



In 1920 McNeile published *Bull-Dog Drummond*, whose *eponymous hero*—a member of "the Breed"—became his most famous creation<sup>[33]</sup> He had first written Drummond as a detective for a short story in *The Strand Magazine*, but the character was not successful and was changed for the novel, which was a *thriller*.<sup>[30]</sup> Captain Hugh "Bulldog" Drummond DSO, MC was described in the novel's sub-title as "a demobilised officer who found peace dull" after service during the First World War with the fictional **Loamshire Regiment**. Drummond went on to appear in ten full-length novels by McNeile<sup>[4]</sup> and a further seven by his friend **Gerard Fairlie**.<sup>[35]</sup> The character was an amalgam of Fairlie, himself, and his idea of an English gentleman.<sup>[30]</sup><sup>[e]</sup> Drummond also had roots in the literary characters **Sherlock Holmes**, **Sexton Blake**, **Richard Hannay** and **The Scarlet Pimpernel**.<sup>[37]</sup> Drummond was characterised as large, very strong, physically unattractive and an "apparently brainless hunk of a man",<sup>[38]</sup> who was also a gentleman with a private income.<sup>[39]</sup> he could also be construed as "a brutalized ex-officer whose thirst for excitement is also an attempt to reenact [*sic*] the war".<sup>[40]</sup> The character was later described by **Cecil Day-Lewis**, author of rival gentleman detective **Nigel Strangeways**, as an "unspeakable public school bully".<sup>[41]</sup> Drummond's main adversary across four novels is Carl Peterson,<sup>[f]</sup> a master criminal with no national allegiance, who is often accompanied by his wife, Irma.<sup>[43]</sup> Irma is described by Jonathon Green as "the slinky epitome of a twenties *vamp* ",<sup>[4]</sup> and by Lawrence Treadwell as dark, sexy and from an oriental background, "a true *femme fatale*".<sup>[42]</sup> After Carl Peterson's death in *The Final Count*, Irma swears revenge on Drummond and kidnaps his wife—whom he had met in *Bull-Dog Drummond*—with the intent of killing him in the ensuing chase.<sup>[44]</sup> Irma Peterson appears in six of McNeile's books, and in a further five by Fairlie.<sup>[42]</sup><sup>[g]</sup>

McNeile adapted *Bulldog Drummond* for the stage. It was produced at **Wyndham's Theatre** during the 1921–22 season, with **Gerald du Maurier** playing the title role,<sup>[45]</sup> it ran for 428 performances.<sup>[46]</sup><sup>[h]</sup> The play also ran in New York during the same season, with **A. E. Matthews** as Drummond.<sup>[46]</sup><sup>[i]</sup> Later in 1922 McNeile resigned his reserve commission with the rank of lieutenant-colonel,<sup>[49]</sup> and moved as a **tax exile** to **Territet, Montreux**, Switzerland, with his wife;<sup>[50]</sup> the Swiss countryside was later described in a number of his stories.<sup>[27]</sup><sup>[51]</sup>

The following year McNeile introduced the character of Jim Maitland, a "footloose sahib of the period"<sup>[52]</sup><sup>[i]</sup> Maitland was the protagonist of the 1923 novel *Jim Maitland*; he later appeared in a second novel in 1931, *The Island of Terror*. Around the time McNeile killed off the Carl Peterson character in *The Final Count* (1926), he also introduced the character Ronald Standish, who first appeared in "The Saving Clause" (1927) and "Tiny Carteret" (1930)<sup>[44]</sup> before becoming the protagonist in two collections of short stories, *Ronald Standish* (1933) and *Ask for Ronald Standish* (1936). The character also appeared in the final three Drummond novels, *Knock-Out* (1933), *Bull-Dog Drummond at Bay* (1935) and *Challenge* (1937).<sup>[44]</sup> Standish was a sportsman who played cricket for England and was a part-time consultant with the **War Office**.<sup>[53]</sup>

In 1929 McNeile edited a volume of short stories from **O. Henry**, *The Best of O. Henry*; the stories had served as models for him when he had started as a writer.<sup>[54]</sup> The same year, the film *Bulldog Drummond* was released, starring **Ronald Colman** in the title role. Colman was nominated for an **Academy Award for Best Actor** at the **3rd Academy Awards** ceremony.<sup>[55]</sup> The film earned \$750,000 at the box office.<sup>[56]</sup> and McNeile received an estimated £5,000 for the rights to his novel.<sup>[5]</sup> The same year he wrote his second play—*The Way Out*—which was staged at the **Comedy Theatre** in January 1930.<sup>[57]</sup><sup>[k]</sup> About a year later he and his wife returned to England, and settled near **Pulborough**, West Sussex.<sup>[51]</sup>

In 1935 McNeile, Fairlie, **Sidney Gilliat** and **J.O.C. Orton** collaborated on the screenplay *Bulldog Jack*, a "comedy thriller" with **Jack Hulbert** and **Fay Wray**, which was produced by **Gaumont British**.<sup>[58]</sup><sup>[59]</sup>

## Death and legacy

In 1937 McNeile was working with Fairlie on the play *Bulldog Drummond Hits Out*<sup>[60]</sup><sup>[i]</sup> when he was diagnosed with terminal throat cancer. He came to an agreement with Fairlie for the play to continue after his death and for Fairlie to continue writing the Drummond stories.<sup>[27]</sup><sup>[61]</sup> McNeile died on 14 August 1937<sup>[62]</sup> at his home in **West Chilmington**, West Sussex.<sup>[63]</sup> Although most sources identify throat cancer as the cause of death, Treadwell also suggests that it may have been lung cancer.<sup>[64]</sup> It was "traceable to his war service",<sup>[4]</sup> and attributed to a gas attack.<sup>[7]</sup> His funeral, with full military honours, was conducted at **Woking** crematorium.<sup>[65]</sup> At his death his estate was valued at over £26,000.<sup>[5]</sup>

*Bulldog Drummond Hits Out* was finished by Fairlie and had a short tour of Brighton, Birmingham, Manchester and Edinburgh, before opening in London at the**Savoy Theatre** on 21 December 1937.<sup>[64]</sup> The story was later turned into a novel by Fairlie, with the title *Bulldog Drummond on Dartmoor*.<sup>[66]</sup> Fairlie continued to write Drummond novels, seven in total.<sup>[67]</sup><sup>[m]</sup>

Drummond, McNeile's chief literary legacy, became a model for other literary heroes created in the 1940s and '50s.<sup>[37]</sup> **W. E. Johns** used McNeile's work as a model for his character **Biggles**,<sup>[68]</sup> while **Ian Fleming** admitted that **James Bond** was "Sapper from the waist up and **Mickey Spillane** below".<sup>[4]</sup> **Sydney Horler**'s popular character "Tiger" Standish was also modelled on Drummond.<sup>[50]</sup>

## Writing

McNeile's works fall into two distinct phases. Those works published between 1915 and 1918 are his war stories, and relate directly to his experiences during the First World War, while the later works are largely thrillers.<sup>[33]</sup><sup>[69]</sup> His war stories were marketed by the *Daily Mail* and Hodder & Stoughton as a soldier's eyewitness accounts. When he started writing thrillers, Hodder & Stoughton advertised McNeile as a "light and entertaining" writer,<sup>[12]</sup> and began publishing his works in the "Yellow Jacket" series.<sup>[70]</sup>

