the Water drained
to Shallows.

Christmas In India (p.54-56) is a Superb example of nature
description fully integrated with the mood of longing and yearning of the
British exiles in India. The description of nature passing through the various stages of “dim dawn”, “full day”, “high noon”, “grey dusk” and “black might” very well merges itself in the melancholic tune and feeling of the poem. The poem presents the contrast between the Indian and the English landscape which is the objective correlative of the whole mood of sorrow and yearning.

In Mandalay (pp.411-413), literary effects are brought about by means of nature descriptions interspersed with the mood of the British Soldier who yearns for the Burma girl and his previous life at Burma. One example from the poem shows this fact:

When the mist was on the rice-fields an’ the sun was droppin’ slow,

She’d git ’er little banjo an’ She’d sing “Kulla-lo-lo!”

With ’er arm upon my Shoulder an’ ’er cheek agin my cheek...

Nature images in conjunction with animal images go a long way to create an atmosphere of melancholy sadness and terror in The Sacrifice of Er-Heb (p. 263).

In The Lover’s Litany, nature is fully harmonized and integrated with the mood of love and mirth in different seasons and on different occasions.

The “free wind of March” in The Song of the Women (p.46) becomes “the loud voiced ambassador” of the Indian Women and carries their homily and gratitude to lady Dufferin who left India for England.
Among nature images, Kipling shows a liking for the Sunrise or the day. He is never sick of endless sunshine and whenever he gets an opportunity he uses it as an image or as a piece of description.

Look, from the aching Sky,
Day stalks, a tyrant with a flaming Sword

-(Two Months, p. 81)

Up leapt the Sun and smote the dust to gold,
And strove to parch anew the heedless land,
All impotently, as a King grown old
Wars for the Empire crumbling’ neath his hand

-(Two Months, p.81)

The Sun or the day image introduced in Song of the Wise Children (p. 90), as “The million molten Spears of morn” is in conjunction with the affair of men and becomes “The Spears of deliverance/That Shine on the house where we were born.”

In The Miracles (p. 88-89), Kipling is happy to use images like-
I stayed the Sun at noon to tell
My Way across the Waste of it
or,

Dawn ran to meet me at my goal -
Ah, day no tongue Shall tell again !

In The Greek National Anthem (p. 93-94), the day image is used to describe the feeling of the Greeks:
Ah slow broke that day / And no man dared call,
For the shadow of tyranny / Lay over all:

The description of morning in The First Chantey (p. 159-160) is charming and gay:-

Then did he leap to His place flaring from under,
He the Compeller, the Sun, bared to our wonder
Nay, not a league from our eyes blinded with gazing,
Cleared He the Gate of the World, huge and amazing!

or,

Over the necks of the Tribe crouching and fawning -
Prophet and priestess we came back from the dawning!
In The Exiles' Line (p. 163), the Sun has been pictured as a dutiful being caring little of the things around:-

"The hot Sun Strides, regarding not these things:"

In The Long Trail (p. 15), the image of the Sun is alliterative and music-rung -

"It's North you may run to the rime-ringed sun".

In The Bridge-Guard in the Karroo (p. 203), the sun in the evening gives an opportunity of closing the pageant - "Royal the pageant closes. / Lit by the last of the Sun".

The Sun has been made a symbol of Red Cross in Dirge of Dead Sisters(p. 215-217) - "And the -scarred Red Cross coachs creeping guarded to the culvert,"
The sun is stolen by the North Wind in *The English Flag* (P.P.218-220) - "I took the sun from their presence".

The disgust of broken men in *The Broken Men* (P.P.96-97) is conveyed by means of the day image-

On church and square and market
The noonday Silence falls
With these examples, one can see that Kipling was very fond of the Sun and the day.

Kipling also pictures the evening, the night, the twilight, the starlight. The images of such objects of nature are also very fine and meaningful to the context. In *Bridge-Guard in the Karroo*, the pictures after the evening are drawn as -

"The twilight Swallows the thick et, / The Starlight reveals the ridge."

