

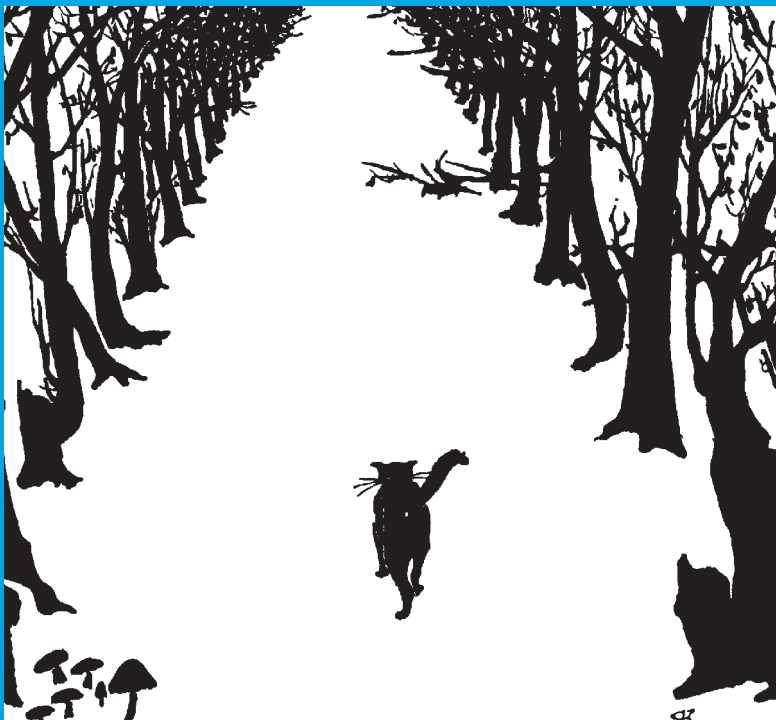
NAXOS
AudioBooks

Rudyard Kipling
JUST SO STORIES

Read by **Geoffrey Palmer**

**JUNIOR
CLASSICS**

**CHILDREN'S
FAVOURITES**



NA325012D

1	How the Whale got his Throat	6:52
2	– ‘When the cabin port-holes are dark green’	1:00
3	How the Camel got his Hump	5:46
4	– ‘The Camel’s hump is an ugly hump’	1:32
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7	How the Leopard got his Spots	13:07
8	– ‘“Now come along...”’	1:55
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10	– ‘Then the Elephant’s Child sat back on his little haunches, and pulled...’	8:09
11	– ‘Keep six honest serving-men...’	0:59
12	The Sing-Song of Old Man Kangaroo	6:44
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14	The Beginning of the Armadillos	7:26
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18	– ‘As soon as Teshumai saw the picture she screamed like anything...’	9:06
19	– ‘There runs a road by Merrow Down – ...’	1:41
20	How the Alphabet was Made	8:35
21	– “‘Now look,” said her Daddy. “‘S’pose you saw this...”’	9:44
22	– ‘Then the carp-mouth open.’	6:04
23	– ‘And after thousands and thousands and thousands of years...’	1:02
24	– ‘Of all the tribe of Tegumai...’	1:23
25	The Crab that Played with the Sea	7:11
26	– ‘Then all the beasts, birds and fishes said together, “Eldest Magician...”’	5:46
27	– “‘Now,” said the Magician, “make a Magic Pau Amma...”’	10:07
28	– ‘CHINA-GOING P’s and O’s...’	2:09

29	The Cat that Walked by Himself	5:34
30	– ‘When the Man waked up...’	4:28
31	– ‘Next day, the Cat waited to see if any other Wild thing...’	6:02
32	– ‘O my Enemy and Wife of my Enemy...’	5:48
33	– ‘That evening when the Man and the Dog came into the Cave...’	3:48
34	– ‘Pussy can sit by the fire and sing...’	1:27
35	The Butterfly that Stamped	3:56
36	– ‘He married ever so many wives...’	3:23
37	– ‘Presently two Butterflies flew under the tree quarrelling.’	7:31
38	– ‘Then the Butterfly stamped...’	1:44
39	– ‘Suleiman-bin-Daoud could hardly speak for laughing.’	6:35
40	– ‘There was never a Queen like Balkis...’	0:55

Total time: 3:31:03

Rudyard Kipling

JUST SO STORIES

Rudyard Kipling first told these stories to his own children. The full title is *Just So Stories* for little children – and were called that because, he said, they had to be told ‘just so’. He told them to his daughter Elsie and his son Charles. He had a deep, smooth voice and he regarded them very much as bedtime stories which would help the children go to sleep.

