

The
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of the
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SOCIETY

No. 4

JANUARY 1928

The. Kipling Journal.

The Organ of the Kipling Society.

QUARTERLY

No. 4

JANUARY, 1928

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News and Notes.

HERE is an illustration which has been formally adopted by the Council for use by members as and when occasion serves. The illustration represents the full size in white, blue and relief. It can be obtained in three styles- as a pendant, a brooch, or a button for the lapel of one's coat. The price is two shillings, post free, from the Secretary, who reports a demand so free that the first order is well nigh exhausted.



of the badge formally adopted by use by members as and The illustration of the device which is red enamel, with gilt relief.

Pride of place in this Number belongs to the *Birmingham Circle*, which was duly founded in October. Through the kindness of Mrs. C. Sutton-Sharpe, the Midland Members of the Kipling Society were invited to meet at her house on October 14, when six members attended and six others sent apologies for absence. A very pleasant Kipling evening was spent in discussion and looking over Mrs. Sutton-Sharpe's many Kipling treasures. It was decided that at present quarterly meetings would be held, and it is hoped

that all Midland Members will get in touch with this circle so that they may be invited to the Kipling meetings. Mr. J. E. B. Fairclough, of 37, Malvern Road, Acock Green, is Hon. Secretary to the Circle *pro tern*,

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Colonel C. H. Milburn, of Harrogate, writes—"Can we obtain any information from the originals, as to why they were called "Stalky," "McTurk," and (above all) "Beetle," respectively? Mr. Beresford has kindly explained that "stalky" was a term current in the School to indicate that this or that action was carried through with stealth and cleverness. It fitted the character to whom Kipling attached it, and has since become famous. Mr. Kipling's own nickname was "Gigs" or "Gigadibs," and "Beetle" was Mr. Beresford's own name for his friend, who had a curious habit of walking about hands in pockets, head pushed forward and shoulders rounded so as to suggest the insect. His own name "just occurred." Mr. Kipling had to give the third of the Study Five Trio a name with an Irish flavour, and chose "McTurk."

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We feel sure we shall be voicing the wishes of many members when we offer hearty congratulations to Mr. Henry P. Croom-Johnson on winning the Peter Bone Prize, at Stowe School, with his English Essay entitled "The Poetry of Mr. Rudyard Kipling," from which we have quoted at some length on page 18. Sir George MacMunn, who saw the essays first, endorsed it "This is *quite* remarkable for a lad—or indeed for anyone," and that will probably be the view of many another. The award must have greatly gratified his father, Mr. Norman Croom-Johnson, one of earliest members to join the Society. Some criticisms have been left as they stand. As years come to the young writer he may modify his views. (The essay contains many apt quotations for which we cannot spare space in this issue of the Journal).

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The Rowfant Club of Cleveland Ohio, U.S.A., has discovered, and will reprint an early and almost unknown Kipling work. Entitled "On Dry Cow Fishing as a Fine Art," it appeared in *The Fishing Gazette* thirty-five years ago, and is included in very few of Mr. Kipling's collections of his writings—the story is a simple account of how a cow, grazing near the angler, somehow, caught his fly and hook, and careered madly about for several miles before the angler disengaged the hook and got safely away. But the story of a fisherman hooking a cow instead of a jack,

spread for miles around the scene of his exploit. The trifle is somewhat jejeune and naive, yet it has the true "Kipling" touch, and was prophetic alike of the author's humour and observation, and as such, it is worthy of the honour of reprint. Only 176 copies in dainty pamphlet form were printed, and one of them has been presented, so we understand, to the Savage Club, London, by a visiting member from an affiliated club in the steel-making city of America.

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We are promised a volume of criticisms of authors whose reputations were, for the most part, established before the war. "Scrutinies," as the volume will be, under the editorship of Mr. Edgell Rickword, who will write the essay on "Sir James Barrie." "Arnold Bennett" has been entrusted to Edwin Muir; "G. K. Chesterton," to Dorothy Edwards; "W. De La Mare," to Douglas Garman; "John Galsworthy," to D. H. Lawrence; "Rudyard Kipling," to Robert Graves; "John Masefield," to Bertram Higgins; "George Moore," to L. St. Senan; "G. Bernard Shaw," to W. J. Turner; and "H. G. Wells," to John Holms. This should prove an interesting addition to contemporary criticism discussed by Mr. W. A. Young at the Meeting on November 29.

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During his Rectorship of the University of St. Andrews from 1922 to 1925, Mr. Kipling offered prizes for compositions on the influence of the democratic idea on the spirit, work and outlook of the individual of a generation hence. They were awarded in October as follows—First, £50, Donald R. Morrison, B.Sc., Buckhaven, Fife; second, £30, Charles Craik Cunningham, Dundee.

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There was a delightful play on a Kipling title in *Punch*, dated October 19, 1927, where Mr. Charles Grave, the well known sea artist, had a spirited drawing of a liner crashing into an ocean tramp, whose poetic captain (as things begin to happen) asks, "Oh, where are you going to, all you Big Steamers."

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A copy of Rudyard Kipling's "Smith Administration," in which had been inserted several autograph letters, realised 14,000 dollars (£2,800) at an auction of choice books and manuscripts, largely from private English collections offered in New York at the Anderson Galleries on November 25. The Rosenbach Company was the purchaser, and the same house paid 6,000 (£1,200) for "Echoes,"

containing an unpublished poem of seven four-lines verses, " To the Ladies of Warwick Gardens." A third Kipling item, " Schoolboy Lyrics," went to James F. Drake for 4,750 dollars (£950).

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The cliffs on Western Hill, near the United Services College, at Westward Ho ! which were the scene of many of the adventures of " Stalky & Co," have been re-christened, and will be known henceforward as Kipling Tors, in honour of Rudyard Kipling.

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Did any member find an adequate report of Mr. Kipling's speech at the luncheon that followed the unveiling of the Indian Memorial at Neuve Chapelle on October 7? The *Daily Telegraph* reported the function at a column's length, but did not even mention that Mr. Kipling was present, although it reproduced a photograph of Mr. Kipling with Field Marshall Sir Claude Jacob, G.C.B., at the Ceremony. The only report that we have been able to trace was that in the *Daily Mail* and that was restricted to one short paragraph as follows :—

Mr. Rudyard Kipling declared that not since Columbus has there been such a voyage as that of those Indian soldiers, going for a cause they but dimly descried, to a land which some of them believed was peopled with devils and which others believed to be a baleful nothingness, going thither from discipline and duty to the flag they followed. The whole war bore no more noble sacrifice than that.

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We are asked to correct an entry in the list of members that appeared in No. 1 of the Journal. The names under Nos. 31 and 32 should read Mr. and Mrs. F. H. Stanley, of Leicester, and not as printed. In list of members printed in No. 3- 444, Miss I. M. Vickers, Croyden, should read Miss I. M. Vicars. The membership on December 31 was 635. The Hon. Sec. announces that no more copies of No. 1 of the Journal will be available.

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We were right in our forecast in No. 3 of fresh Kipling matter in the *Strand Magazine*. The January issue contains a new " dog" poem entitled " The Supplication of the Black Aberdeen," and thereafter, in early numbers, Mr. Kipling's First Detective Story. The past month has seen the serial publication of " Brazilian Sketches " in *The Morning Post*, and under the title "A Trip South," in *Liberty*, an American weekly journal.

On November 29 the *Morning Post* began the publication of a series of articles by Mr. Rudyard Kipling, under the title "Brazilian Sketches," which record the impressions and observations of Mr. Kipling during a visit to Brazil. Our contemporary is right when it claims that they "are written with all the vivid descriptive power of their author, and present a wonderfully impressive picture of the Brazilian scene and the new civilisation that is growing up in it." Publication was twice weekly—on Tuesday and Friday—and continued until December 20. Each of the seven issues was preceded by a new poem.

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The present issue brings the first volume of the Journal to a close, and affords the Council an opportunity of placing on record its obligation and thanks to the Royal Automobile Club for its hospitality during the first year of the Society's existence. With a single exception, meetings have been held in rooms placed freely at the disposal of members who will wish—we are sure—to be associated with the Council in this acknowledgment of a much appreciated courtesy. Meantime a year has gone by, and the Society is no nearer the goal in its search for premises in which to house the library. Does not *anyone* know of a room in a central position that might be secured for this very special purpose.