And, heaven and earth as :-

And the monstrous heaven rejoices,

And the earth allows again,

Meetings, greetings, and voices

Of Women talking with men.

In *A Nativity* (p. 214-215), Kipling’s image of the Star in the poem is significant as it gives the double meanings the poet wishes. His Son has been killed in the First World War, but his dead body is traceless and the poet thinks that his son was like a Star shining in Heaven.

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The Star stands forth in Heaven

The Watchers watch in Vain

The terror of night has been pictured in Dirge of Dead Sisters
(p. 215-216), as :-

"When the days were torment and the night were clouded terror
When the Powers of Darkness had dominion on our Soul".-

In The English Flag (p.218-220), we have the pictures of the
four winds - "Winds of the World" - as :-

"The North Wind blew", "The East Wind roared',

"The South Wind Sighed" and "The West Wind called"

In Cleared (p. 224-227), heaven stands as a witness - "Bear
witness, Heaven, of that grim crime beneath the surgeon’s Knife", and
the function at night as - "The mangled stallion’s scream at night". In
The Ballad of the King’s Mercy (p. 240-243), the night’s picture is as
"Before the sinking of the moon, which is the Night of Night”.

**Plant and Flower Image**

Kipling does not show any liking for natural vegetation. Hence,
there are very few images drawn from the Vegetable World in his poems.
In spite of their being scanty and few in number, they strike us with their
novelty and apt communication.

In Samuel Pepys (p. 349), the image of the Oak tree is fully
utilized to show the quality and performance of Pepys in the field of
English literature. One and only one image dominates in the poem and is worked out to its full Suggestive meaning. Without it, the beauty of the poem would be lost. It forms an organic ingredient of the poem. In an earlier poem *Study of an Elevation in Indian Ink* (p. 6), Kipling displays his mastery over the symphonic use of Vegetation and the animal images to show “Potiphar Gubbins” rise and his antecedents.

To describe the Sudden and irregular growth and the atmosphere of Calcutta, Kipling uses a very fine image from the vegetation world in the poem - *A Tale of Two Cities* (p. 6),

Grew a city

As the fungus sprouts chaotic from its bed,

So it Spreads -

Chance-directed, Chance-erected, laid and built

On the Silt -

Palace, byre, hovel-poverty and pride -

Side by Side.

In the poem *The Ballad of “Clampherdown”* (p. 138-141), one gets another fine image to describe the condition of the bow gun of the Ship :-

... the bow-gun dropped like a lily tired

That lolls upon the Stalk. (p.139)

When it Struck his imagination, Kipling could be Superb in using the Vegetation image fully integrated with the feeling of the poem.
Domestic Imagery

Kipling has also used a good number of domestic imagery in his poems. Those images are of different kinds - of Sleep, Dream, Eating, Drinking and Cooking, Professions, Kings, Soldiers, Ladies and Children, Birth, Marriage, Death, Law, Music, Learning and its Branches, Art, Mental states, Politics, Sea, Ships, Sailors, etc.

These images focus on Kipling’s richness of mind and fertility of imagination. Some important domestic images will be given to show this fact.

In The Ballad of the Bolivar (p. 137), the plight of the ship is conveyed through the image “Leaking like a lobster pot” and “Clanging like a Smithy Shop”. In another poem The Liner She’s A Lady (p. 158), the Ship is likened to a lady the Warship is her “husband” -

The Liner She’s a lady, an’ she never looks nor ’eeds -
The Man -O’- War’s ’er ’usband, an’ ’e gives ’er all she needs.

And the Cargo-boats “as you an’ meaplyin’ up an’ down” -
But, oh, the little Cargo-boats, that Sail the Wet Seas roun’,
They ’re just the same as you an’ me a plyin’ up and down.