They were first published in 1902. This was after **The Jungle Books** (1894 and 1895), the stories of Mowgli and Rikki-Tikki-Tavi and others which remain among the most loved children’s stories of all time. But he started to tell them as stories many years before.

While he was writing the **Just So Stories**, his daughter Josephine died of pneumonia at the age of six. Kipling himself caught it and was also very ill. This stopped him writing for months, but when he recovered he returned to them. The poem *Merrydown* in *How the Alphabet was Made* was written in memory of Josephine.

Kipling was born in Bombay in India in 1865, and though he went to school in England (having an unhappy time separated

from his parents) he went back to India as a young man working as a journalist. He was a great traveller throughout his life, going round the world by train and by paddle steamer (some of these boats crossing the Atlantic and the Pacific at the time had sails as well as paddles). He spent time in Africa and the Middle East, as well as Australia and New Zealand.

His experience of these many countries and many cultures can be seen in the **Just So Stories**. Many of them are not set in any particular country, but they bear the hallmark of Africa, the Middle East and the Far East. *The Whale* is set, ‘Fifty North and Forty West’, in the middle of the Atlantic. *The Kangaroo* is clearly marked Australia, and the *Rhinoceros* is on an island in the Red Sea (a fictional island). The grumpy camel lives in the middle of a *Howling Desert* – though Arabia is suggested and *Djinns* come from Arabian mythology. Nevertheless, this is mythical country, because the *punchayet* which is mentioned means ‘a council of five’, a term from India.

The Leopard lives in the *High Veldt* of South Africa, with the *Wise Bavian*, the

dog-headed Baboon, 'Quite the Wisest Animal in All South Africa'. So the Ethiopian is clearly a long way from home. It is interesting to notice that in the picture of Bavian, Kipling has drawn many different scripts, including Amharic or Coptic (from Ethiopia), Hieroglyphic (from Egypt), Cuneiform (from Babylon), as well as Bengalic (from India), Burmese (from Burma) and Hebraic (from Israel). So the story covers a very wide range of countries!

African elephants are different to Indian elephants – they are much bigger for a start – and some experts have said that Kipling's drawing looks more like an Indian elephant. However, Kipling's Elephant's Child with "satiableness" finds his crocodile on the banks of the great grey-green, greasy Limpopo River, and he had to go through Khama's country (which is Botswana in Africa) to get there. So that is a mixture.

For the Armadillo story, we move to the banks of the 'turbid Amazon', the longest river in South America. For the Alphabet stories, we are in Neolithic times – which means the later Stone Age ('lithic' means stone in Greek).

Where is the Crab that Played with the Sea? Somewhere around India and Malaya and Indonesia, probably, according to the names. Kipling may have imagined The Cat

that Walked by Himself in America, where he once lived, because of the 'wild rice and wild grenadillas', but it doesn't really matter.

There is no doubt, however, about the Butterfly that Stamped, for Suleiman-bin-Daoud had his temple in Jerusalem. It was a very famous building.

The **Just So Stories** range around the globe – which, for Kipling, was home. He loved travelling. And just listening to them, we too can travel around the globe in our imagination, to deserts, jungles, forests, oceans, to times past and times before past.

Notes by Nicolas Soames

How the Whale got his Throat

THIS is the picture of the Whale swallowing the Mariner with his infinite-resource-and-sagacity, and the raft and the jack-knife *and* his suspenders, which you must *not* forget. The buttony-things are the Mariner's suspenders, and you can see the knife close by them. He is sitting on the raft, but it has tilted up sideways, so you don't see much of it. The whitey thing by the Mariner's left hand is a piece of wood that he was trying to row the raft with when the Whale came along. The piece of wood is called the jaws-of-a-gaff. The Mariner left it outside when he went in. The Whale's name was Smiler, and the Mariner was called Mr. Henry Albert Bivvens, A.B. The little 'Stute Fish is hiding under the Whale's tummy, or else I would have drawn him. The reason that the sea looks so ooshy-skooshy is because the Whale is sucking it all into his mouth so as to suck in Mr. Henry Albert Bivvens and the raft and the jack-knife and the suspenders. You must never forget the suspenders.