Your Favourite Stories.

AN INVITATION TO MEMBERS.

MR. H. B. TOVEY, writing from Murgut River Estate, Fort Ternan, Kenya Colony, suggests that it would be interesting to get the views of readers as to Kipling's best eighteen short stories. Mr. Tovey's own list is as follows:—

- (1) An Habitation Enforced, (2) The Miracle of Purun Bhagat,
- (3) Red Dog, (4) They, (5) The Man Who Would Be King,
- (6) Dymchurch Flit, (7) Without Benefit of Clergy, (8) The Brushwood Boy, (9) William The Conqueror, (10) The Drums of the Fore and Aft, (11) The Bridge Builders, (12) On the City Wall, (13) The Spring Running, (14) Kaa's Hunting, (15) The Taking of Lungtungpen, (16) The Lost Legion, (17) The Village that Voted the Earth was Flat, and (18) The Head of the District.

We print Mr. Tovey's list in full and invite members to send in their own lists, which please limit to twelve titles. Stories, please, not Verse.

A Newspaper's tribute.

On the morrow of the record sale of "The Smith Administration," mentioned elsewhere in this issue, and on the eve of the publication of Mr. Kipling's articles on Brazil in the *Morning Post*, that journal had an Editorial Note which we believe our members overseas will wish to read. After referring to the sale and the Brazil articles, our contemporary continued :—

Perhaps the most remarkable thing about Rudyard Kipling's work is that it should excite so little controversy. There are some, of course, who pretend from time to time to believe that the lamp of Mr. Kipling's genius grows dimmer, that the fire dies down. No sooner have they spoken, however, than a new work confounds their captiousness and refutes their pessimism. The genius has been analysed a thousand times, as genius always is, and in the end there is but one analysis, there is but one explanation—genius, Mr. Kipling writes like the Bible. Mr. Kipling expounds the heart of things and bares the soul of man. Mr. Kipling has the gift of the inevitable word. Yes, but how and why does he these things ? Almost certainly he does not know, nor could we tell him. He takes infinite pains, for he is perhaps the most honest craftsman who adds genius to his craftsmanship. But he sings because he must sing, and he knows just because he knows. Master of prose and verse, it would be impossible that his work should suffer no variation, and there is, of course, a worst and a best, specially in the poet. Yet when the best has been sifted by the sieve of time, and nothing but pure gold is left on the bookshelves of another century, it is, we think, inevitable that a very long row of volumes in prose and verse by Rudyard Kipling will be seen on those shelves.

The New Session.

SOME BUSINESS AND A RECITAL, BY MAJOR A. CORBETT-SMITH.

THERE was an excellent attendance of Members of the Kipling Society when the meetings were resumed on October 25, at the Rooms of the Royal Automobile Club. Lt.-Col. R. V. K. Applin, M.P., was in the Chair.

The first business was to receive a report of the Hon. Treasurer, Lt.-Gen. Sir George MacMunn, K.C.B., K.C.S.I., D.S.O., who informed the members that he had a balance in hand of over £50 at the end of September, and as all the formation expenses had been met, the funds were likely to be sufficient for all purposes until the renewal subscriptions began to come in. The report was adopted.

The question of the confirmation of the rules was introduced by the Hon. Secretary, who explained that they had been framed on those of the Dickens Society. On the motion of Sir George MacMunn, it was decided to accept the rules already framed for the remainder of the current year, and to revise them—if necessary—at the Annual General Meeting which would be held sometime in May next.

The Chairman, introducing Major Corbett-Smith as the only man he knew who could give three distinct kinds of entertainments thought the members were fortunate in having a natural storyteller linked to a natural poet. It was an entirely happy combination and augured an excellent and pleasurable hour.

Major Corbett-Smith, who was most warmly acclaimed, prefaced his programme with a little introductory chat, and between the items interpolated a number of informative comments. His programme had been divided, but without any set purpose, save a desire to avoid monotony. Group I. might be called a pre-historic set, and the "Ballad of the Clampherdown" was described as "not so obsolete as might be assumed by some." In the contest between the Mystery Ships and the Submarines during the later years of the War, the spirit of the ballad was re-enacted on many occasions. In the belief that members who were unable to attend will wish to see the complete programme, we print on page 8.

The recital proved to be all that the Chairman had promised. Major Corbett-Smith accompanied his own songs, and held his audience spell-bound throughout. Perhaps "The Ballad of the Clampherdown" and "Snarleyow" were the most dramatically rendered of the poems, but "The River's Tale" was recited with just that touch of quietness that characterises Kipling's poems of Southern England. "Shillin' a Day" had just the right Mulvaney flavour. "A Code of Morals" proved that Major Corbett-Smith is a humorist, as well as an elocutionist. He was cordially thanked for his splendid effort by the Chairman, who pleaded for "one more." Major Corbett-Smith responded with "Rolling down to Rio," and was told by Lt.-Col. Applin that he was "an artist and a magician," as otherwise, how could he have known, that he—the Chairman—had just rolled down from Rio.

The Hon. Secretary invited discussion, and Sir George MacMunn suggested that members should indicate subjects for exploration in the Journal, either at the meetings or by post.

Mr. Ashton Johnson thought that a list of books about Kipling's work would be an acquisition, and was informed by the Hon. Editor that the matter was under consideration.

Mr. Brooking reported a membership of 510 to date, but premises had not yet been found to house the books owned by the Society, and to be presented when such accommodation had been secured.

It was decided to send Mr. Kipling a congratulatory telegram on the occasion of his birthday on December 30.

The new badges of the Society were greatly admired. The design is neat, characteristic, and the colours distinctive, without being aggressive. The badge is obtainable in three styles, as brooch, pendant, or lapel button. The price is two shillings each in any of the styles. An innovation was the provision of tea at a small charge, which was much appreciated.

THE PROGRAMME.

A RECITAL

by

A. CORBETT-SMITH

Of some Poems by Rudyard Kipling and the Songs
from *his Just So Stories for Little Children*, set to
Music by Edward German

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|------|--------------|-------------------------------------|
| I. | <i>Poem</i> | The River's Tale |
| | <i>Songs</i> | Merrow Down |
| | | Of all the Tribe of Tegumai |
| II. | <i>Poems</i> | Shillin' a Day |
| | | A Code of Morals |
| | <i>Songs</i> | There was never a Queen like Balkis |
| | | The Cabin Portholes |
| III. | <i>Poem</i> | The Ballad of the Clampherdown |
| | <i>Songs</i> | The Uninhabited Island |
| | | The Riddle |
| IV. | <i>Poem</i> | The Shut-Eye Sentry |
| | <i>Songs</i> | The Camel's Hump |
| | | I am the most Wise Baviaan |
| V. | <i>Poem</i> | Snarleyow |
| | <i>Songs</i> | The First Friend |
| | | Kangaroo and Dingo |



RUDYARD KIPLING.

From a chalk drawing made by Mr. Gerald Hopper in 1902.

Reproduced by courtesy of Mr. E. W. Richardson.

Kipling and the Critics.

THE HON. EDITOR ON SOME BOOKS ABOUT THE MASTER AND
SOME REVIEWS OF THE EARLIER WORKS.

AT the Second Meeting of the season held on November 29,' at the Royal Automobile Club, the Hon. Editor gave a talk on books dealing with Kipling's works. He brought with him nearly forty volumes which were closely examined by members after the talk and the discussion that followed. The Hon Sir John A. Cockburn, K.C.M.G., was in the Chair and opened with some interesting reminiscences of his encounters with Mr. Kipling in the Indian Days. At the close of the proceedings Sir John Cockburn was heartily thanked for his charming introduction to what promised to be a pleasant session.

In the course of the discussion, Mr. Young was asked to print in the Journal the notes upon which his very informal talk based, the general opinion being the list of books would be of value to members. Mr. Young explained that the National Book Council had approached the Hon. Sec. with a suggestion that the Kipling Society might further its aims by preparing a short bibliography of Kipling's books, which it -the N.B.C.—was prepared to print at a price so reasonable that its distribution by our Society might prove to be good propaganda. Neither Mr. Brooking nor the Editor could see much point in duplicating the admirable little lists that the publishers supplied so freely. Mr. Ashton Johnson had mentioned, at the previous meeting, books about Mr. Kipling, and that seemed to be a different matter.