In Cruisers (p. 144), the Ships are practising their art in the port “As mettlesome wenches” -

Since half of our trade is that same pretty sort
As mettlesome wenches do practise in port.

In The Song of The Women (p. 46-47), the ‘Free wind of
March" becomes the "Loud Voiced ambassador". In Two Months (p.80-81), the hot day becomes "a tyrant with a flaming sword!" The Sun during the cloudy weather of September in compared to "a king grown old Wars for the Empire crumbling" 'neath his hand". In The Betrothed (P.47), the husband finds the cheroots (cigars) as "counsellors cunning and silent comforters true and tried". India is the "grim step-mother" of the British exiles in Christmas-in-India(P.54-56). Lord Dufferin in One Viceroy resigns (P.69) in order to express himself to Lord Lansdowne on the platitudes of rule, uses an imagery Fishing -

It is incommunicable, like the cast
That drops the hackle with the gut a dry
Too much-too little-there in your Salmon lost.

The Broken men(P.96-97) has the prison life image to convey the feeling of helplessness and desolation of the exiles -

Day long the warden ocean
That keeps us from our kin,
And once a month our leve's

When the English Mail comes in.

To show the ugliness of the cottage, Mc Andrew in Mc Andrew's Hymn(P.120-127) employs an image of from prostitution- "...beastly-more like a whore's than a man".

In The sea-wife(P.94-95), England has been presented in the image of a mother of "roving men" who sends them "for the white
harvest"-sea-faring. In The Ballad of the "Bolivar" the seas were
"like drunken men pounding at her stake" The calm sea in The Last
Chantey (p. 160-162) is "the windless, glassy floor". The tramp in
Sestina of The Tramp-Royal (p. 87-88) finds the "bloomin's world"
resembling a "book", "Which you can read and care for just so
long". The Last Department (21-22), gives us the image of death as
an office habit. Throughout the poem the analogy is kept sustained
and well-integrated with the mood of the poem -

    Transferred to the Eternal Settlement,

    Each in his strait wood-scantled office pent.

    In Possibilities (p. 43-44), one gets an imagery from
Chemistry to express the flight and movement of the deadman's
soul :-

    For think you, as the vapours flee

    Across Sanjaolie after rain,

    His soul may climb the hill again

    To each old field of Victory.

    It is apparent that Kipling shows a good grasp and
understanding of life in most of its aspects. But his domisticated
sensibility liked to luxuriate in the mother-child image whenever there
was an opportunity to do so. It may be that Kipling's separation
from his mother in extreme infancy made him more and more inclined
to the mother-child complex in him. His early childhood experience
must have made him mother-sick and this found an expression in his
poetry in the form of a recurrent image.
This mother image is first hinted in *The Song of the Women* where in Lady Dufferin is praised for her kindness to the Indian motherhood -

If she have sent her servants in our pain,
If she have fought with Death and dulled his Sword;
If she have given back our Sick again,
And to the breast the weakling lips restored,
Is it a little thing that She has Wrought?
Then Life and Death and Motherhood be nought.

The exiles in *Christmas in India* express their feeling of helplessness by calling India “the grim step-mother of our kind”. Something of the same kind one finds in the image of the Valiant “Sons fighting for their “Sad-eyed’ motherland’s freedom in *The Greek National Anthem* (p.93-94). *The Sea-Wife* (p. 94-95) is a full-fledged mother image, England is like a Sea-Wife and the Englishmen are “a breed of roving men”. In *Anchor Song* (p.111-113), the Sailors feel “bound for Mother Carey where she feeds her chicks at Sea!” The dying baron Sir Anthony - in *The “Mary Closter”* (p. 129-136) expresses the father-son relation when he talks, to his son Dick - ‘the son O’ my body” (p.134-135) and “flesh of my flesh” (p.136). The mother-daughter image is seen in *Cruisers* where the frigate is the mother and the cruisers are its daughters. In *The Song of the Sons* (p.174), We have the mother-son image - “Mother, thy sons have more!” “Mother, be proud
of the seed" and "Mother, go call them in". The same image is re-iterated by England in the role of a mother - "Because Ye are sons of the Blood and call me Mother still" - in England's Answer (p.177) and in A Song of the English (p.169-170) We see a father-child image - "the Faith our Fathers sealed us" and "of your children in their bondage. He shall ask them treble-tale!" This mother-son image is also found in To The City of Bombay (p.178-180), Wherein Kipling expresses his feelings of joy. He considered Bombay, where he was born, as "The Mother of Cities". He expresses his feelings:

    And the men that breed from them
    They traffic up and down,
    But cling to their cities' hem
    As a child to the mother's gown.

The mother-child image is seen in The Native Born (p.190-192) - "We've drunk to our mother's land; We've drunk to our English brother". The same image is seen in Our Lady of the Snows (p.181-183):

    'A Nation spoke to a Nation,
    A Throne sent word to a Throne:
    "Daughter am I in my mother's house
    But mistress in my own.
    The gates are mine to open,
    As the gates are mine to close,
    And I abide by my Mother's House",
    Said our Lady of the Snows.'
The Young Queen (p.186-187), too, carries the same image as in The Native Born and Our Lady of the Snows: The Young Queen asks the Old Queen in The Young Queen her blessings: “And asked for a mother’s blessing on the excellent years to be”. England is the mother and the colonies are its daughters.

The Burial (p.207-208), has the mother-child birth image in the second stanza -

The travail of his spirit bred
Cities in place of speech.

My Boy Jack P.213-214), ANativity (p.214-215), and The Song of the Lathes (p.307-308) have the mother-child image. The Ballad of the King’s Jest (p 244-247) has the same image -

Then Gholam Hyder, the Red Chief, smiled,
As a mother might on a babbling child.

Thus, one is bound to feel that Kipling favoured the use of mother-child image as it formed a part of his poetic self.

In The Rhyme of the Three Captains (p.329-333), Kipling employs the ship imagery to express his scorn at the literary pirates of America who published forged editions of his works without any legal authority from him:

“How a man may sail from a heathen coast to be robbed in a Christian Port;

“How a man may be robbed in Christian Port while Three Great Captains there

“Shall dip their flag to a slaver’s rag - to show that his trade is fair!”

[224]
The Three Decker (PP327-329) shows Kipling's mastery over the Sustained use of the ship image to describe the history and the fate of the three volume English novels - She's taking tired people to the Islands of the Blest!" In the Galley-slave (PP73-75), Kipling expresses the feeling of a British exile, now retiring from the Imperial Service in India, by means of the Ship-image, which is throughout the poem. In [Mc Andrew's Hymn (P120-127), Kipling employs the Ship image to prove predestination in the stride o' you connectin' rod. John Calvin might ha' forged the same-enormous, certain, slow —"

The Second Voyage (PP156-157) is about matrimony and has a sustained voyage image —"In the saffroned bridesails scenting all the seas!"

The Dykes (PP302-304) refers to the dykes on the sea-coast and exhorts the Englishmen to be vigilant —

"...Time and again were we warned of the dykes,

    time and again we delayed:

Now, it may fall, we have slain our sons, as

    Our fathers we have betrayed."