HERE is the Whale looking for the little 'Stute Fish, who is hiding under the Door-sills of the Equator. The little 'Stute Fish's name was Pingle. He is hiding among the roofs of the big seaweed that grows in front of the Doors of the Equator. I have drawn the Doors of the Equator. They are shut. They are always kept shut, because a door ought always to be kept shut. The ropy-thing right across it is the Equator itself; and the things that look like rocks are the two giants Moar and Koar, that keep the Equator in order. They drew the shadow-pictures on the doors of the Equator, and they carved all those twisty fishes under the Doors. The beaky-fish are called beaked Dolphins, and the other fish with the queer heads are called Hammer-headed Sharks. The Whale never found the little 'Stute Fish till he got over his temper, and then they became good friends again.



How the Camel got his Hump

THIS is the picture of the Djinn making the beginnings of the Magic that brought the Hump to the Camel. First he drew a line in the air with his finger, and it became solid: and then he made a cloud, and then he made an egg – you can see them both at the bottom of the picture – and then there was a magic pumpkin that turned into a big white flame. Then the Djinn took his magic fan and fanned that flame till the flame turned into a magic by itself. It was a good Magic and a very kind Magic really, though it had to give the Camel a Hump because the Camel was lazy. The Djinn in charge of All Deserts was one of the nicest of the Djinns, so he would never do anything really unkind.



HERE is the picture of the Djinn in charge of All Deserts guiding the Magic with his magic fan. The camel is eating a twig of acacia, and he has just finished saying "humph" once too often (the Djinn told him he would), and so the Humph is coming. The long towelly-thing growing out of the thing like an onion is the Magic, and you can see the Humph on its shoulder. The Humph fits on the flat part of the Camel's back. The Camel is too busy looking at his own beautiful self in the pool of water to know what is going to happen to him.

Underneath the truly picture is a picture of the World-so-new-and-all. There are two smoky volcanoes in it, some other mountains and some stones and a lake and a black island and a twisty river and a lot of other things, as well as a Noah's Ark. I couldn't draw all the deserts that the Djinn was in charge of, so I only drew one, but it is a most deserty desert.



How the Rhinoceros got his Skin

THIS is the picture of the Parsee beginning to eat his cake on the Uninhabited Island in the Red Sea on a very hot day; and of the Rhinoceros coming down from the Altogether Uninhabited Interior, which, as you can truthfully see, is all rocky. The Rhinoceros's skin is quite smooth, and the three buttons that button it up are underneath, so you can't see them. The squiggly things on the Parsee's hat are the rays of the sun reflected in more-than-oriental splendour, because if I had drawn real rays they would have filled up all the picture. The cake has currants in it; and the wheel-thing lying on the sand in front belonged to one of Pharaoh's chariots when he tried to cross the Red Sea. The Parsee found it, and kept it to play with. The Parsee's name was Pestonjee Bomonjee, and the Rhinoceros was called Storks, because he breathed through his mouth instead of his nose. I wouldn't ask anything about the cooking-stove if I were you.



THIS is the Parsee Pestonjee Bomonjee sitting in his palm-tree and watching the Rhinoceros Storks bathing near the beach of the Altogether Uninhabited Island after Storks had taken off his skin. The Parsee has put the cake-crumbs into the skin, and he is smiling to think how they will tickle Storks when Storks puts it on again. The skin is just under the rocks below the palm-tree in a cool place; that is why you can't see it. The Parsee is wearing a new more-than-oriental-splendour hat of the sort that Parsees wear; and he has a knife in his hand to cut his name on palm-trees. The black things on the islands out at sea are bits of ships that got wrecked going down the Red Sea; but all the passengers were saved and went home.

The black thing in the water close to the shore is not a wreck at all. It is Storks the Rhinoceros bathing without his skin. He was just as black underneath his skin as he was outside. I wouldn't ask anything about the cooking-stove if I were you.