A BIBLIOGRAPHY OF CRITICISM ?

If the Council could compile a combined bibliography and list of titles of books containing articles dealing with Kipling's works, such a publication might be worth while. The titles of the book upon the table might prove the nucleus of a bibliography such as some of the members had in mind. The list as now condensed is printed with an invitation to members to supplement it with other titles and sources. It would be time enough then for the Council to decide whether or not to agree to the proposal of the National Book Council.

The Kipling Guide Book by W. Robertson (The Holland Co., Birmingham, 1899). Interesting because one of the earliest, perhaps even the first book, published in this country dealing exclusively with Mr. Kipling's earlier works. Contains a few bibliographical notes, a few anecdotes— one at least apocryphal, and

a circumstantial account of an unfinished manuscript: "a magnificent *torso* of 350 foolscap pages closely written, entitled "*Mother Maturin*." Contains a number of newspaper appreciations.

A *Ken of Kipling* by William M. Clemens (G. N. Morang & Co., Toronto, 1899). The only Canadian book in the collection. According to the sub-title it is "A Biographical Sketch of Rudyard Kipling, with an appreciation and Some Anecdotes." It contains the interview with Mark Twain published in the *New York Herald* on August 17, 1890, and since reprinted in *From Sea to Sea*. The frontispiece is a photogravure of the Elliot & Fry photograph with which we are all familiar, and there are also two line drawings, one showing Mr. Kipling's home at Brattleboro, Vermont, U.S.A, and the other a sketch by Mr. Kipling over a well-nigh forgotten limerick. The drawing is of special interest inasmuch as it foreshadows the author's own later sketches in the "Just So Stories."

LE GALLIENNE IN 1900.

Rudyard Kipling, a Criticism, by Richard Le Gallienne (John Lane, 1900). The sheets from which this book was made were printed in New York, and it may be assumed that Mr. Le Gallienne wrote it during one of his lengthy stays in the United States. Three chapters entitled respectively "The Poetry," "The Stories," and "Mr. Kipling's General Significance and Influence." Numerous quotations from the verse down to the "Seven Seas" interspersed with Mr. Le Gallienne's shrewd and discriminating comments. In the main his criticism is adverse. Discussing "Barrack Room Ballads" for example we read that "out of twenty-seven, there are, perhaps, not more than seven that one cares about reading again . . . of these . . . four are, in their several ways, perfect things." The selected four are "Mandalay," "Danny Deever," "Fuzzy-Wuzzy" and "Tommy." Of the seventeen poems included in "Other Verses," eleven are condemned as "common-place, dull, or bad in their several ways," and although Mr. Le Gallienne excepts also from his rather sweeping condemnation "Tomlinson," "The Ballad of East and West," "The Rhyme of the Three Captains" and "The English Flag," he blesses these without enthusiasm. Mr. Le Gallienne is hardly less severe in his criticism of "The Seven Seas." "The Song of the English" is a "mild cantata"—and "only two (of the poems) can be said to stand out"—"M'Andrew's Hymn" and "The Mary Gloster," the latter "much the superior of the two." That may be so, but the initiated know that Mr. Le Gallienne missed the significance of the

" Song o' Steam " because he had not the foggiest notion of what it all meant and had never taken the trouble to recall it in the atmosphere of an engine room. Mr. Le Gallienne's criticism failed because as a reader he could not re-act to Mr. Kipling as a writer. He was temperamentally unable to do so, and for that reason alone his conclusions were biased.

A Kipling Primer by F. Lawrence Knowles (Chatto & Windus, 1900). Printed here but bears some internal evidence of American origin. Two pencil portraits of Rudyard Kipling, one by George Hutchinson and the other, and more characteristic, by Perriton Maxwell. A brief biographical sketch followed by 40 pp. devoted to what must have been one of the earliest criticisms of the Master's writings. Mr. Knowles is fully alert to the deeper significance of the early stories and verse, and divides Mr. Kipling's work into three periods, namely, his satirical, sympathetic and spiritual treatment of character. Mr. Knowles in many places foresaw the time when Mr. Kipling's influence would take on a serious import, and he anticipates John Palmer, W. Leeb Lundberg, and Vernon Lee in the matter of Kipling's wonderful and adroit handling of words. The book contains an index of Mr. Kipling's principal writings (106 pp.) with summaries of the subject matter and in many cases brief comment upon the items from the British and American press. There is also a bibliography of the books, and of even more value a long list of reference articles, about a hundred in all, with an index to all the authorities quoted in the book. A useful compilation now out of print, but well worth picking up when a copy appears in the second-hand book shops.

A THREE EDITION BOOK.

Rudyard Kipling. The Man and His Work. An attempt at appreciation by G. F. Monkshood (W. J. Clarke). Two editions in 1899, and a third, enlarged, in 1902. The opening page is faced with the facsimile of a letter written by Rudyard Kipling from Arundell House, Tisbury, Wilts., dated November 21, 1894, acknowledging the receipt of " the Cope books " which older members may recall dealt with My Lady Nicotine. Mr. Clarke calls his book "An attempt at Appreciation," and the fact is that it is more than that, it becomes adulatory in too many passages and its author's purpose is vitiated. It may have served at the time it was written to direct a then growing public to Mr. Kipling's work, but its value has none of the permanence to be found in Mr. Knowles. The bibliography at the end is arranged under a scheme for bringing the writings under such headings as Soldiers' Stories, Native

Stories, The English in India, Ghost Stories, Child Stories, Sea Stories and Miscellaneous. A list of thirty items under the heading "Kiplingiana" serves as some guide to newspaper and magazine articles to date.

Word-Formation in Kipling by W. Leeb-Lundberg (published in Lund and by W. Heffer & Sons, Cambridge, 1909). A Stylistic Philological Study defines its purpose. Written by Mr. Leeb-Lundberg as a thesis for the academical degree of doctor of the Swedish Universities. The introduction of 22 pp. is partly biographical. The author's criticism follows the lead of Mr. Knowles, but emphasises Kipling's originality in his choice of themes, and as might be expected from the purpose of the book, he finds much in a chapter entitled "Stylistic Survey" to support an argument that Kipling's power of suggestion, and "his brilliant concentration of style" is due to his effective use of figurative language. "Kipling's power of setting off what is essential to a character or a situation is great and undisputed. By a couple of bold strokes—a few brief sentences packed with suggestive words—he knows how to present . . . a picture of the most intricate situation conceivable."

VERNON LEE ON ADJECTIVES.

Here Mr. Young referred to a volume in his second group, namely "The Handling of Words" by Vernon Lee (John Lane, 1923), and recently included in *The Week End Library*. This book is well worth studying in connection with Mr. Kipling's works. Miss Paget has included Kipling in a series of sketches based on analyses of 500 words taken haphazard from six authors of first-rate standing. In one of the essays in this really fascinating book of studies in literary psychology, stress is laid upon the importance to both writer and reader that the latter shall react to the former as he intends that his reader shall do. As part of the process, Miss Paget claims "as one of the first precepts of writing, that no adjective, by which I mean no qualifier, is ever without a result." Then she points out that "adjectives are usually imagined to add something to nouns. What they really do is to cut something off some of the possible meanings of a noun." That is an illuminating thought, and in the study of Kipling it is one that is well worth keeping in mind, for we shall find, as Mr. Leeb-Lundberg discovered, that Mr. Kipling's adjectival qualifiers are marvels of significance. As an American critic once wrote, he is a master of lean English, and nowhere more so than in the coined words and hyphenated phrases that he uses so effectively as adjectival qualifiers.

Rudyard Kipling, a Survey of his Literary Art (Digby, Long & Co., 1914), and *Rudyard Kipling, a Literary Appreciation* (Simpkin Marshall, etc. 1915) both by R. Thurston Hopkins. These books are compilations of review passages, opinions and anecdotes, and with some illustrations in the second and larger volume.