## Style and technique



O. Henry was a literary model for McNeile

McNeile's early works, the war stories published before 1919, are either "plot-driven adventure narrative[s]", such as the short stories "The Song of the Bayonet" and "Private Meyrick, Company Idiot", or "atmospheric vignette[s]", such as "The Land of Topsy Turvy" and "The Human Touch".<sup>[71]</sup> McNeile would write about 1,000 words every morning in a routine that was rarely disturbed; he took no breaks while writing and would do no re-writes until he completed his work.<sup>[63]</sup><sup>[72]</sup> The academic Jessica Meyer has criticised his style as having "little aesthetic merit, being stylised, clichéd and often repetitive".<sup>[73]</sup> **Richard Osborne** agreed, adding that the female characters were "cardboard" and that McNeile was "wonderfully forgetful" about characters dead in one book and alive in the next.<sup>[74]</sup> In the Bulldog Drummond stories, Watson identifies the central character as "a melodramatic creation, workable only within a setting of melodrama".<sup>[75]</sup> The academic Joan DeFattore points out that while the characters and plots cannot be considered to be unique, credible or well-rounded, his books "make no claim to literary excellence",<sup>[45]</sup> and are instead, "good, solid thrillers".<sup>[45]</sup> Osborne agrees, and believes that McNeile wrote good stories that were flawed but well told.<sup>[76]</sup> Meyer classifies the non-war stories as **middlebrow**, with "sentimental plotlines and presenting a social message about the condition of England".<sup>[77]</sup> His early novels, particularly *Bull-Dog Drummond* and *The Black Gang*, were structured loosely and in some ways as short stories.<sup>[50]</sup> The academic Hans Bertens blamed this on McNeile's lack of experience and self-confidence, noting that in his later novels, McNeile "mastered the tricks of his trade".<sup>[78]</sup>

DeFattore outlines the use of double adjectives to reinforce feelings towards enemies in both his war stories and thrillers, such as "filthy, murdering Boche", and "stinking, cowardly Bolshevik".<sup>[45]</sup> She and the scholar Lise Jaillant also comment on the dehumanisation of the enemy, comparing them to animals and vermin.<sup>[31]</sup><sup>[45]</sup> Watson noted the frequency of the use of the word "devil"—and variations—when discussing antagonists.<sup>[75]</sup>

## Major themes

### First World War

The major theme running throughout McNeile's works is the First World War. Between 1915 and 1918 he had five collections of short stories published about the war,<sup>[12]</sup> while his post-war fiction can be seen as an extension of those stories, as "both treat the war as a trial with manhood at stake".<sup>[79]</sup> His war stories were considered by contemporary audiences as anti-sentimental, realistic depictions of the trenches, and as a "celebration of the qualities of the**Old Contemptibles**".<sup>[80]</sup> McNeile's view, as expressed through his writing, was that war was a purposeful activity for the nation and for individuals<sup>[81]</sup> even if that purpose was later wasted: a "valuable chance at national renewal that had been squandered".<sup>[82]</sup> The positive effects of war on the individual were outlined by McNeile in *The Making of an Officer*, his series of articles in *The Times*, in which he wrote about "the qualities of leadership and selflessness essential to 'inspire' subalterns".<sup>[83]</sup> a theme he returned to in his war stories—particularly *The Lieutenant* and *Others* and *Sergeant Michael Cassidy, R.E*<sup>[82]</sup><sup>[83]</sup>—and then afterwards in his fictional stories, notably the Bulldog Drummond works.<sup>[79]</sup>

McNeile's fictional work—particularly his Drummond series of books—shows characters who have served in the war and have been affected by it; Jaillant comments that Drummond's war-time experience "has shaped his social identity, his skills, and even his physical appearance".<sup>[31]</sup> The Drummond character has been "brutalized by war",<sup>[39]</sup> which accounts for his physical approach when dealing with Peterson and others.<sup>[84]</sup>

### England

McNeile provided Drummond with a "flamboyantly aggressive patriotism" towards England;<sup>[85]</sup> which Drummond defends physically against those who challenge its stability or morality.<sup>[30]</sup> Hans Bertens argued that the patriotism demonstrated by Drummond was closer to nationalistic pride and a paranoia about threats directed at the upper middle classes, of which Drummond was a member.<sup>[86]</sup> Drummond's nickname—Bulldog—is symbolic of England, and he and his English gentlemen friends—"the Breed"—fight the conspiracy of foreigners threatening England's stability.<sup>[87]</sup><sup>[88]</sup> McNeile's thriller stories do not often pit Englishman against Englishman as the main characters; most of the foreigners in his books are the villains.<sup>[89]</sup>

### Sport

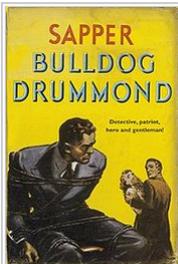
Running throughout McNeile's books is the metaphor of warfare as sport. His war stories include descriptions of fights between individuals that carry a sporting motif: in*Sergeant Michael Cassidy, R.E.*, he writes, "To bag a man with a gun is one thing; there is sport—there is an element of one against one, like when the quality goes big game shooting. But to bag twenty men by a mine has not the same feeling at all, even if they are Germans".<sup>[18]</sup> The motif was continued into the Drummond novels.<sup>[39]</sup> McNeile reinforces this theme through his use of the language of public school sports,<sup>[85]</sup> or of boxing, poker or hunting.<sup>[90]</sup> The titles of his books also use sporting imagery: *The Third Round*, *The Final Count*, *Knock-Out* and *Challenge*.<sup>[90]</sup>

## Reception

McNeile's war story collections sold well; nearly 50,000 copies of his first book, *Sergeant Michael Cassidy, R.E.*, were purchased in its first year, and nearly 58,000 copies the following year.<sup>[69]</sup> His thrillers were also popular, with *Bulldog Drummond* selling 396,302 copies between 1920 and 1939, exceeding the 100,000-copies benchmark for "best-sellers"<sup>[91]</sup> At his peak in the 1920s, he was the highest paid short story writer in the world,<sup>[92]</sup> and it was estimated that in the last five years of his life he was earning around £10,000 a year,<sup>[5]</sup> the *Daily Mirror* estimated that during his writing career he had earned £85,000.<sup>[93]</sup>