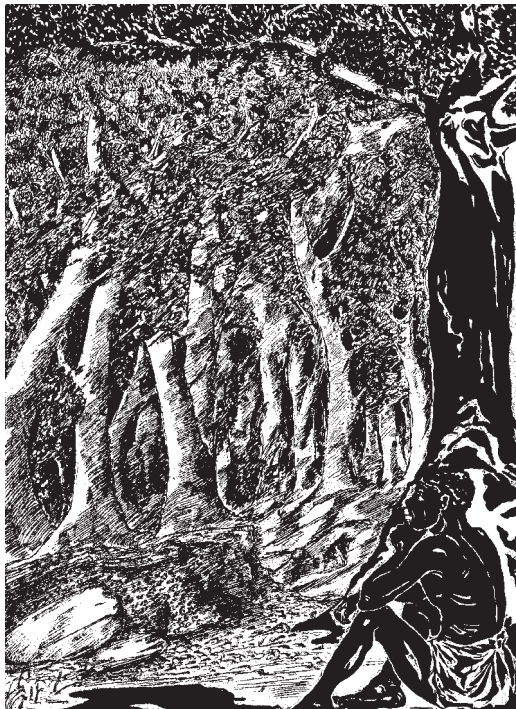


How the Leopard got his Spots

THIS is Wise Baviaan, the dog-headed Baboon, Who is Quite the Wisest Animal in All South Africa. I have drawn him from a statue that I made up out of my own head, and I have written his name on his belt and on his shoulder and on the thing he is sitting on. I have written it in what is not called Coptic and Hieroglyphic and Cuneiformic and Bengalic and Burmic and Hebric, all because he is so wise. He is not beautiful, but he is very wise; and I should like to paint him with paint-box colours, but I am not allowed. The umbrella-ish thing about his head is his Conventional Mane.



THIS is the picture of the Leopard and the Ethiopian after they had taken Wise Baviaan's advice and the Leopard had gone into other spots and the Ethiopian had changed his skin. The Ethiopian was really a negro, and so his name was Sambo. The Leopard was called Spots, and he has been called Spots ever since. They are out hunting in the spickly-speckly forest, and they are looking for Mr. One-Two-Three-Where's-your-Breakfast. If you look a little you will see Mr. One-Two-Three not far away. The Ethiopian has hidden behind a splotchy blotchy tree because it matches his skin, and the Leopard is lying beside a spickly-speckly bank of stones because it matches his spots. Mr. One-Two-Three-Where's-your-Breakfast is standing up eating leaves from a tall tree. This is really a puzzle-picture like 'Find the Cat'.



The Elephant's Child

THIS is the Elephant's Child having his nose pulled by the Crocodile. He is much surprised and astonished and hurt, and he is talking through his nose and saying, 'Led go! You are hurtig be!' He is pulling very hard, and so is the Crocodile: but the Bi-Coloured-Python-Rock-Snake is hurrying through the water to help the Elephant's Child. All that black stuff is the banks of the great grey-green greasy Limpopo River (but I am not allowed to paint these pictures), and the bottly-tree with the twisty roots and the eight leaves is one of the fever-trees that grow there.



Underneath the truly picture are shadows of African animals walking into an African ark. There are two lions, two ostriches, two oxen, two camels, two sheep, and two other things that look like rats, but I think they are rock-rabbits. They don't mean anything. I put them in because I thought they looked pretty. They would look very fine if I were allowed to paint them.

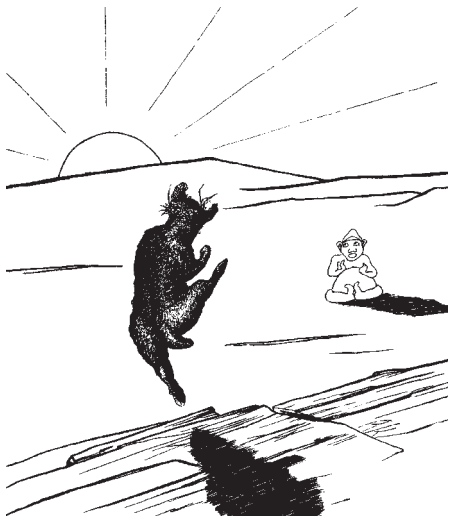
THIS is just a picture of the Elephant's Child going to pull bananas off a banana-tree after he had got his fine new long trunk. I don't think it is a very nice picture; but I couldn't make it any better, because elephants and bananas are hard to draw. The streaky things behind the Elephant's Child mean squoggy marshy country somewhere in Africa. The Elephant's Child made most of his mud-cakes out of the mud that he found there. I think it would look better if you painted the banana-tree green and the Elephant's Child red.