Rudyard Kipling by John Palmer. (In the "Writers of the Day" Series, Nisbet & Co., 1915). A little book of 115 pp. that may be read easily at a sitting and fully assimilated only after several re-perusals. The author, a journalist, an essayist, a dramatic critic and play writer, knows by long practice the use of words, and weighs up Mr. Kipling's work with a fine sense of its value as word-craft. Anyone desirous of understanding Mr. Kipling's skill as a writer should note the following from Mr. Palmer's book:—

Mr. Kipling . . . is an extremely crafty and careful man of letters. Tales which seem to come out of the barrack yard, out of the jungle or the deep sea, out of the dust and noise where men are working and building and fighting, come really out of the study of an expert craftsman, using the tools of his craft with deliberate care . . . He uses words with great skill to create the impression that words matter to him hardly at all. He will work . . . to give to his manner a tang of rawness and crudity; and thereby his readers are willing to forget that he is a literary man. If the world with its day's work belongs to Mr. Kipling, it belongs to him only by author's right that is, by right of imagination and right of style.

Mr. Palmer contends, and with ample justification, that Mr. Kipling's success and influence is due to his having been "more keenly interested in the *work* of the world than some of his literary contemporaries." The book is divided into chapters entitled "Simla," "The Sahib," "Native India" and "Soldiers Three," with the best in two entitled "The Day's Work" and "The Finer Grain." Referring to "The Day's Work," published in 1898, Mr. Palmer declares that nothing before it was quite equal to "The Bridge-Builders," "William the Conqueror," "Bread upon the Waters" and "The Brushwood Boy," and he classifies these stories and others as "song in praise of good work," and insists that thereafter "he passes into a province which he was insistently urged to occupy by right of inspiration." A chapter on "The Poems" shows that in Mr. Palmer's opinion they are "invariably more wrought and careful and elaborate" than the prose.

Rudyard Kipling. A Critical Study. By Cyril Falls. (Martin Seeker, 1915). This is Palmer with a difference. Less consideration

is paid to the methods of craftsmanship, but in what I think we may regard as the principal chapter Mr. Falls seeks and finds the literary foundations upon which Mr. Kipling has established his reputation as a literary man and his immense influence among our people at home and the Empire round. In his conclusions, Mr. Falls—writing 12 years ago—remarks that "the temporary falling off in Mr. Kipling's popularity is due merely to a temporary change of fashion . . . a falling off rather in the estimate of critics than of the reading public." On the question of stylistic features Mr. Falls points out that:—

Compression is indeed one of the most characteristics. He makes use of the short story; of the short paragraph; of the short sentence. He puts both thought and description into the narrowest possible space. Sometimes he leaves us, as it were, to complete a story for ourselves. This must always be taken into account in estimating the volume of his work.

Mr. Falls quotes numerous short sentences in proof of his contention, and points out the special significance Kipling attaches to single words selected with meticulous care, and the bold use he makes of the hyphen.

TOPOGRAPHY AND TYPE.

Merlin's Isle. A Study of Rudyard Kipling's England. By W. Worster. (Gyldendal, 1920). A small book of 75 pp. large print and wide margins. Its contents, however, are not to be despised, for in its pages the author traces Mr. Kipling's return from exile and his re-entry into, and reconciliation with, English social life and the traditions he has so splendidly expounded in his later years. Mr. Worster points out that characters as different as Dick Heldar, Torpenhow, Cleever, the Infant, Lowndes, Mottram, and Hummil, and the Brushwood Boy, are all aids to the realisation of the steps by which Mr. Kipling reached this late love of England. The book contains also short sketches of some of the "Old Collegers" with sympathetic references to King, whose influence—despite hints to the contrary in the stories—is held by Mr. Kipling in high esteem. The fourth and fifth essays in the book discuss Mr. Kipling's attitude towards the way England and the Empire are governed, with special reference to the system under which men are broken to carry delegated responsibility. The author's conclusion is that "Kipling's men are alike in every age. Centurion and Subaltern, Tribal Chief, and Norman Knight, and Modern Country Gentleman are in all essentials of character the same."

Mr. Worster finds that " the highest form of Government is that which can safely allow the greatest latitude of freedom to the individual . . . [and] the aim of all discipline is to reduce, by gradual stages, the necessity for close supervision, until, the child grown man, it is safe to burn the rod—or to deliver it into the hands of the new generation." That is a great tradition, and it is part of the genius of Kipling that, more than any modern writer, he has recognised its place in, and emphasised its importance to, our national life.

Three Studies in English Literature: Kipling, Galsworthy Shakespeare by Andre Chevrillon. (William Heinemann, Ltd., 1923). This is, perhaps, the most important of all the criticisms. M. Chevrillon is a very distinguished French writer, and it would not be difficult to establish the premise that a personal friendship exists between the two men. That would account for the sympathetic approach, which in no way detracts from the value of M. Chevrillon's study. According to the " Contents," the author of the essays—for there are seven well defined sections—was concerned with " Rudyard Kipling's Poetry," but he succumbs to the magic of the prose, and from time to time slips over the stile into the byways and gives us a taste of, perhaps, a second study devoted to the short stories. The fourth essay on "The Ethics of Kipling" is easily first as a study of the great influence Kipling has on his day and generation. His work :—

Appears as the last great outcrop of the underlying granite, the profound moral basis of England. Never, perhaps, did the thought he in his turn transmits, present itself in a form so English. It is so concrete, so spontaneous, so young with the eternal youth of instinct, so responsive to the fervid sense of social and national life that inspired it. Indeed, the word *duty* is too abstract to render its leading idea . . . The author of the "Five Nations" substitutes the simpler and more social term *service*, evoking the familiar notion of each man's work and the daily task he performs in common with others.

Kipling and his Soldiers by Patrick Braybrooke. (C. W. Daniel & Co., 1926). In three parts which deal with "The Writer of Prose," "The Writer of Verse," "Summing Up,"—the last in three chapters. The book—despite its title—covers the whole field, and perhaps the best chapter is that on Kipling as a traveller.

Mr. Young then referred to his second group-books in which are included essays on Mr. Kipling's work :—

Essays in Little, by Andrew Lang (Harvey & Co., 1891), in the Whitefriars Library (8 pp.).

Mine own People, published somewhere about 1891, by The Regent Press, of New York. Opens with an introduction by Henry James (19 pp.).

Questions at Issue, by Edmund Gosse (W. Heinemann, 1893). Contains the review of Kipling's Short Stories which appeared in *The Century Magazine* for October, 1891, where it is printed with a final section devoted to Mr. Kipling's early verse, which last is omitted in the reprint (40 pp.).

Books and Play—Books, by Brander Matthews (Osgood, McIlvaine & Co., 1895). Contains an article entitled "Cervantes, Zola, Kipling & Co." Was dedicated to "Rudyard Kipling (of Brattleboro', Vermont), in gratitude for the pleasure I have taken in his mastery of the Craft of Story Telling" (18 pp.).

My Contemporaries in Fiction, by David Christie Murray (Chatto & Windus, 1897). Contains an essay on Rudyard Kipling, written in a very generous strain by one older than the subject of the sketch (12 pp.).

Essays in Modernity, by Francis Adams (John Lane, 1899). Contains two essays, one entitled "The Anglo-Indian Story-Teller" (34 pp.), reprinted from the *Contemporary Review* of March, 1891, and the other "Mr. Kipling's Verse," from the *Fortnightly Review*, for November, 1891 (30 pp.).

Robert Buchanan and Other Essays, by Henry Murray (Philip Welby, 1901). Contains a review of Monkhood's book with some rather acid comments about Kipling's work from Murray's own pen (10 pp.).

AN AUSTRALIAN VIEW.

The Red Pagan, by A. G. Stephens (1904). A series of reprints from the *Sidney Bulletin*. Contains an article entitled "Kipling Curiously Considered." An amusing study based on the premise that "Childish egoism, inconsiderate single-mindedness is admirably illustrated by the literary methods of Kipling" (21 pp.).

Rosemary's Letter Book, by W. L. Courtney, not dated, but the Letters extend from April, 1908 to May, 1909 (J. M. Dent & Sons). The XXVIth. Letter treats mainly of Kipling's popularity in Paris. In The Wayfarer Library (10 pp.).