Lobby card for US screenings of the 1922 film, Bulldog Drummond



First edition cover of Bulldog Drummond



McNeile's war stories were seen by reviewers as honest portrayals of the war, with British and American reviewers in the mainstream press praising his realism and avoidance of sentimentality in dealing with his subject matter. Reviewing *Men, Women, and Guns* for *The Times Literary Supplement*, Francis Henry Gribble wrote that "Sapper has been successful in previous volumes of war stories ... When the time comes for picking out the writers whose war fiction has permanent value, his claim to be included in the list will call for serious examination."<sup>[94]</sup> The reviewer of *Sergeant Michael Cassidy, R.E.* for *The Atlanta Constitution* reminded its readers that McNeile "has been called the foremost literary genius of the British army."<sup>[94]</sup> Jaillant observes that once McNeile moved from war stories to thrillers, with the concurrent re-positioning of advertising and marketing by Hodder & Stoughton, the reviewers also treated him differently, and presented him as "a writer of thrillers, without any pretension to literary seriousness".<sup>[95]</sup> When reviewing *Bulldog Drummond Strikes Back*<sup>[6]</sup> for *The New York Times*, the critic observed that "if you like a good knock-down-and-drag-out yarn with excitement and violence on nearly every page, you can't go wrong on Bulldog Drummond"<sup>[97]</sup> for the novel *Bulldog Drummond at Bay*, the reviewer considered that "as a piece of fictional melodrama, the book is first rate".<sup>[98]</sup> In the British market, *The Times Literary Supplement* also characterised him as a mass-market thriller writer, which contrasted with its consideration of his earlier works.<sup>[95]</sup>

### Controversy

From the 1950s on, McNeile's work came to be viewed in the light of events of the Second World War,<sup>[40]</sup> and journalists such as Richard Osborne highlighted aspects of the stories which he considered were "carrying the Führer-principle".<sup>[99]</sup> DelFattore agrees, and considers that the second Bulldog Drummond novel—*The Black Gang* (1922)—is when the fascist element was introduced.<sup>[45]</sup> Jaillant notes that the accusations of fascism only came about after the Second World War,<sup>[31]</sup> while the academic Ion Trewin considers that through the Drummond stories, McNeile was seen at the time as "simply an upstanding Tory who spoke for many of his countrymen".<sup>[1]</sup>

Throughout the Drummond stories, much of the language used by McNeile's characters relating to ethnic minorities or Jews is considered by DelFattore to be "intensely conservative by modern standards"<sup>[30]</sup> Green observes that while the characters of other contemporary writers, such as Agatha Christie, "exhibit the inevitable xenophobia and anti-semitism of the period, McNeile's go far beyond the 'polite' norms".<sup>[4]</sup> J. D. Bourn considers his language to be "rather distasteful",<sup>[100]</sup> while the academic Michael Denning observed that "Drummond is a bundle of chauvinisms, hating Jews, Germans, and most other foreigners".<sup>[101]</sup>

## Works

*Main article: List of works by H. C. McNeile*

## Notes and references

### Notes

- ↑ Malcolm McNeile was also later the governor of Lewes Naval Prison.<sup>[4]</sup>
- ↑ He is also named as Arthur Sholto Douglas in some sources.<sup>[4]</sup>
- ↑ Although there are claims that suggest Sapper's first stories were published in *Blackwood's Magazine*, none of these appear in the 1914–1918 issues under the name McNeile or Sapper.<sup>[13]</sup> His obituary in *The Sunday Times* states that he had written "practically nothing" prior to the war.<sup>[5]</sup>
- ↑ The ten Drummond novels are: *Bull-Dog Drummond* (1920), *The Black Gang* (1922), *The Third Round* (1924), *The Final Count* (1926), *The Female of the Species* (1928), *Temple Tower* (1929), *The Return of Bull-Dog Drummond* (1932), *Knock-Out* (1933), *Bull-Dog Drummond at Bay* (1935) and *Challenge* (1937).<sup>[34]</sup>
- ↑ Bourn disputes the Fairlie background to the character, noting that it was Fairlie who made the claim, although "he was still at school when Sapper created his ... hero".<sup>[36]</sup>
- ↑ The four Drummond novels with Carl Peterson are: *Bull-Dog Drummond* (1920), *The Black Gang* (1922), *The Third Round* (1924) and *The Final Count* (1926).<sup>[42]</sup>
- ↑ The six Drummond novels with Irma Peterson are: *Bull-Dog Drummond* (1920), *The Black Gang* (1922), *The Third Round* (1924), *The Final Count* (1926), *The Female of the Species* (1928) and *The Return of Bulldog Drummond* (1932).<sup>[42]</sup>
- ↑ Du Maurier again played the role on 8 November 1932 in a special charity performance at the *Royal Adelphi Theatre* attended by King George VI.<sup>[47]</sup>
- ↑ The play was later adapted for the screen and became the silent 1922 film *Bulldog Drummond*, with Carlyle Blackwell as the lead.<sup>[48]</sup>
- ↑ Although published in the 1920s and 30s, the Maitland stories were set in 1912–13.<sup>[52]</sup>
- ↑ The cast for *The Way Out* included Ian Hunter and Beatrix Thomson.<sup>[57]</sup>
- ↑ Jonathon Green names the play as *Bulldog Drummond Again*, although this is not supported by any other sources.<sup>[4]</sup>
- ↑ The seven Bulldog Drummond novels written by Fairlie are: *Bulldog Drummond on Dartmoor* (1938), *Bulldog Drummond Attacks* (1939), *Captain Bulldog Drummond* (1945), *Bulldog Drummond Stands Fast* (1947), *Hands Off Bulldog Drummond* (1949), *Calling Bulldog Drummond* (1951) and *The Return of the Black Gang* (1954).<sup>[34]</sup>
- ↑ The novel was first published in the UK under the title *Knock-Out* and was renamed *Bulldog Drummond Strikes Back* for the US market.<sup>[96]</sup>