The Sing-Song of Old Man Kangaroo

THIS is a picture of Old Man Kangaroo when he was the Different Animal with four short legs. I have drawn him grey and woolly, and you can see that he is very proud because he has a wreath of flowers in his hair. He is dancing on an outcrop (that means a ledge of rock) in the middle of Australia at six o'clock before breakfast. You can see that it is six o'clock, because the sun is just getting up. The thing with the ears and the open mouth is Little God Nqa. Nqa is very much surprised, because he has never seen a Kangaroo dance like that before. Little God Nqa is just saying, 'Go away,' but the Kangaroo is so busy dancing that he has not heard him yet.

The Kangaroo hasn't any real name except Boomer. He lost it because he was so proud.



THIS is the picture of Old Man Kangaroo at five in the afternoon, when he had got his beautiful hind legs just as Big God Nqong had promised. You can see that it is five o'clock, because Big God Nqong's pet tame clock says so. That is Nqong, in his bath, sticking his feet out. Old Man Kangaroo is being rude to Yellow-Dog Dingo. Yellow-Dog Dingo has been trying to catch Kangaroo all across Australia. You can see the marks of Kangaroo's big new feet running ever so far back over the bare hills. Yellow-Dog Dingo is drawn black, because I am not allowed to paint these pictures with real colours out of the paint-box; and besides, Yellow-Dog Dingo got dreadfully black and dusty after running through the Flinders and the Cinders.



THIS is a picture of the whole story of the Jaguar and the Hedgehog and the Tortoise *and* the Armadillo all in a heap. It looks rather the same any way you turn it. The Tortoise is in the middle, learning how to bend, and that is why the shelly plates are so spread apart. He is standing on the Hedgehog, who is waiting to learn how to swim. The Hedgehog is a Japanese Hedgehog, because I couldn't find our own Hedgehogs in the garden when I wanted to draw them. (It was daytime, and they had gone to bed under the dahlias.) Speckly Jaguar is looking over the edge, with his paddy-paw carefully tied up by his mother, because he pricked himself scooping the Hedgehog. He is much surprised to see what the Tortoise is doing, and his paw is hurting him. The snouty thing with the little eye that Speckly Jaguar is trying to climb over is the Armadillo that the Tortoise and the Hedgehog are going to turn into when they have finished bending and swimming. It is all a magic picture, and that is one of the reasons why I haven't drawn the Jaguar's whiskers. The other reason was that he was so young that his whiskers had not grown. The Jaguar's pet name with his Mummy was Doffles.

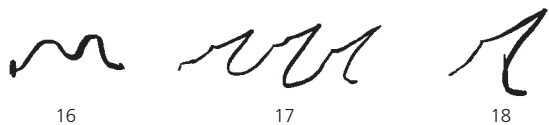
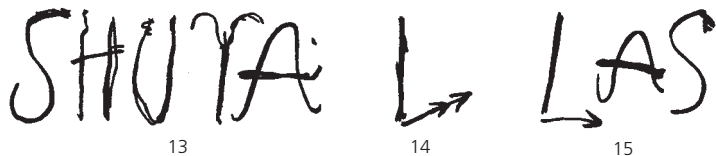
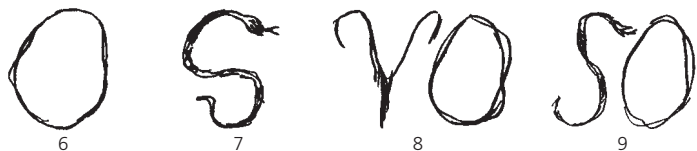
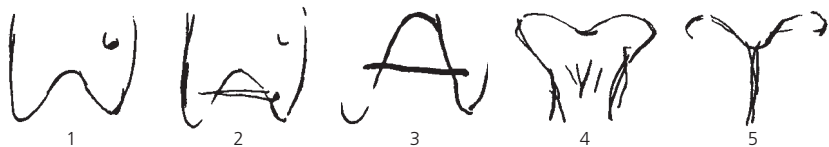