A Sketch of Anglo-Indian Literature, being the Le Bas Prize Essay for 1907, by Edward Farley Oaten (Kegan, Paul, French, Trainer & Co., 1908). The subject for the Essay was "An

Appreciation of the Chief Productions of Anglo-Indian Literature in the Domain of Fiction, Poetry, Drama, Satire, and Belles-Letters during the Eighteenth and Nineteenth Centuries, with an Estimate of the Chief writers in those Spheres, and a Consideration of the specially Anglo-Indian Features of the Literature." In addition to 30 pp. devoted to Rudyard Kipling as an Anglo-Indian Man of Letters, there are at least 30 other references to his work.

Some English Story-Tellers, by F. Taber Cooper (Grant Richards, 1912). An American "Book of the Younger Novelists." Contains a study of Kipling as short story writer and novelist, and a short bibliography of books by and about Kipling (26 pp.).

KIPLING IN THE BEARDSLEY PERIOD.

The Eighteen-Nineties, by Holbrook Jackson (Grant Richards, 1913). Contains a short, but discriminating, sketch of Rudyard Kipling's work, as much from the Imperial standpoint as from that of the literary craftsman (13 pp.).

Personality in Literature, by R. A. Scott-James (Martin Seaker, 1913). Contains an essay entitled "Some Minor Poets." Dealing with the Kipling epoch, the author writes that during the period "a certain hardness or masculinity [was introduced] into the cultural life of the country, while it gave an opportunity for escape from the querulousness and vagueness which had become habits among English poets and lovers of poetry" (8 pp.).

Prophets, Priests, and Kings, by A. G. Gardiner (J. M. Dent & Sons, 1914). These sketches appeared originally in the *Daily News* during 1908. The Kipling sketch was written after the award of the Nobel Prize for Literature. It is in the nature of a protest against the passing over of George Meredith, Thomas Hardy, and A. C. Swinburne—"the goldsmiths are passed by and the literary blacksmith is exalted." There is a portrait sketch in the Wayfarer Library Edition, by Clive Gardner (7 pp.).

Heretics, by G. K. Chesterton (John Lane, 1919). Contains an essay entitled "On Mr. Kipling and making the World Small" (15 pp.).

Aspects of the Short Story, by Alfred C. Ward (University of London Press, 1924). Contains a short introduction on the short story and treats of Kipling as a short story writer from the basis of "Life's Handicap" (12 pp.).

Gods of Modern Grub Street: Impressions of contemporary authors, by A. St. John Adcock (Sampson, Low, Marston & Co., N. D.). Contains a sketch of the author and his work (10 pp.).

Pen and Ink: Twelve Practical Talks on the Art of Writing English Prose, by Guy N. Pocock, M.A. (J. M. Dent & Sons, 1925). These talks are supplemented by ten "Little Studies of Contemporary Writers," two being devoted to Mr. Kipling's prose and poetry respectively (12 pp.).

Men of Letters, by Philip Guedalla (Hodder & Stoughton, 1927). Contains a short essay written to prove that Rudyard Kipling's "imagination played perpetually round the ends of the Earth," and that "his remoteness in place was more than equalled by his remoteness . . . in point of time." Guedalla quotes from Henry James, and after some adverse criticism, he admits that "at least two of the best stories in the world are somewhere behind that line of red book-backs."



The Poetry of Rudyard Kipling.

An abstract from the English Essay awarded the Peter Bone Prize at Stowe School, Bucks. (see News & Notes p. 2).

THERE are some people who will not even allow Mr. Kipling a place among modern poets. His work is too rough and crude for them; they dislike his sound effects and sentiments. "What?" they say, pointing to "Barrack-Room-Ballads," or one or two of his more Jingoistic poems; "What? You call these poetry? They are mere doggerel." But no poet can be judged on one or two poems only. "One swallow does not make a summer," and any poet can be shown to be only a doggerel writer by careful selection of his poems. Mr. Kipling has written really good poetry as well as jingles, but unfortunately his jingles are better known than his poems.

His chief faults are two. He is Jingoistic, and he prefers sound to sense to too great an extent. It may be argued that poetry is essentially sound, and that the meaning of poems should be subordinated to their music. This is true up to a point; but the disciples of this creed generalise too much. Most people do not like poems whose meaning they cannot perceive, and in their eyes this defect cannot be entirely compensated for by fine sound. Mr. Kipling frequently oversteps the limits, and this renders much of his poetry mere gibberish. This preference of sound to sense spoils

"The Ballad of the King's Mercy," where the refrain, "Ye have heard the song—How long ? How long ? Wolves of the Abazai," is nonsense. It means nothing in itself, and has no connection with the rest of the poem. Another poem where this defect makes itself felt is the "Anchor Song," which consists of entirely mythical commands. They sound very fine but mean nothing at all: Mr. Kipling has evidently made them all up. This same characteristic produces a fine effect in "The Long Trail," but even there it leaves a feeling that it has been overdone.

His other great fault is noticeable in many of his poems. Englishmen do not like that windy type of patriotism which stirs the hearts of continentals, and Mr. Kipling has unfortunately gained a bad reputation for this ultra-patriotism. Separate patriotic poems may be usually all right; "Et Dona Ferentes," for example, which contains the well-known line "But oh, beware my Country when my Country grows polite," is very good in itself. But when one reads much of his poetry, and the same bombastic sentiments occur again and again one grows tired of them. In his subordination of sense to sound, Mr. Kipling goes too far and does not know where to stop. Patriotism in itself is fine, and the English do not give enough rein to it, but there are limits beyond which it is unwise to go. There is a difference between patriotism and bombast.

A defect which one would not expect to find in Mr. Kipling is occasionally met with in his poems. For want of a better word, it can only be turned "sloppiness," and is most evident in "The Lesson." This poem was written after the Boer War, and seeks to illustrate the fact that the Boers were better at fighting than the British. It is summed up in the line "We have had a jolly good lesson, and it serves us jolly well right." These words occur at intervals throughout the poem, and it is obvious that Mr. Kipling has tried to be generous and magnanimous to the Boers, smarting under defeat. But he has gone to work the wrong way, and merely produced a "sloppy" poem, written in a colloquial and irritating style, which in addition gives the impression that the British had lost. This is not a common fault in Kipling's poems, but it is very noticeable when it occurs.

Mr. Kipling has an intense love for England, and especially for Sussex. He is the great Sussex poet, and his poem "Sussex" is a magnificent piece of description. He is moreover the poet of Empire. "The English Flag," contains a line which is scathing in its condemnation of the Little Englanders.—"And what should they know of England who only England know ?" This magnifi-

cent poem shows his vision of Empire clearly, and rants among the best patriotic poems in the language, and it is one of Mr. Kipling's finest works. Another Empire poem, though it comes as an anti-climax after "The English Flag" is "The Sea Wife," where England is represented as another wife of Usher's Well, for ever sending her sons into the uttermost ends of the earth. Second only to "The English Flag," as a patriotic poem is "The Glory of the Garden." This teaches us that everybody should work for the good of England and the Empire, not just one or two. We miss here the trumpet-sound which dominates "The English Flag," but we find the soft note of the violin instead; and while "The English Flag" shows Mr. Kipling's pride in the British Empire, this extremely beautiful poem shows clearly his love for England.

That Mr. Kipling understands the English is shown in many of his poems, among others "Et Dona Ferentes," "The Puzzler," and "Norman and Saxon." In the last named, the dying Norman Baron is handing over his English estates to his son, and advises him how to treat the Saxons. It must be read in its entirety to be appreciated, for every word in it rings true. It might be instructions for dealing with the workman of to-day instead of the peasant of a thousand years ago. The English have not changed very much since the Conquest.

A poem which closely resembles "Norman and Saxon," is "If!" This is so well known and has been quoted so often that it has got to the stage when people say of it: "I don't think it is so good a poem as all that: I don't see anything in it," just to be different from anybody else. Yet they are wrong: in spite of its being hackneyed it is still a magnificent poem, one of the finest in English literature.