### References

- ↑ <sup>*a*</sup> <sup>*b*</sup> McNeile & Trewin 1983, p. xi: as quoted in Jaillant 2011, p. 163
- ↑ <sup>*a*</sup> <sup>*b*</sup> <sup>*c*</sup> <sup>*d*</sup> <sup>*e*</sup> <sup>*f*</sup> <sup>*g*</sup> <sup>*h*</sup> <sup>*i*</sup> <sup>*j*</sup> <sup>*k*</sup> <sup>*l*</sup> Treadwell 2001, p. 111.
- ↑ Bourn 1990, pp. 24–25.
- ↑ <sup>*a*</sup> <sup>*b*</sup> <sup>*c*</sup> <sup>*d*</sup> <sup>*e*</sup> <sup>*f*</sup> <sup>*g*</sup> <sup>*h*</sup> <sup>*i*</sup> <sup>*j*</sup> <sup>*k*</sup> <sup>*l*</sup> Green 2004.
- ↑ <sup>*a*</sup> <sup>*b*</sup> <sup>*c*</sup> <sup>*d*</sup> <sup>*e*</sup> <sup>*f*</sup> <sup>*g*</sup> "War Made 'Sapper' a Writer". *The Sunday Times*. London. 15 August 1937. p. 17.
- ↑ <sup>*a*</sup> <sup>*b*</sup> Treadwell 2001, p. 110.
- ↑ <sup>*a*</sup> <sup>*b*</sup> <sup>*c*</sup> <sup>*d*</sup> <sup>*e*</sup> <sup>*f*</sup> <sup>*g*</sup> Bourn 1990, p. 25.
- ↑ "No. 28049" <sup>*ⓘ*</sup>. *The London Gazette*. 9 August 1907. p. 5450.
- ↑ "No. 28389" <sup>*ⓘ*</sup>. *The London Gazette*. 24 June 1910. p. 4488.
- ↑ <sup>*a*</sup> <sup>*b*</sup> Who Was Who 1967, p. 883.
- ↑ Haycraft 2005, p. 129.
- ↑ <sup>*a*</sup> <sup>*b*</sup> <sup>*c*</sup> <sup>*d*</sup> <sup>*e*</sup> <sup>*f*</sup> Jaillant 2011, p. 140.
- ↑ Jaillant 2011, pp. 163–164.
- ↑ "Career of "Sapper": Creator of "Bulldog Drummond" Author and Dramatist". *The Observer*. London. 15 August 1937. p. 15.
- ↑ <sup>*a*</sup> <sup>*b*</sup> <sup>*c*</sup> <sup>*d*</sup> <sup>*e*</sup> <sup>*f*</sup> <sup>*g*</sup> <sup>*h*</sup> <sup>*i*</sup> <sup>*j*</sup> <sup>*k*</sup> <sup>*l*</sup> <sup>*m*</sup> <sup>*n*</sup> <sup>*o*</sup> <sup>*p*</sup> <sup>*q*</sup> <sup>*r*</sup> <sup>*s*</sup> <sup>*t*</sup> <sup>*u*</sup> <sup>*v*</sup> <sup>*w*</sup> <sup>*x*</sup> <sup>*y*</sup> <sup>*z*</sup> <sup>*aa*</sup> <sup>*ab*</sup> <sup>*ac*</sup> <sup>*ad*</sup> <sup>*ae*</sup> <sup>*af*</sup> <sup>*ag*</sup> <sup>*ah*</sup> <sup>*ai*</sup> <sup>*aj*</sup> <sup>*ak*</sup> <sup>*al*</sup> <sup>*am*</sup> <sup>*an*</sup> <sup>*ao*</sup> <sup>*ap*</sup> <sup>*aq*</sup> <sup>*ar*</sup> <sup>*as*</sup> <sup>*at*</sup> <sup>*au*</sup> <sup>*av*</sup> <sup>*aw*</sup> <sup>*ax*</sup> <sup>*ay*</sup> <sup>*az*</sup> <sup>*ba*</sup> <sup>*bb*</sup> <sup>*bc*</sup> <sup>*bd*</sup> <sup>*be*</sup> <sup>*bf*</sup> <sup>*bg*</sup> <sup>*bh*</sup> <sup>*bi*</sup> <sup>*bj*</sup> <sup>*bk*</sup> <sup>*bl*</sup> <sup>*bm*</sup> <sup>*bn*</sup> <sup>*bo*</sup> <sup>*bp*</sup> <sup>*bq*</sup> <sup>*br*</sup> <sup>*bs*</sup> <sup>*bt*</sup> <sup>*bu*</sup> <sup>*bv*</sup> <sup>*bw*</sup> <sup>*bx*</sup> <sup>*by*</sup> <sup>*bz*</sup> <sup>*ca*</sup> <sup>*cb*</sup> <sup>*cc*</sup> <sup>*cd*</sup> <sup>*ce*</sup> <sup>*cf*</sup> <sup>*cg*</sup> <sup>*ch*</sup> <sup>*ci*</sup> <sup>*cj*</sup> <sup>*ck*</sup> <sup>*cl*</sup> <sup>*cm*</sup> <sup>*cn*</sup> <sup>*co*</sup> <sup>*cp*</sup> <sup>*cq*</sup> <sup>*cr*</sup> <sup>*cs*</sup> <sup>*ct*</sup> <sup>*cu*</sup> <sup>*cv*</sup> <sup>*cw*</sup> <sup>*cx*</sup> <sup>*cy*</sup> <sup>*cz*</sup> <sup>*da*</sup> <sup>*db*</sup> <sup>*dc*</sup> <sup>*dd*</sup> <sup>*de*</sup> <sup>*df*</sup> <sup>*dg*</sup> <sup>*dh*</sup> <sup>*di*</sup> <sup>*dj*</sup> <sup>*dk*</sup> <sup>*dl*</sup> <sup>*dm*</sup> <sup>*dn*</sup> <sup>*do*</sup> <sup>*dp*</sup> <sup>*dq*</sup> <sup>*dr*</sup> <sup>*ds*</sup> <sup>*dt*</sup> <sup>*du*</sup> <sup>*dv*</sup> <sup>*dw*</sup> <sup>*dx*</sup> <sup>*dy*</sup> <sup>*dz*</sup> <sup>*ea*</sup> <sup>*eb*</sup> <sup>*ec*</sup> <sup>*ed*</sup> <sup>*ee*</sup> <sup>*ef*</sup> <sup>*eg*</sup> <sup>*eh*</sup> <sup>*ei*</sup> <sup>*ej*</sup> <sup>*ek*</sup> <sup>*el*</sup> <sup>*em*</sup> <sup>*en*</sup> <sup>*eo*</sup> <sup>*ep*</sup> <sup>*eq*</sup> <sup>*er*</sup> <sup>*es*</sup> <sup>*et*</sup> <sup>*eu*</sup> <sup>*ev*</sup> <sup>*ew*</sup> <sup>*ex*</sup> <sup>*ey*</sup> <sup>*ez*</sup> <sup>*fa*</sup> <sup>*fb*</sup> <sup>*fc*</sup> <sup>*fd*</sup> <sup>*fe*</sup> <sup>*ff*</sup> <sup>*fg*</sup> <sup>*fh*</sup> <sup>*fi*</sup> <sup>*fj*</sup> <sup>*fk*</sup> <sup>*fl*</sup> <sup>*fm*</sup> <sup>*fn*</sup> <sup>*fo*</sup> <sup>*fp*</sup> <sup>*fq*</sup> <sup>*fr*</sup> <sup>*fs*</sup> <sup>*ft*</sup> <sup>*fu*</sup> <sup>*fv*</sup> <sup>*fw*</sup> <sup>*fx*</sup> <sup>*fy*</sup> <sup>*fz*</sup> <sup>*ga*</sup> <sup>*gb*</sup> <sup>*gc*</sup> <sup>*gd*</sup> <sup>*ge*</sup> <sup>*gf*</sup> <sup>*gg*</sup> <sup>*gh*</sup> <sup>*gi*</sup> <sup>*gj*</sup> <sup>*gk*</sup> <sup>*gl*</sup> <sup>*gm*</sup> <sup>*gn*</sup> <sup>*go*</sup> <sup>*gp*</sup> <sup>*gq*</sup> <sup>*gr*</sup> <sup>*gs*</sup> <sup>*gt*</sup> <sup>*gu*</sup> <sup>*gv*</sup> <sup>*gw*</sup> <sup>*gx*</sup> <sup>*gy*</sup> <sup>*gz*</sup> <sup>*ha*</sup> <sup>*hb*</sup> <sup>*hc*</sup> <sup>*hd*</sup> <sup>*he*</sup> <sup>*hf*</sup> <sup>*hg*</sup> <sup>*hh*</sup> <sup>*hi*</sup> <sup>*hj*</sup> <sup>*hk*</sup> <sup>*hl*</sup> <sup>*hm*</sup> <sup>*hn*</sup> <sup>*ho*</sup> <sup>*hp*</sup> <sup>*hq*</sup> <sup>*hr*</sup> <sup>*hs*</sup> <sup>*ht*</sup> <sup>*hu*</sup> <sup>*hv*</sup> <sup>*hw*</sup> <sup>*hx*</sup> <sup>*hy*</sup> <sup>*hz*</sup> <sup>*ia*</sup> <sup>*ib*</sup> <sup>*ic*</sup> <sup>*id*</sup> <sup>*ie*</sup> <sup>*if*</sup> <sup>*ig*</sup> <sup>*ih*</sup> <sup>*ii*</sup> <sup>*ij*</sup> <sup>*ik*</sup> <sup>*il*</sup> <sup>*im*</sup> <sup>*in*</sup> <sup>*io*</sup> <sup>*ip*</sup> <sup>*iq*</sup> <sup>*ir*</sup> <sup>*is*</sup> <sup>*it*</sup> <sup>*iu*</sup> <sup>*iv*</sup> <sup>*iw*</sup> <sup>*ix*</sup> <sup>*iy*</sup> <sup>*iz*</sup> <sup>*ja*</sup> <sup>*jb*</sup> <sup>*jc*</sup> <sup>*jd*</sup> <sup>*je*</sup> <sup>*jf*</sup> <sup>*jj*</sup> <sup>*kg*</sup> <sup>*kh*</sup> <sup>*ki*</sup> <sup>*kj*</sup> <sup>*kl*</sup> <sup>*km*</sup> <sup>*kn*</sup> <sup>*ko*</sup> <sup>*kp*</sup> <sup>*kq*</sup> <sup>*kr*</sup> <sup>*ks*</sup> <sup>*kt*</sup> <sup>*ku*</sup> <sup>*kv*</sup> <sup>*kw*</sup> <sup>*kx*</sup> <sup>*ky*</sup> <sup>*kz*</sup> <sup>*la*</sup> <sup>*lb</*</sup>