How the First Letter was Written

THIS is the story of Taffimai Metallumai carved on an old tusk a very long time ago by the Ancient Peoples. If you read my story, or have it read to you, you can see how it is all told out on the tusk. The tusk was part of an old tribal trumpet that belonged to the Tribe of Tegumai. The pictures were scratched on it with a nail or something, and then the scratches were filled up with black wax, but all the dividing lines and the five little rounds at the bottom were filled with red wax. When it was new there was a sort of network of beads and shells and precious stones at one end of it; but now that has been broken and lost – all except the little bit that you see. The letters round the tusk are magic – Runic magic – and if you can read them you will find out something rather new. The tusk is of ivory – very yellow and scratched. It is two feet long and two feet round, and weighs eleven pounds nine ounces.



How the Alphabet was Made



STU PAULUS PAVO

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ONE of the first things that Tegumai Bopsulai did after Taffy and he had made the Alphabet was to make a magic Alphabet-necklace of all the letters, so that it could be put in the Temple of Tegumai and kept for ever and ever. All the Tribe of Tegumai brought their most precious beads and beautiful things, and Taffy and Tegumai spent five whole years getting the necklace in order. This is a picture of the magic Alphabet-necklace. The string was made of the finest and strongest reindeer-sinew, bound round with thin copper wire.

Beginning at the top, the first bead is an old silver one that belonged to the Head Priest of the Tribe of Tegumai; then came three black mussel-pearls; next is a clay bead (blue and gray); next a nubbly gold bead sent as a present by a tribe who got it from Africa (but it must have been Indian really); the next is a long flat-sided glass bead from Africa (the Tribe of Tegumai took it in a fight); then come two clay beads (white and green), with dots on one, and dots and bands on the other; next are three rather chipped amber beads; then three clay beads (red and white), two with dots, and the big one in the middle with a toothed pattern. Then the letters begin, and between each letter is a little whitish clay bead with the letter repeated small. Here are the letters:

A is scratched on a tooth – an elk-tusk I think.

B is the Sacred Beaver of Tegumai on a bit of old glory.

C is a pearly oyster-shell – inside front.

D must be a sort of mussel shell – outside front.

E is a twist of silver wire.

F is broken, but what remains of it is a bit of stag's horn.

G is painted black on a piece of wood. (The bead after G is a small shell, and not a clay bead. I don't know why they did that.)

H is a kind of a big brown cowie-shell.

I is the inside part of a long shell ground down by hand. (It took Tegumai three months to grind it down.)

J is a fish hook in mother-of-pearl.

L is the broken spear in silver. (K ought to follow J of course, but the necklace was broken once and they mended it wrong.)

K is a thin slice of bone scratched and rubbed in black.

M is on a pale gray shell.

N is a piece of what is called porphyry with a nose scratched on it. (Tegumai spent five months polishing this stone.)

O is a piece of oyster-shell with a hole in the middle.

P and **Q** are missing. They were lost, a long time ago, in a great war, and the tribe mended the necklace with the dried rattles of a rattlesnake, but no one ever found **P** and **Q**. That is how the saying began, 'You must mind your **P**'s and **Q**'s'.

R is, of course, just a shark's tooth.

S is a little silver snake.

T is the end of a small bone, polished brown and shiny.

U is another piece of oyster-shell.

W is a twisty piece of mother-of-pearl that they found inside a big mother-of-pearl shell, and sawed off with a wire dipped in sand and water. It took Taffy a month and a half to polish it and drill the holes.

X is silver wire joined in the middle with a raw garnet. (Taffy found the garnet.)

Y is the carp's tail in ivory.

Z is a bell-shaped piece of agate marked with Z-shaped stripes. They made the Z-snake out of one of the stripes by picking out the soft stone and rubbing in red sand and bee's-wax. Just in the mouth of the bell you see the clay bead repeating the Z-letter.