Thus, one is to notice that the Ship, Sea, Sailors or the things/persons connected with the Ship were the favourite images employed by Kipling in his poetry to express feelings connected with life. This was with Kipling because one will also see that his early voyages to England
The incense that in mine by right
They burn before her Shrine;
And that's because I'm seventeen
And she is forty nine.
The idea of hope is also aroused in
L'ENVOI to Departmental Ditties (pp.81-820 by means of a
religious image:

"For, it may be, if Still we sing
And tend the Shrine,
"Some Deity on wandering wing"
"May there incline;
And, finding all in order meet,
"Stay while we Worship at Her feet"

In The "MARY Gloster" (pp.129-136), Sir Anthony Gloster, in
spite of his brilliant success as a rich ship owner, finds the world" a
feeting show" At the time of his trip, Mc Andrew in MC Asdrew's Hymn
(pp.120-127) finds the tail rods mark the time "uplifted like the Just"
(p.126). In Mulholland's Contract (pp.127-129), Mulholland expresses
his disgust by a religious analogy - "for now those boats are more like
Hell than anything else I know". To praise the achievement of Lord Milner,
Kipling uses a religious image — the image of Noah and His Ark in the
last stanza of the poem — The Pro-Consuls (pp.107-108) —
The Three Decker (PP327-329) shows Kipling’s mastery over the sustained use of the ship image to describe the history and the fate of the three volume English novels - She’s taking tired people to the Islands of the Blest!” In the Galley-slave (PP73-75), Kipling expresses the feeling of a British exile, now retiring from the Imperial Service in India, by means of the Ship-image, which is throughout the poem. In McAndrew’s Hymn (P120-127), Kipling employs the Ship image to prove predestination in the stride o’ you connectin’ rod. John Calvin might ha’ forged the same-enormous, certain, slow —”

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Thus, one is to notice that the Ship, Sea, Sailors or the things/persons connected with the Ship were the favourite images employed by Kipling in his poetry to express feelings connected with life. This was with Kipling because one will also see that his early voyages to England
with his Parents and later on alone to the Colonies made him interested in the Ship and the Sailors both as a theme and an image for his poetry.

**Biblical and Religious Images**

Kipling’s life - Childhood - tells us that he with his sister was sent to Southsea for education under a teacher who was a strict disciplinarian. His wife - Mrs Holloway - was never kind to the children. Kipling was tortured and made to read the Bible too often. This had a great effect on his mind and one finds a lot of religious themes and images in his poems. He used such images to give a Pseudo - allegorical interpretation of a Situation. In this respect one marvels at Kipling’s novelty and aptness of using such images.

In *The Explorer* (pp103-107) the explorer expresses his encouragement by means of a religious image —

Till a voice, as bad as Conscience, rang interminable Changes
On one everlasting whisper day and night repeated-so :
“Something hidden. Go and find it.Go and look behind

.............................................................the ranges——”

Anybody might have found it but - but His Whisper Came to Me!”

In *My Rival* (pp22-23), the seventeen year girl expresses her feelings of regret and dejection by means of a religious image —
The incense that in mine by right
They burn before her Shrine;
And that’s because I’m seventeen
And she is forty nine.

The idea of hope is also aroused in

L’ENVOI to Departmental Ditties (pp81-820 by means of a religious image:—

" For, it may be, if Still we sing
And tend the Shrine,
" Some Deity on wandering wing 
"May there incline;
And, finding all in order meet,
"Stay while we Worship at Her feet"

In The “MARY Gloster” (pp129-136), Sir Anthony Gloster, in spite of his brilliant success as a rich ship owner, finds the world” a feasting show” At the time of his trip, Mc Andrew in MC Asdrew’s Hymn (pp120-127) finds the tail rods mark the time “uplifted like the Just” (p.126). In Mulholland’s Contract (pp.127-129), Mulholland expresses his disgust by a religious analogy - “for now those boats are more like Hell than anything else I know”. To praise the achievement of Lord Milner, Kipling uses a religious image — the image of Noah and His Ark in the last stanza of the poem — The Pro-Consuls (pp.107-108) —
"...God has reserved the Sword for Nimrud!

God has given Victory to Nimrud!

Let us abide under Nimrud!"