27. <sup>a</sup> <sup>b</sup> <sup>c</sup> Bourne 1990, p. 30.
28. <sup>a</sup> Fairlie 1952, p. 15.
29. <sup>a</sup> "No. 31470" <sup>b</sup>. *The London Gazette* (Supplement). 22 July 1919, p. 9401.
30. <sup>a</sup> <sup>b</sup> <sup>c</sup> <sup>d</sup> <sup>e</sup> DelFattore 1988, p. 223.
31. <sup>a</sup> <sup>b</sup> <sup>c</sup> <sup>d</sup> Jaillant 2011, p. 163.
32. <sup>a</sup> McNeile 1920, p. 25.
33. <sup>a</sup> <sup>b</sup> Jaillant 2011, p. 137.
34. <sup>a</sup> <sup>b</sup> Neuburg 1983, p. 41.
35. <sup>a</sup> Treadwell 2001, p. 54.
36. <sup>a</sup> Bourne 1990, p. 31.
37. <sup>a</sup> <sup>b</sup> Panek 1981, p. 78.
38. <sup>a</sup> Osborne 1983, p. 150.
39. <sup>a</sup> <sup>b</sup> <sup>c</sup> Jaillant 2011, p. 153.
40. <sup>a</sup> <sup>b</sup> Jaillant 2011, p. 138.
41. <sup>a</sup> Watson 1971, p. 69.
42. <sup>a</sup> <sup>b</sup> <sup>c</sup> <sup>d</sup> Treadwell 2001, p. 132.
43. <sup>a</sup> Treadwell 2001, p. 131.
44. <sup>a</sup> <sup>b</sup> <sup>c</sup> DelFattore 1988, p. 225.
45. <sup>a</sup> <sup>b</sup> <sup>c</sup> <sup>d</sup> <sup>e</sup> <sup>f</sup> DelFattore 1988, p. 224.
46. <sup>a</sup> <sup>b</sup> Treadwell 2001, p. 23.
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52. <sup>a</sup> <sup>b</sup> Osborne 1983, p. 178.
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mobilization of society had broken down the distinction between civilians and combatants. A military citizenship arose in which all citizens were involved in some manner during the war, and Fascism rejects assertions that violence is automatically negative in nature, and views political violence, war, and imperialism as means that can achieve national rejuvenation. Fascists advocate a mixed economy, with the goal of achieving autarky through protectionist and interventionist economic policies. Since the end of World War II in 1945, few parties have openly described themselves as fascist, the descriptions neo-fascist or post-fascist are sometimes applied more formally to describe parties of the far right with ideologies similar to, or rooted in, 20th century fascist movements. The Italian term *fascismo* is derived from *fascio* meaning a bundle of rods and this was the name given to political organizations in Italy known as *fasci*, groups similar to guilds or syndicates. According to Mussolini's own account, the Fascist Revolutionary Party was founded in Italy in 1915, in 1919, Mussolini founded the *Fasci Italiani di Combattimento* in Milan, which became the Partito Nazionale Fascista two years later. The symbolism of the fasces suggested strength through unity, a rod is easily broken. Similar symbols were developed by different fascist movements, for example, historians, political scientists, and other scholars have long debated the exact nature of fascism. Each interpretation of fascism is distinct, leaving many definitions too wide or narrow, according to many scholars, fascism—especially once in power—has historically attacked communism, conservatism and parliamentary liberalism, attracting support primarily from the far right. Roger Griffin describes fascism as a genus of political ideology whose mythic core in its various permutations is a form of populist ultranationalism. Griffin describes the ideology as having three components, the rebirth myth, populist ultra-nationalism and the myth of decadence. Fascism is a revolutionary, trans-class form of anti-liberal, and in the last analysis. Fascist Philosophies vary by application, but remain distinct by one theoretic commonality, all traditionally fall into the far-right sector of any political spectrum, catalyzed by afflicted class identities over conventional social inequities. John Lukacs, Hungarian-American historian and Holocaust survivor, argues there is no such thing as generic fascism. He claims that National Socialism and Communism are essentially manifestations of populism, Fascism was influenced by both left and right, conservative and anti-conservative, national and supranational, rational and anti-rational