The "Recessional" is another poem so good that it has reached the stage when it is belittled. This is sometimes quoted as a good example of Sound without Sense. But it is not! There is excellent sense in the "Recessional," The Diamond Jubilee was just over: the captains and the kings were going back to their various countries. The people of England had just been dazzled by a magnificent spectacle of pomp and power, and there was a danger that they would be so blinded as not to realize that beyond all this greatness there was a deeper meaning to life. Kipling wrote the "Recessional" to point this out.

A wonderful piece of description, although of a nature entirely different from anything yet mentioned is, "Boots." This describes exactly the terror that soldiers go through on long marches, when

their eyes are irresistibly drawn, as if by a magnet, to the feet of those in front of them. This awful experience is made use of in the film "Mons," where the terrible, monotonous effect of nothing but boots "moving up and down again" until the soldier's weary eyes begin to see illusions is produced on the screen. A gigantic pair of boots, dwarfing all the others, materializes from nowhere and seems to move up and down out of time, miles in the air, until a soldier loses consciousness and drops out of the ranks. Mr. Kipling has reproduced this terrible nightmare, until in "Boots," towards the end of a long march, boots dominates everything, and produces a crushing effect as they seem to beat a tattoo on the brain.

One poem, written in a peculiar metre, has a curious rhythm about it. This is "The First Chantey," which describes how two savages, fleeing in fear from their tribe in the gloom of the forest, were saved by clambering on to a log in the river, and making a rough boat out of it. The tribe, following to slay them, see them sail into the dawn, and return, driven back by the mysterious God whom the tribe saw rising out of the sea for the first time.

Barrack-Room Ballads are among Mr. Kipling's best-known rhymes. Chief among these are "Gunga Din," "Mandalay," and "The Absent-Minded Beggar." None of these ballads can be called a poem, except perhaps "Mandalay," which has moments of poetry in it. "The Absent-Minded Beggar," in spite of its irregular rhythm and jerkiness, was on everybody's lips during the South African War. Set to music by Sir Arthur Sullivan it was then what "Tipperary" was during 1914: huge sums were collected by singing it at Charity concerts for the relief of soldiers' wives.

It may seem incredible to some that the man who wrote such unrhythmical, irregular jingles as "Barrack-Room Ballads," could ever write good poetry, such as we find in "The Glory of the Garden," and "Shiv and the Grasshopper."

Mr. Kipling's war poems are often sad. The war poets can usually be divided into two classes, those who have lost relations in battle and those who have not. The former usually see the romantic side of war, the latter the bitter side, and yet at the same time the true glory, not the patriotic romanticism. Mr. Kipling's only son was killed during the Great War, and this may explain why most of his poems written between 1914 and 1918, or written about that period, are tinged with bitterness. Yet they tell of the true glory of battle. Both these quantities are found in "Epitaphs of the War." One of Mr. Kipling's war-poems is neither bitter nor

sad : in " The Holy War," written on a text from the " Pilgrim's Progress," the trumpets ring out again.

Sadness and loneliness characterise the " Harp-Song of the Dane Women," which might well apply to the English as well as to the Danes ; for the English, when the wanderlust comes upon them, leave home to rove the world over, and the women are left with nothing but remembrances. But with Mr. Kipling bitterness is not always allied with sadness. He can be violently sarcastic on occasions, and we know how he roused the English by the lash of his tongue in " The Islanders." After the finding innocent of Parnell and his confederates in 1890, he wrote " Cleared," a poem which resembles closely in places Mark Antony's speech. It is biting sarcasm the whole way through.

The Birthday Meeting.

A SUCCESSFUL GATHERING AND A MIXED PROGRAMME.

THE third meeting of the Autumn Session of the Kipling Society was held on Mr. Kipling's birthday—December 30— at the Rooms of the Royal Automobile Club, Pall Mall, S.W. There was a good muster of members who had brought with them more visitors than are usually present. Capt. Guy Nickalls, who was in the chair, was supported by Lady Cunynghame, Mr. G. C. Beresford, and Lt.-Gen Sir George MacMunn.

Tea was served between the Council meeting and the general meeting, which was opened by the sending of a congratulatory telegram to Mr. Kipling. The message read as follows :—

The Kipling Society, now holding a meeting in honour of your birthday, send you, on behalf of innumerable admirers of your genius and patriotism in all parts of the world, most respectful and hearty greetings.

(Signed) GUY NICKALLS.

Chairman.

Mr. G. C. Beresford suggested in a short paper what were the influences at school and in early youth that led to the development of the Imperial outlook that afterwards characterised Mr. Kipling's work. Miss R. M. Bloch presented a delightful paper on the Mystery and Symbolism of Rudyard Kipling's name, prefacing it with a little dissertation on the psychology of names. Coming to the Master's own name, Miss Bloch found in the syllables something that exactly expressed Mr. Kipling's work. *Rud*, she explained, meant "red," and *yard* might be either "garden" or

"sail." *Kip* was Scottish for "hill," and *ling* for "heather." From this point Miss Bloch explored the letters in Mr. Kipling's name and developed an ingenious theory to explain his masculinity and the dominant note of Orientalism in his work. We hope to find space in No. 5 for abstracts from both these papers.

Mr. Ashton Johnson then recited, with musical accompaniment, two poems. The first taken from "Toomais Lullaby" in the "Jungle Book," was set to music by Mr. Frederic Ayres, a young American composer. The second was a rendering of "Boots," also written by an American, a girl of thirteen. The composer's theme was a marching tune, and it was as such that Mr. Johnson first rendered the music. It interpreted the rhythm and spirit of the poem in a remarkable way. Mr. Johnson then repeated the music, reciting the words at the same time.

Sir George MacMunn next gave some reminiscences of his own early days in India, to which country he went about the same time that the grey-blue booklets were appearing in Wheeler's Indian Railway Library. Sir George, who spoke without notes, was mainly concerned with the story of Kim, and transported his listeners from the frontier and through the country traversed by Kim and the Lama. It was a great story, and those passages which dealt with the secret service of India as revealed in the novel were particularly fascinating. The characters in the story, said Sir George, were true to type. It is to be hoped that the Hon. Treasurer will some day see his way to put his address into print.

Major A. Corbett-Smith recited "The River's Tale," because he "liked it so much," and "Snarleyow" because he had been asked to repeat it. Responding to an encore, Major Corbett-Smith rendered "The Story of Uria" from "Departmental Ditties."

The formal programme concluded, there was some discussion on the question which was the best poem in all the books, but, as was to be expected, no agreement was reached.

From the Frontier.

MAJOR B. J. BEWLEY, 7TH BENGAL MOUNTAIN BATTERY, R.A.,
FORT SANDEMAN, BALUCHISTAN.

Some of my fellow members might be interested in this little Kipling curiosity if they have not already noticed it.

In "Just So Stories," near the end of "The First Letter," there is a drawing of a tusk with inscriptions in strange characters on

each side and below it. They can easily be transliterated by the ordinary methods used in dealing with ciphers, and then run as follows:—

Left Side: "This is the stori of Taffimai all ritten out on an old tusk. If u begin at the top left hand corner and go on to the right u can see for urself things as the happened."

Right side : " The reason that I spell so queerli is because there are not enough letters in the Runic alphabet for all the ourds that I ouant to use to u o beloved."

Below : " This is the identical tusk on ouich the tale of Taffimai was ritten and etched bi the author."

The initial " H " on the bone at the beginning of the " Cat that Walked by Himself," is also formed by inscriptions in the same characters, which being transliterated run : I, Rudiard Kipling, drew this, but because there was no mutton bone in the house I faked the anatomi from memori." The letters forming the cross-bar of the " H " are so minute that I cannot make them out. Has anyone else been able to do so ?

Are these really Runic letters or just an alphabet that Kipling made up for fun ? I think the chief interest lies in the almost boyish pleasure the author plainly took in writing in these strange characters. He must have done it entirely for his own amusement.



'The Characters of Kipling.

BY REGINA MIRIAM BLOCH.