He also excels in Sustained religious or biblical image. Bonarges Blitzen's resolution to give out official Secrets in newspapers has been expressed by a religious image from Islam in The Man Who Could Write (p.17-18) —

Posed as youg lthuriel, resolute and grim,

Till he found Promotion didn't come to him;

The application of the Biblical Story of Uriah in The Story of Uriah (p.10) to explain the transfer of Jack Barrett to Quetta is quite Significant:

And, When the Last Great Bugle Call

Adown the Hurnai throbs,

And the last grim joke is entered

In the big black Book of Jobs,

And Quetta graveyards give again

Their Victims to the air,

I shouldn't like to be the man

Who sent Jack Barrett there.

The Story of Delilah in the Bible has been profitably used by Kipling in the poem Delilah (p.7-8) to explain the resignation of a Viceroy
when a secret is leaked out in a paper through Delilah with the help of Ulysses Gurne.

Many a number of Biblical images have been used in several poems to express the tragedy and horror of the First World War (1914-19) which Kipling witnessed personally. One may mention the poems - *A Nativity*, Gehazi, The Holy War, *A Song of Cockcrow*, En-Dor, Zion, and *Gethsemane* in particular.

Kipling shows a gradual development of imagery as a technique. In his early phase of writing Kipling showed an inclination to use images for the sake of decoration. In *Departmental Ditties*, his early work, he used images as mere additives or decorations. Such images are not organically related to the poems. They are introduced by "like" or "as", and are decorations. They do not matter much. Gradually he gave up this habit and used imagery as an integral part of the poem. They are functional and well-realised in many of his poems, e.g. *Study of an Elevation in Indian Ink*, Samuel Pepys, *The Sacrifice of Er-Heb*, The Three-Decker, *The Truce of the Bear*, *The Second Voyage*, etc.

Kipling may be compared well with the other great masters of imagery. He has a rich store of imagery. He shows Spenser’s skill in using the epic-descriptive simile in the *Sacrifice of Er-Heb*. Kipling enlarges one single for its own sake no doubt, but keeps it wholly integrated with the mood and atmosphere of the poem in reference.
Here is the description of the evening mist in Kipling’s Words:

That night, the slow mists of the evening dropped,
Dropped as a cloth upon the dead, and rose
Above the roofs, and by the Unlighted Shrine
Lay as the Slimy water of the troughs
When murrain thins the cattle of Er-Heb.
And through the mist men heard the Red Horse feed.

—(The Sacrifice of Er-Heb, p.263)

And

That night, the slow mists of the evening dropped,
Dropped as a cloth upon a dead man’s face,
And weltered in the valley, bluish-White
Like Water very silent - spread abroad,
Like water very silent, from the Shrine
Unlighted of Taman to where the Stream
Is damned to fill our cattle-troughs-sent up
White waves that rocked and heaved and stilled themselves,
Till all the Valley glittered like a marsh,
Beneath the moonlight, filled with Sluggish mist
Knee-deep, So that men waded as they walked. (p.261)

Similarly one may come across instances of Conceit in Kipling
when a very simple image is elaborated for the sake of novelty and impression. To convey his impression of the oriental mind Lord Dufferin
indulges in a Conceit in *One Viceroy Resigns* —

Think of a Sleek French Priest in Canada;
Divide by twenty half-breeds. Multiply
By twice the Sphinx’s Silence. There’s your East,
And you’re as Wise as ever. So am I.

In *Non-Nobis Domine* Kipling gives two fine examples of
Conceit to convey his idea of futility and uselessness of fame and wealth:

*The noise which men call Fame*

*That dross which men call Gold*

*For these we undergo*

*Our hot and godless days*

*But in our hearts we know*

*Not unto us the Praise.* (p.512)

*How strange and novel the words ‘dross’ and ‘noise’ are here!*

In spite of this brief and analytical study of Kipling’s imagery
much still remains to be done and said about it. A comparative study of
Kipling’s imagery with other masters of imagery, like — Spenser,
Shakespeare, Keats and Tennyson is beyond the scope of this Project.
Such a task ought to be taken up as full and independent Study and research.

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