**9. Bodmin** – Bodmin is a civil parish and major town in Cornwall, England, United Kingdom. It is situated south-west of Bodmin Moor, the extent of the civil parish corresponds fairly closely to that of the town so is mostly urban in character. It is bordered to the east by Cardinham parish, to the southeast by Lanhydrock parish, to the southwest and west by Lanivet parish, Bodmin had a population of 12,778. This population had increased to 14,736 at the 2011 Census and it was formerly the county town of Cornwall until the Crown Courts moved to Truro which is also the administrative centre. Bodmin was in the administrative North Cornwall District until local government reorganisation in 2009 abolished the District, the town is part of the North Cornwall parliamentary constituency, which is represented by Scott Mann MP. Bodmin Town Council is made up of sixteen councillors who are elected to serve a term of four years, each year, the Council elects one of its number as Mayor to serve as the towns civic leader and to chair council meetings. Bodmin lies in the east of Cornwall, south-west of Bodmin Moor and it has been suggested that the towns name comes from an archaic word in the Cornish language *bod* and a contraction of *menegh*. The monks dwelling may refer to a monastic settlement instituted by St. Guron. Guron is said to have departed to St Goran on the arrival of Petroc, the hamlets of Cooksland, Dunmere and Turfdown are in the parish. St. Petroc founded a monastery in Bodmin in the 6th century, the monastery was deprived of some of its lands at the Norman conquest but at the time of Domesday still held eighteen manors, including Bodmin, Padstow and Rialton. Bodmin is one of the oldest towns in Cornwall, and the only large Cornish settlement recorded in the Domesday Book in 1086, in the 15th century the Norman church of St Petroc was largely rebuilt and stands as one of the largest churches in Cornwall. Also built at that time was an abbey of canons regular, for most of Bodmin's history, the tin industry was a mainstay of the economy. The name of the town derives from the Cornish *Bod-meneghy*. Variant spellings recorded include *Botmenei* in 1100, *Bodmen* in 1253, *Bodman* in 1377, an inscription on a stone built into the wall of a summer house in Lancoffre furnishes proof of a settlement in Bodmin in the early Middle Ages. It is a memorial to one Dunoatus son of Mecagnus and has dated from the 6th to 8th centuries. Arthur Langdon records three Cornish crosses at Bodmin, one was near the Berry Tower, one was outside Bodmin Gaol, there is also Carminow Cross at a road junction southeast of the town. The Black Death killed half of Bodmin's population in the mid 14th century, Bodmin was the centre of three Cornish uprisings. Then, in the autumn of 1497, Perkin Warbeck tried to usurp the throne from Henry VII, Warbeck was proclaimed King Richard IV in Bodmin but Henry had little difficulty crushing the uprising

**10. Cornwall** – Cornwall is a ceremonial county and unitary authority area of England within the United Kingdom. It is bordered to the north and west by the Celtic Sea, to the south by the English Channel, Cornwall has a population of 551,700 and covers an area of 3,563 km2. Cornwall forms the westernmost part of the south-west peninsula of the island of Great Britain, and this area was first inhabited in the Palaeolithic and Mesolithic periods. It continued to be occupied by Neolithic and then Bronze Age peoples, there is little evidence that Roman rule was effective west of Exeter and few Roman remains have been found. In the mid-19th century, however, the tin and copper mines entered a period of decline, subsequently, china clay extraction became more important and metal mining had virtually ended by the 1990s. Traditionally, fishing and agriculture were the important sectors of the economy. Railways led to a growth of tourism in the 20th century, however, the area is noted for its wild moorland landscapes, its long and varied coastline, its attractive villages, its many place-names derived from the Cornish language, and its very mild climate. Extensive stretches of Cornwall's coastline, and Bodmin Moor, are protected as an Area of Outstanding Natural Beauty, Cornwall is the homeland of the Cornish people and is recognised as one of the Celtic nations, retaining a distinct cultural identity that reflects its history. Some people question the present constitutional status of Cornwall, and a nationalist movement seeks greater autonomy within the United Kingdom in the form of a devolved legislative Cornish Assembly. On 24 April 2014 it was announced that Cornish people will be granted minority status under the European Framework Convention for the Protection of National Minorities. The modern English name Cornwall derives from the concatenation of two ancient demonyms from different linguistic traditions, *Corn-* records the native Brythonic tribe, the *Cornovii*. The Celtic word *kernou* is cognate with the English word horn. *-wall* derives from the Old English exonym *walh*, the Ravenna Cosmography first mentions a city named *Purocoronavis* in the locality. This is thought to be a rendering of *Duro-cornov-ium*, meaning fort of the *Cornovii*. The exact location of *Durocornovium* is disputed, with Tintagel and Carr Brea suggested as possible sites, in later times, Cornwall was known to the Anglo-Saxons as *West Wales* to distinguish it from North Wales. The name appears in the Anglo-Saxon Chronicle in 891 as *On Corn walum*, in the Domesday Book it was referred to as *Cornualia* and in c.1198 as *Cornwall*. Other names for the county include a latinisation of the name as *Cornubia*, the present human history of Cornwall begins with the reoccupation of Britain after the last Ice Age. The area now known as Cornwall was first inhabited in the Palaeolithic and Mesolithic periods and it continued to be occupied by Neolithic and then Bronze Age people. The Common Brittonic spoken at the time developed into several distinct tongues

**11. Royal Navy** – The Royal Navy is the United Kingdoms naval warfare force. Although warships were used by the English kings from the medieval period. The modern Royal Navy traces its origins to the early 16th century, from the middle decades of the 17th century and through the 18th century, the Royal Navy vied with the Dutch Navy and later with the French Navy for maritime supremacy. From the mid 18th century it was the worlds most powerful navy until surpassed by the United States Navy during the Second World War. The Royal Navy played a key part in establishing the British Empire as the world power during the 19th. Due to this historical prominence, it is common, even among non-Britons, following World War I, the Royal Navy was significantly reduced in size, although at the onset of the Second World War it was still the worlds largest. By the end of the war, however, the United States Navy had emerged as the worlds largest, during the Cold War, the Royal Navy transformed into a primarily anti-submarine force, hunting for Soviet submarines, mostly active in the GIUK gap. The Royal Navy is part of Her Majestys Naval Service, which includes the Royal Marines. The professional head of the Naval Service is the First Sea Lord, the Defence Council delegates management of the Naval Service to the Admiralty Board, chaired by the Secretary of State for Defence. The strength of the fleet of the Kingdom of England was an important element in the power in the 10th century. English naval power declined as a result of the Norman conquest. Medieval fleets, in England as elsewhere, were almost entirely composed of merchant ships enlisted into service in time of war. Englands naval organisation was haphazard and the mobilisation of fleets when war broke out was slow, early in the war French plans for an invasion of England failed when Edward III of England destroyed the French fleet in the Battle of Sluys in 1340. Major fighting was confined to French soil and Englands naval capabilities sufficed to transport armies and supplies safely to their continental destinations. Such raids halted finally only with the occupation of northern France by Henry V. Henry VII deserves a large share of credit in the establishment of a standing navy and he embarked on a program of building ships larger than heretofore. He also invested in dockyards, and commissioned the oldest surviving dry dock in 1495 at Portsmouth, a standing Navy Royal, with its own secretariat, dockyards and a permanent core of purpose-built warships, emerged during the reign of Henry VIII. Under Elizabeth I England became involved in a war with Spain, the new regimes introduction of Navigation Acts, providing that all merchant shipping to and from England or her colonies should be carried out by English ships, led to war with the Dutch Republic. In the early stages of this First Anglo-Dutch War, the superiority of the large, heavily armed English ships was offset by superior Dutch tactical organisation and the fighting was inconclusive