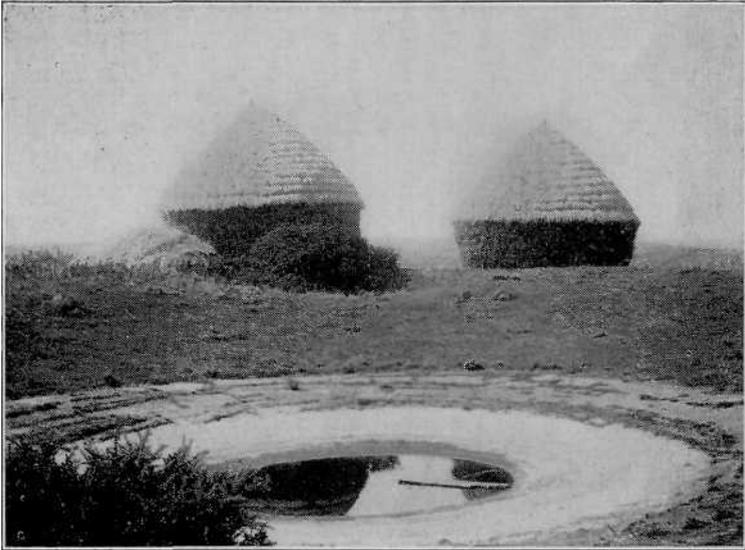
III. The Woman in "Beyond the Pale " speaks:

I am the sad predestined doom,
I am the mounded sufferings,
The perfume of the jasmin bloom,
The broken note in lovely things.

Mine anklets weigh me to the night
Of lost romance. My wounded hands
Held tragedy and mad delight
And musics of bright coral strands.

I have lived on through countless moons
Whilst empires clashed with bitter throes.
Yet I am fairer than the Times,
The Woman of the Seven Woes.

A Kipling Scene.



There's a whisper down the field
 where the year has shot her yield,
And the ricks stand grey to the sun,
Singing: "Over then, come over, for the
 bee has quit the clover,
"And your English Summer's done."

The Long Trail, 1891.

We have no waters to delight
 Our broad and brookless vales—
Only the dewpond on the height
 Unfed, that never fails—
Whereby no tattered herbage tells
 Which way the season flies—
Only our close-bit thyme that smells
 Like Dawn in Paradise.

Sussex, 1902.

Note. "The Long Trail," when it was printed originally in the *Cape Illustrated Magazine*, November, 1891, was a poem of five stanzas. As "L'Envoi" to "Barrack Room Ballads" (1892) it contains ten.

The New Inclusive Verse.

RUDYARD KIPLING'S, Verse, Inclusive Edition, [Swastika Device], 1885-1926, Hodder & Stoughton, Limited, London, 8 $\frac{3}{4}$ ins. x 5 $\frac{3}{4}$ ins. Red Cloth. Lettered on back and front cover in gilt. Swastika on back and in bottom right hand corner. 25s. net, on India paper.

Collation : Books by Rudyard Kipling; fore-title ; full title as above; publisher's announcement of impression; contents v-xiv; half-title and blank page ; " Prelude (To Departmental Ditties)." Verse, pp. 4 to 652; " Songs from English History," pp. 653 to 679; blank page; Verses from " Land and Sea Tales," 1919-1923, pp. 681 to 692; Verses from "Debits and Credits," 1919-1926, pp. 693 to 714, 715 to 730; "Not hitherto published in book form," 1919-1926, blank page; Index to First Lines with blank; Verse, pp. 731 to 744.

It will be clear from the foregoing that the New Inclusive Edition, which was published on October 4, 1927, differs in several ways from that issued by the same publishers in 1918. Comparison with that volume shows that the size of the page has been slightly increased, and that, in consequence, the " lay-out " has been altered and improved. The type is a new fount, and a number of changes have been made such as the use of capitals and the substitution of small italics for Roman where introductory verse, under the title, precedes the poem.

At page 109 (new edition) a poem is introduced from " Traffics and Discoveries " entitled " The Runners (Indian Frontier, 1904)." The first stanza runs :—

NEWS!

What is the word that They tell now—now—now !

The little drums beating in the bazaars ?

They beat (among the buyers and the sellers).

Nimrud! Ah Nimrud!

God sends a gnat against Nimrud !

Watchers, O watchers a thousand I

Thereafter the sequence follows that of the previous edition to p. 310 where is a poem entitled " The Song of the Old Guard . . . Army Reform—after the Boer War," also brought in from " Traffics and Discoveries." Six stanzas each end in the refrain :—

And, Hey then up go we !

After that there are changes in the arrangement of the poems, and when " Bobs " is reached, a record of Lord Roberts' death in 1918 is made in the sub-title. Again on page 560 Mr. Kipling's tribute to Theodore

Roosevelt, entitled "Great Heart," reprinted from the *Daily Telegraph*, February 5, 1919, is interpolated between "If"—and "The Prodigal Son," and there follow other minor re-arrangements with a considerable extension of "Gow's Watch," six pages from Acts IV. and V. being introduced. The titles from "Land and Sea Tales" are eight in all, and from "Debits and Credits" nineteen in all, the Scenes from "Gow's Watch" being placed as mentioned above. The titles of the poems collected for the first time are "The Gods of the Copybook Headings" (1919) from the *Sunday Pictorial*, October 26, 1919; "The Scholars" (1919) from the *Daily Telegraph*, January 29, 1919. "The Clerks and the Bells" (Oxford in 1920) from *Nash's* and *The Pall Mall Magazine*, February, 1920, "The Song of the French Roads" (1923) from the *Strand Magazine*, May, 1924; "Chartres Windows" (1925) from the *Daily Telegraph*, April 15, 1923; "London Stone" (Nov. 11, 1923) from the *rimes* and other English papers. "The King's Pilgrimage" (1922) from the *Times*, May 15, 1922, and "A Song of the Desert" (P.L. bb, January, 1927) not traced anywhere.

Medicine Hat-

THE "ADVICE" AS RETOLD BY CAPT. E. W. MARTINDELL.

I HAVE frequently been asked for information about Kipling's *Advice to "The Hat."* On New Year's Day, 1923, there was printed at "The Sign of the George," Cambridge, Massachusetts, a small brochure entitled Kipling's *Advice to "The Hat,"* the foreword to which says *inter alia* "This little tract for the times is printed in order that certain gentlemen who are known to their intimate acquaintance as 'Kipling fans' may possess a 'first (separate) edition' which some of their rivals in the engrossing game of book collecting will not be able to buy."

Every schoolboy knows that "The Hat" refers to "Medicine Hat, Alberta," and that that name is a translation of the original Cree name of the place, but possibly there may be a few people, who do not know what advice Kipling gave to "The Hat," and when and why he gave such advice. What connection had Kipling with Medicine Hat that his advice should be sought? Well, several years ago—in 1907 to be exact—Kipling visited Canada and wrote a series of letters to the *Morning Post* entitled "Letters to the Family," which he later incorporated in his *Letters of Travel* in 1920. Whilst in Canada he stayed at Medicine Hat, and there very likely heard something about the subject on which

he was asked to advise, which was nothing more nor less than a proposal to change the name of the city. A prominent supporter of this proposed change of name was the *Calgary Herald*, which approved of the alteration to a name that "has a sound like the name of a man's best girl, and looks like business at the head of a financial report." In November, 1910, the City fathers derided that this proposed change of name should be submitted to the vote of the ratepayers. Thereupon a letter was written on behalf of the "Old Timers" by one "Francis F. Fatt" to Kipling, as "the Father Confessor of the Empire," asking for his help "with a few words of encouragement in combating the heretics, who were newcomers, Sons of Belial (who knew not Joseph)." These heretical newcomers argued that the name Medicine Hat "smacked too much of the Ingin, smelt fearfully of the tee-pee fire and Kini-Ki-nick, and reminded outsiders of the whacking lies (may God forgive them) of the U.S.A. newspaper men in regard to our weather." Kipling, on being appealed to thus, gave his advice, as he said, "both as a citizen of the Empire and as a lover of Medicine Hat." Incidentally he mentioned that he always knew that Calgary called Medicine Hat names, but he did not realise that the latter wanted to be Calgary's "little god-child." Dealing with the charge of brewing bad weather, Kipling said that he did not see any reason "why white men should be bluffed out of their city's birthright by an imported joke." He advised the citizens to "accept the charge joyously and proudly, and go forward as Medicine Hat—the only city officially recognized as capable of freezing out the United States and giving the continent the cold feet." Kipling then examined the name "Medicine Hat," compared it advantageously with the names of places across the border, such as Podnak, Potomac, etc., and gave six reasons why he preferred "Medicine Hat." These reasons were as follows:

- (1) It echoed of the old Cree and Blackfoot traditions of red mystery and romance that once filled the prairies ;
- (2) it hinted at the magic that underlay the city, and as years went on, it would become more and more of an asset;
- (3) it had no duplicate in the world ;
- (4) it made men ask questions;
- (5) it drew the feet of the young towards it; and
- (6) it had the qualities of uniqueness, individuality, assertion and power.