These are all the letters.

The next bead is a small round greeny lump of copper ore; the next is a lump of rough turquoise; the next is a rough gold nugget (what they call water-gold); the next is a melon-shaped clay bead (white with green spots). Then come four flat ivory pieces, with dots on them rather like dominoes; then come three stone beads, very badly worn; then two soft iron beads with rust-holes at the edges (they must have been magic, because they look very common); and last is a very very old African bead, like glass – blue, red, white, black and yellow. Then comes the loop to slip over the big silver button at the other end, and that is all.

I have copied the necklace very carefully. It weighs one pound seven and a half ounces. The black squiggle behind is only put in to make the beads and things look better.



The Crab that Played with the Sea

THIS is a picture of Pau Amma the Crab running away while the Eldest Magician was talking to the Man and his Little Girl Daughter. The Eldest Magician is sitting on his magic throne, wrapped up in his Magic Cloud. The three flowers in front of him are the three Magic Flowers. On the top of the hill you can see All-the-Elephant-there-was, and All-the-Cow-there-was, and All-the-Turtle-there-was going off to play as the Eldest Magician told them. The Cow has a hump, because she was All-the-Cow-there-was; so she had to have all there was for all the cows that were made afterwards. Under the hill there are Animals who have been taught the game they were to play. You can see All-the-Tiger-there-was smiling at All-the-Bones-there-were, and you can see All-the-Elk-there-was, and All-the-Parrot-there-was, and All-the-Bunnies-there-were on the hill. The other Animals are on the other side of the hill, so I haven't drawn them. The little house up the hill is All-the-House-there-was. The Eldest Magician made it to show the Man how to make houses when he wanted to. The Snake round that spiky hill is All-the-Snake-there-was, and he is talking to All-the-Monkey-there-was, and the Monkey is being rude to the Snake, and the Snake is being rude to the Monkey. The Man is very busy talking to the Eldest Magician. The Little Girl Daughter is looking at Pau Amma as he runs away. That humpy thing in the water in front is Pan Amma. He wasn't a common Crab in those days.



He was a King Crab. That is why he looks different. The thing that looks like bricks that the Man is standing in, is the Big Miz-Maze. When the Man has done talking with the Eldest Magician he will walk in the Big Miz-Maze, because he has to. The mark on the stone under the Man's foot is a magic mark: and down underneath I have drawn the three Magic Flowers all mixed up with the Magic Cloud. All this picture is Big Medicine and Strong Magic.

THIS is the picture of Pau Amma the Crab rising out of the sea as tall as the smoke of three volcanoes. I haven't drawn the three volcanoes, because Pau Amma was so big. Pau Amma is trying to make a Magic, but he is only a silly old King Crab, and so he can't do anything. You can see he is all legs and claws and empty hollow shell. The canoe is the canoe that the Man and the Girl Daughter and the Eldest Magician sailed from the Perak river in. The sea is all black and bobbly, because Pan Amma has just risen up out of Pusat Tasek. Pusat Tasek is underneath, so I haven't drawn it. The Man is waving his curvy kris-knife at Pau Amma. The Little Girl Daughter is sitting quietly in the middle of the canoe. She knows she is quite safe with her Daddy. The Eldest Magician is standing up at the other end of the canoe beginning to make a Magic. He has left his magic throne on the beach, and he has taken off his clothes so as not to get wet, and he has left the Magic Cloud behind too, so as not to tip the boat over. The thing that looks like another little canoe outside the real canoe is called an outrigger. It is a piece of wood tied to sticks, and it prevents the canoe from being tipped over. The canoe is made out of one piece of wood, and there is a paddle at one end of it.



The Cat that Walked by Himself

THIS is the picture of the Cave where the Man and the Woman lived first of all. It was really a very nice Cave, and much warmer than it looks. The Man had a canoe. It is on the edge of the river, being soaked in the water to make it swell up. The tatter-looking thing across the river is the Man's salmon-net to catch salmon with. There are nice clean stones leading up from the river to the mouth of the Cave, so that the Man and the Woman could go down for water without getting sand between their toes. The things like black-beetles far down the beach are really trunks of dead trees that floated down the river from the Wet Wild Woods on the other bank. The Man and the Woman used to drag them out and dry them and cut them up for firewood. I haven't drawn the horse-hide curtain at the mouth of the Cave, because the Woman has just taken it down to be cleaned. All those little smudges on the sand between the Cave and the river are the marks of the Woman's feet and the Man's feet.