**12. British Indian Army** – The Indian Army was the principal army of India before independence from the United Kingdom in 1947. It was responsible for the defence of both British India and the Princely states, which could also have their own armies. The Indian Army was an important part of the British Empires forces, the term Indian Army appears to have been first used informally, as a collective description of the Presidency armies of the Presidencies of British India, particularly after the Indian Rebellion. The first army officially called the Indian Army was raised by the government of India in 1895, however, in 1903 the Indian Army absorbed these three armies. The Indian Army should not be confused with the Army of India which was the Indian Army itself plus the British Army in India, before 1858, the precursor units of the Indian Army were units controlled by the Company and were paid for by their profits. These operated alongside units of the British Army, funded by the British government in London. Many of these took part in the Indian Mutiny, with the aim of reinstating the Mughal Emperor Bahadur Shah II at Delhi. The meaning of the term Indian Army has changed over time, The officer commanding the Army of India was the Commander-in-Chief, the title was used before the creation of a unified British Indian Army, the first holder was Major General Stringer Lawrence in 1748. By the early 1900s the Commander-in-Chief and his staff were based at GHQ India, Indian Army postings were less prestigious than British Army positions, but the pay was significantly greater so that officers could live on their salaries instead of having to have a private income. Accordingly, vacancies in the Indian Army were much sought after and generally reserved for the higher placed officer-cadets graduating from the Royal Military College, Sandhurst. British officers in the Indian Army were expected to learn to speak the Indian languages of their men, prominent British Indian Army officers included Frederick Roberts, 1st Earl Roberts, William Birdwood, 1st Baron Birdwood, Claude Auchinleck and William Slim, 1st Viscount Slim. Commissioned officers, British and Indian, held identical ranks to commissioned officers of the British Army, Kings Commissioned Indian Officers, created from the 1920s, held equal powers to British officers. Viceroy's Commissioned Officers were Indians holding officer ranks and they were treated in almost all respects as commissioned officers, but had authority over Indian troops only, and were subordinate to all British Kings Commissioned Officers and KCIOs. They included Subedar Major or Risaldar-Major, equivalents to a British Major, Subedar or Risaldar equivalents to Captain, recruitment was entirely voluntary, about 1.75 million men served in the First World War, many on the Western Front and 2.5 million in the Second. Soldier ranks included Sepoys or Sowars, equivalent to a British private, British Army ranks such as gunner and sapper were used by other corps. In the aftermath of the Indian Mutiny of 1857, also known as the Sepoy Mutiny. The three Presidency armies remained separate forces, each with its own Commander-in-Chief, overall operational control was exercised by the Commander-in-Chief of the Bengal Army, who was formally the Commander-in-Chief of the East Indies. From 1861, most of the manpower was pooled in the three Presidential Staff Corps

**YouTube Videos** [\[show more\]](#)

## — World War I [videos]

World War I (WWI or WW1), also known as the First World War, the Great War, or the War to End All Wars, was a global ...

Image: WW Imontage

Sarajevo citizens reading a poster with the proclamation of the **Austrian annexation in 1908**

Serbian Army **Blériot XI** "Oluji", 1915

German soldiers in a railway **goods wagon** on the way to the front in 1914. Early in the war, all sides expected the conflict to be a short one.

## — Daily Mail [videos]

The Daily Mail is a British daily middle-market tabloid newspaper owned by the Daily Mail and General Trust and ...

Daily Mail front page in August 2010

Advertisement by the Daily Mail for insurance against **Zeppelin** attacks during the **First World War**

A page from the Daily Mail Silver Jubilee Issue, 1935

The "Hurrah for the Blackshirts" article by Lord Rothermere

## — Alfred Harmsworth, 1st Viscount Northcliffe [videos]

Alfred Charles William Harmsworth, 1st Viscount Northcliffe (15 July 1865 – 14 August 1922) was a British newspaper and ...

Portrait of Alfred Harmsworth, 1st Viscount Northcliffe, by Gertrude Kasebier

Photo of Harmsworth in his car, c. 1903

June, 1917

Bust of Northcliffe in London.

## Royal Engineers [videos]

The Corps of Royal Engineers, usually just called the Royal Engineers (RE), and commonly known as the Sappers, is one ...

Royal Engineers recruitment poster

Corps of Royal Engineers Cypher

The **Royal Albert Hall**, designed by **Captain Francis Fowke** RE

Drop Redoubt.

## Bulldog Drummond [videos]

Hugh "Bulldog" Drummond is a British fictional character, created by H. C. McNeile and published under his pen name ...

First edition cover of **Bulldog Drummond**

**No man's land**, where Drummond honed the skills he later used during his exploits

**Gerald du Maurier**, who first portrayed Drummond on stage in 1921

Poster for the 1922 film "**Bulldog Drummond**", based on McNeile's play of the same name

## Interwar period [videos]

In the context of the history of the 20th century, the interwar period was the period between the end of the First ...

Europe, 1923

Population densities in Europe, 1923

**George V** with the British and Dominion prime ministers at the **1926 Imperial Conference**

Japanese poster promoting the **Axis cooperation** in 1938

## Upper class [videos]

The upper class in modern societies is the social class composed of the wealthiest members of society, who also wield ...

Image: Retrato de familia Fagoga Arozqueta Anónimo ca.1730

Ball in colonial **Chile** by **Pedro Subercaseaux**. In **Spain's American colonies**, the upper classes were made up of Europeans and **American born Spaniards** and were heavily influenced by European trends.

The upmarket **Harrods** department store in London, 1909

First edition dust cover of **Edith Wharton's** 1920 **Pulitzer Prize**-winning novel **The Age of Innocence**, a story set in upper-class **New York City** in the 1870s

## Fascism [videos]

Fascism is a form of radical authoritarian nationalism, characterized by dictatorial power, forcible suppression of ...

**Charles Maurras**

**Georges Sorel**

**Enrico Corradini**

**Filippo Tommaso Marinetti**, Italian modernist author of the **Futurist Manifesto** (1909) and later the co-author of the **Fascist Manifesto** (1919)

## Bodmin [videos]

Bodmin (Cornish: Bosvena) is a civil parish and historic town in Cornwall, England, United Kingdom. It is situated ...

Image: Bodmin Public Rooms geograph.org.uk 1064189

A Cornish cross on Old Callywith Road

St Petroc's Church

Berry Tower, all that remains of the Chapel of the Holy Rood

## Cornwall [videos]

Cornwall (Cornish: Kernow [ˈkɛrnɔw]) is a county and duchy in South West England in the United Kingdom. The county is ...

Image: Cw 2

"**Cornweallas**" shown on an early 19th-century map of "Saxon England" (and Wales) based on the **Anglo-Saxon Chronicle**.

Cliffs at Land's End

Souvenir flags outside a Cornish café

## Royal Navy [videos]

The Royal Navy (RN) is the United Kingdom's naval warfare force. Although warships were used by the English kings from ...

The **Battle of Sluys** as depicted in **Froissart's Chronicles**; late 14th century

A late 16th-century painting of the **Spanish Armada** in battle with English warships

The **Battle of Scheveningen** in 1653

The Dutch **Raid on the Medway** in 1667 during the Second Anglo–Dutch War

## British Indian Army [videos]

The Indian Army was the principal army of the British Indian Empire before its dismantling in 1947. It was responsible ...

A painting showing a sowar of the **6th Madras Light Cavalry**, circa 1845.

The **Queen's Own Madras Sappers and Miners**, 1896.

No. 4 (**Hazara**) Mountain Battery with RML7 pounder "Steel Gun" Mountain Gun in Review Order. Left to right Naick, Havildar, Subadar (Sikhs) and Gunner (Punjabi Musliman) circa 1895.

The 5th Royal Gurkha Rifles in **Waziristan** during the Third Anglo-Afghan War.