"Above all," Kipling went on "it is the lawful, original sweat-and-dust name of the city, and to change it would be to risk the luck of the city, to disgust and dishearten Old-Timers and to advertise abroad the city's lack of faith in itself." In conclusion

Kipling declared that both arguments for the change were almost equally bad. In the first case the town would change its name "for fear of being laughed at," and in the second case it would 'sell its name in the hope of making more money." "What then," asked Kipling, "should a city be re-christened that has sold its name?" and he himself supplied the answer—"Judasville." Both these letters appeared originally in the *Medicine Hat News* for December 22, 1910, and be it noted that Medicine Hat did not change its name to Judasville or any other "ville," and the advice of the "Father Confessor of the Empire," as was anticipated, evidently helped the "Old Timers" materially in their combat with the "Newcomers."

The Letter Bag.

I notice in No. 3 of the Journal that you say you have been unable to find any of the three split infinitives I gave in answer to Question 8 (c) in the Examination Paper. I am unable to give you the references in the Uniform Edition, but in the Pocket Edition they are as follows:—"To perpetually fail," "Letters of Marque," No. XVII., Page, 180, Line 24; "To wisely obliterate," "From Sea to Sea," No. IV., Page 246, Line 21; and "To feebly try," "From Sea to Sea," No. XXXII., Page 128, Line 4. *G. H. Sinclair, Stirling.*

On reading the list of characters in "Stalky & Co.," and the identification of some, I note that "The Infant's" real name was given in No. 1 of the Journal as Gibbons, but about 18 years ago, as a young girl, I was staying with my parents at a small hotel in Brighton. Over the fire, I made the acquaintance of a charming white-haired lady—and our talk turned upon books. She said she was always anxious to hear of good books about India, as her only son was out there. I promptly began a panegyric upon Kipling—to which she listened with a smile. As soon as I had finished, she remarked quietly that she quite agreed with me, especially as Mr. Kipling had been a dear friend for many years. "In fact," she continued, "I believe my son is the original 'Infant.'" She then told me that once when her son was ill (but whether in India or England I cannot remember), Mr. Kipling went to sit with him, and heard from him the story introduced into "A Conference of the Powers," an actual experience of his own. (I allude to the dacoit-hunt, and the catching of the Boh in his own

mosquito-netting). She added that the narrator was quite vexed when he recognised his yarn in print! I afterwards learned that the lady was a Mrs. Ross, and that her son was the late General Sir George Ross-Keppel, of Border fame. I do not know if he was at Westward Ho! but I suppose many of the characters may be composite? In any case, I know that his later career was not one attributed to the "Infant," who left the Service and settled down in England—whereas I am almost sure Sir George Ross-Keppel died in harness. I never met Mrs. Ross again—she may or may not be still alive - but all I have written I remember absolutely clearly. *Caroline (Lady) Teignmouth.*

The third number of the Kipling Journal has just reached me, and I wish to congratulate you on its character and make-up; and this refers to all three of the numbers. They are a mine of interesting information, and a treat to a lover of Kipling's works. I would like to ask for information, however, about one item in the glossary contained in the last number. I note there that the word "ferao" is translated as "hyena." Now in "The Spring Running," that word is definitely translated as "scarlet woodpecker." Can you tell me which is right, or if, perchance, the same word can be used for either beast or bird? I would be much obliged for this information. *L. H. Chandler, Pennsylvania.*

Mr. Maitland, in response to an enquiry about the point raised, writes:—

Capt. Chandler is quite correct in his rendering of the word "ferao" as "the scarlet woodpecker." I must apologise for the mistake, but when I was compiling the glossary, I had in mind that the natives in Assam call the hyena by the name "ferao," possibly because this brute makes the nights hideous with sounds that could be expressed by the spelling of "ferao." However, Capt. Chandler is right, and I am wrong, since Rudyard Kipling translates the word as woodpecker. I am glad Capt. Chandler has written regarding this.

I am collecting odd verses of Kipling, and in particular his inscriptions on War Memorials. So far, I have only the one written on a monument in Sault St. Marie, Ontario, commencing "From little towns in a far land we came." I know there are other interesting ones, and if some member could let me have particulars, I should be much obliged. *W. R. Nicholson, Tidmarsh Grange, Pangbourne.*

A Sotheby Sale.

ON December 19, Messrs. Sotheby & Co. offered at their rooms, in New Bond Street, a small library of First Editions of Kipling books. There were 26 lots, and in all sixty-two items. A first edition of "Life's Handicap" in the original blue cloth failed to elicit a bid. The remainder realised a total of £412 1s. The following were among the single lots that realised the best prices :—

Kipling, R. 1885. "Quartette," The Christmas Annual of the Civil and Military Gazette. By four Anglo-Indian writers, with 13 pp. of advertisements on tinted paper, original wrappers, one cover and three leaves of advertisements detached, *rare*, 8vo. Lahore : The "Civil and Military Gazette" Press, 1885. £78.

Kipling, R. "Plain Tales from the Hills," first edition, with 32 pp. of advertisements, dated December, 1887, original Indian cloth, with design on upper cover, a little frayed, cr. 8vo. Calcutta: Thacker, Spink & Co., 1888. £16.

Kipling, R. "In Black & White," first edition, with advertisements, original wrappers, back strip defective, and a tradesman stamp on the lower cover, 8vo. A. H. Wheeler: Allahabad, 1888. £10.

Kipling, R. "Letters of Marque," first complete edition, with the advertisements, original red and blue cloth, 8vo. A. H. Wheeler & Co.: Allahabad, 1891. £17 10s.

Kipling, R. "The Jungle Book," 1894, "The Second Jungle Book," 1895, first editions, original cloth, g.e. the first a little dull, cr. 8vo. (2). £20.

Kipling, R. "The School Budget" [Horsmonden School, Kent], No. 13, a cyclo-style production, six leaves, original pink wrappers, *rare*, 12mo. 1898 ** Contains a letter from Kipling to the editors. £28.

Kipling, R. "The White Man's Burden," six leaves (the first and last blank), original blue wrappers, a little frayed, cr. 8vo. Printed for private circulation, 1899. £8.

Kipling, R. "Just so Stories, The Beginning of the Armadillos," one of the few copies printed for copyright purposes, eight leaves (the first and last blank), original green wrappers, cr. 8vo. Macmillan & Co. pasted over A. P. Watt's imprint, 1900. £30.

Kipling, R. "Just so Stories, The Elephant's Child," one of the few copies printed for copyright purposes, 6 leaves, original green wrappers, cr. 8vo. A. P. Watt, 1900. £50.

Kipling, R. "Just so Stories, The Sing-Song of Old Man Kangaroo," one of the few copies printed for copyright purposes, 6

leaves (the first and last blank), original green wrappers, cr. 8vo. A. P. Watt, 1900. £70.

Kipling, R. "With Number Three, Surgical & Medical, and New Poems," also letters from Julian Ralph, Charles E. Hands and Douglas Story, first edition, original wrappers, a fine copy, *rare*, cr. 8vo. Santiago de Chile, 1900. £38.

Kipling, R. "The Sin of Witchcraft," first edition, 6 leaves, including title and last blank, 8vo. 1901. £5 5s.

Kipling, R. "The Science of Rebellion," first edition, 6 leaves, the last a blank, original wrappers, 8vo, 1901. £5.

Kipling, R. "The Captive," copyright edition, 18 leaves, the last a blank, issued without a title, original wrappers, cr. 8vo. 1902. £7. _____

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