The Man and the Woman are both inside the Cave eating their dinner. They went to another cosier Cave when the Baby came, because the Baby used to crawl down to the river and fall in, and the Dog had to pull him out.



THIS is the picture of the Cat that Walked by Himself, walking by his wild lane through the Wet Wild Woods and waving his wild tail. There is nothing else in the picture except some toadstools. They had to grow there because the woods were so wet. The lumpy thing on the low branch isn't a bird. It is moss that grew there because the Wild Woods were so wet.

Underneath the truly picture is a picture of the cozy Cave that the Man and the Woman went to after the Baby came. It was their summer Cave, and they planted wheat in front of it. The Man is riding on the Horse to find the Cow and bring her back to the Cave to be milked. He is holding up his hand to call the Dog, who has swum across to the other side of the river, looking for rabbits.



The Butterfly that Stamped

THIS is the picture of the Animal that came out of the sea and ate up all the food that Suleiman-bin-Daoud had made ready for all the animals, in all the world. He was really quite a nice Animal, and his Mummy was very fond of him and of his twenty-nine thousand nine hundred and ninety-nine other brothers that lived at the bottom of the sea. You know that he was the smallest of them all, and so his name was Small Porgies. He ate up all those boxes and packets and bales and things that had been got ready for all the animals, without ever once taking off the lids or untying the strings, and it did not hurt him at all. The sticky-up masts behind the boxes of food belong to Suleiman-bin-Daoud's ships. They were busy bringing more food when Small Porgies came ashore. He did not eat the ships. They stopped unloading the foods and instantly sailed away to sea till Small Porgies had quite finished eating. You can see some of the ships beginning to sail away by Small Porgies' shoulder. I have not drawn Suleiman-bin-Daoud, but he is just outside the picture, very much astonished. The bundle hanging from the mast of the ship in the corner is really a package of wet dates for parrots to eat. I don't know the names of the ships. That is all there is in that picture.



THIS is the picture of the four gull-winged Djinnns lifting up Suleiman-bin-Daoud's Palace the very minute after the Butterfly had stamped. The Palace and the gardens and everything came up in one piece like a board, and they left a big hole in the ground all full of dust and smoke. If you look in the corner, close to the thing that looks like a lion, you will see Suleiman-bin-Daoud with his magic stick and the two Butterflies behind him. The thing that looks like a lion is really a lion carved in stone, and the thing that looks like a milt-can is really a piece of a temple or a house or something. Suleiman-bin-Daoud stood there so as to be out of the way of the dust and the smoke when the Djinnns lifted up the Palace. I don't know the Djinnns' names. They were servants of Suleiman-bin-Daoud's magic ring, and they changed about every day. They were just common gull-winged Djinnns.

The thing at the bottom is a picture of a very friendly Djinn called Akraig. He used to feed the little fishes in the sea three times a day, and his wings were made of pure copper. I put him in to show you what a nice Djinn is like. He did not help to lift the Palace. He was busy feeding little fishes in the Arabian Sea when it happened.



**The music on this recording has been taken from
the NAXOS catalogue**

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MOZART HORN CONCERTOS

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How The Camel got his Hump

JANACEK MLADI

8.554173

Oslo Philharmonic Wind Soloists

How the Rhinoceros got his Skin

KROMMER PARTITAS FOR WIND INSTRUMENTS

8.554226

Michael Thompson Wind Ensemble

How the Leopard got his Spots

VIVALDI LA STRAVAGANZA VOLUME 2

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The Cat that Walked by Himself

JANACEK MLADI

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Oslo Philharmonic Wind Soloists

The Butterfly that Stamped

SAINT-SAENS CARNIVAL OF THE ANIMALS

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Johnny Morris, Slovak Radio Symphony Orchestra, Ondrej Lénard

Music programmed by Mike Etherden

Rudyard Kipling

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Read by **Geoffrey Palmer**

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