## Eastbourne [videos]

Eastbourne ((listen)<sup>ⓘ</sup>) is a town, seaside resort and borough in the non-metropolitan county of East Sussex on the ...

The beach at Eastbourne

St Mary's Church, Old Town, Eastbourne

Bourne Stream running through Motcombe Gardens

Wish Tower **Martello Tower** in Eastbourne

## Royal Military Academy, Woolwich [videos]

The Royal Military Academy (RMA) at Woolwich, in south-east London, was a British Army military academy for the ...

Image: 2017 Woolwich, RMA 3

The Old Royal Military Academy, in use 1741–1806. The cadets were taught in the left-hand half of the building, the right providing a Board Room for the Ordnance Board.

One of the original accommodation blocks (left) with 1862 addition alongside (right).

View from the north-west in 2015

## — **Royal School of Military Engineering** [videos] —

The Royal School of Military Engineering (RSME) Group provides a wide range of training not only in all the engineering ...

Maj Gen Sir Charles Pasley KCB

Field Marshal Robert Napier, 1st Baron Napier of Magdala, GCB, GCSI, CIE, FRS.

Survey of the Rideau Canal by Captain Joshua Jebb.

Pentonville Prison designed by Captain Joshua Jebb.

## — **Aldershot Garrison** [videos] —

Aldershot Garrison, also known as Aldershot Military Town, is a major garrison in South East England, located between ...

Image: Aillsaltsalder wyrd 29O6 0121

Print showing the wooden barracks of North Camp in 1866

The Prince Consort's Library in 2014

**Field-Marshal Sir Evelyn Wood** was appointed commander of Aldershot Division in 1889. He played a significant part in the reconstruction of the original camp

## — **Canterbury** [videos] —

Canterbury ((listen)<sup>ⓘ</sup>, <sup>ⓘ</sup> or <sup>ⓘ</sup>) is a historic English cathedral city and UNESCO World Heritage Site, which lies at the ...

Image: River Stour in Canterbury, England May 08

Canterbury Cathedral

St. Augustine's Abbey, which forms part of the city's UNESCO World Heritage Site, was where Christianity was brought to England.

St. Augustine's Abbey gateway

## — **Queen's Own Cameron Highlanders** [videos] —

The Queen's Own Cameron Highlanders or 79th (The Queen's Own Cameron Highlanders) Regiment of Foot was a line infantry ...

Alan Cameron of Erracht, founder of the regiment

Memorial in Inverness to the Cameron Highlanders who fell during the **Anglo-Egyptian War**

Belt-plate of the 79th Cameron Highlanders from the year of their formation (1793)

The Queen's Own in pith helmets and kilts during the 1898 offensive of the **Mahdist War** in Sudan.

## — **British Expeditionary Force (World War I)** [videos] —

The British Expeditionary Force (BEF) was the British Army sent to the Western Front during the First World War. ...

British troops from the 4th Battalion, **Royal Fusiliers (City of London Regiment)** resting in the square at **Mons** 22 August 1914, the day before the **Battle of Mons**

A British trench near the Albert-Bapaume road at **Ovillers-la-Boisselle**, July 1916 during the Battle of the Somme. The men are from A Company **Cheshire Regiment**

The front line in 1916, British gains during the battle of the Somme are shaded blue.

The French, British, Belgian and American lines of attack, during the **Hundred Days Offensive**

## — **The National Archives (United Kingdom)** [videos] —

The National Archives (TNA) is a non-ministerial government department. Its parent department is the Department for ...

A manuscript and seals being examined at the archives

UK Prime Minister **William Gladstone**'s 19th-century "**red box**", held in the archives

Entrance gates to The National Archives from Ruskin Avenue: the notched vertical elements were inspired by medieval **tally sticks**.

Researchers at the archive

## — **Sapper** [videos] —

A sapper, also called pioneer or combat engineer, is a combatant or soldier who performs a variety of military ...

The sappers ("sapeurs") of the **French Foreign Legion** traditionally sport large beards, wear leather aprons and gloves in their **ceremonial dress**, and carry axes.

Soldiers of No 2 Field Company, **Bombay Sappers and Miners** on duty in China in 1900. The mule carries the tools required for field engineering tasks.

The fort of **Ghazni** which fell as a result of mining by a mixed contingent of the **Bombay** and **Bengal Sappers** during the **First Afghan War** on 23 July 1839.

Jisr Benat Yakub repaired (September 1918)

## — **The Times** [videos] —

The Times is a British daily (Monday to Saturday) national newspaper based in London, England. It began in 1785 under ...

Image: Thetimespapercover

Front page of The Times from 4 December 1788

A wounded British officer reading The Times's report of the end of the **Crimean War**, in **John Everett Millais'** painting **Peace Concluded**.

**Roy Thomson**

Facebook video is now the top platform for video ads and is sustaining unprecedented engagement rates. Here's your complete guide to increasing reach, results, and revenue using Facebook video ads. Even though ads autoplay, customers have to be a little bit interested to watch more than 3 seconds. But customers who completed your Facebook video are very interested. You had a lot of chances to lose them—and they stuck with the video! The entire clip clocks in at just about five seconds. If you notice it in your Instagram feed, you're likely to stop and watch the whole thing. They knew it would be tough to keep your attention—and they decided to work with that, by making it almost impossible to stop watching. Advanced tip #2: Think like a silent film artist. Destroyed in Seconds was a half-hour American television series that aired on Discovery Channel. Hosted by Ron Pitts, it features video segments of various things being destroyed fairly quickly (hence, "in seconds") such as planes crashing, explosions, sinkholes, boats crashing, fires, race car incidents, floods, etc. The nature of the show closely resembles Real TV. The show uses real video of real events, and commentary explaining the destruction portrayed. Most videos have stock sound effects added There is an entire Wiki entry dedicated to it and all its forms, from lavish props and epic period dramas, to savvy distribution dates and sombre subjects matters. Come See the Paradise, from 1990, has been identified as the ultimate Oscar-targeted film, but it failed to receive a single nomination. 8. Metal u্লাuit. Motörhead and the sadly departed Lemmy Photo: Sheila Rock/REX/Shutterstock. Not just playground dogma, the five-second rule is apparently widespread. Fear not, because Wikipedia is here to dispel this harmful myth. "Most certainly, dropping food onto carpet cannot be seen as a guarantee that the food will be in a sanitary condition when ingested - to imply such is both ignorant and dangerous given modern knowledge of infectious microorganisms," reads the entry.

Player (1) Nick Pope (20) Joe Hart (15) Bailey Peacock-Farrell (30) Adam Legzdins (5) James Tarkowski (6) Ben Mee (14) Ben Gibson (23) Erik Pieters (2) Matthew Lowton (3) Charlie Taylor (28) Kevin Long (26) Phil Bardsley (4) Jack Cork (13) Jeff Hendrick (18) Ashley Westwood (8) Danny Drinkwater (12) Robbie Brady (11) Dwight McNeil (9) Chris Wood (10) Ashley Barnes (7). Johann Berg Gudmundsson (19) Jay Rodríguez (27) Matej Vydra (25) Aaron Lennon.