



*The*  
KIPLING  
JOURNAL

*The*  
Organ  
of the  
KIPLING  
SOCIETY

No. 9

APRIL, 1929

# The Kipling Journal.

The Organ of the Kipling Society.

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QUARTERLY

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The Membership Roll, Nos. 751—800.

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## News and Notes.

During the past quarter the London Circle has met four times. Some Particulars of A Young People's Party will be found on p.4. Earlier than that there was a meeting at Prince's Restaurant, Piccadilly, S.W.1. on the evening of December 20, when Lord Teignmouth took the chair. The programme included the rendering of Kipling ballads by the Etruscan Singers, recitals by Miss M. Clarke-Jervoise, and some "Reminiscences" by Lieut.-Gen. Sir George MacMunn. A notable item in the programme was the reading by Captain E. W. Martindell, of "The Mystification of Santa Claus," an uncollected sketch from the *Civil and Military Gazette* of December 25, 1886. Captain Martindell also read other two little known pieces, "Christmas in India," and "In Partibus." The first is a two-part contribution in verse, and was the joint effort of Mr. Kipling and his chief, the late Mr. Kay Robinson. It appeared originally in *The Pioneer* in 1886. Mr. Kipling's share was "The Dyspeptic in India," and that of his editor, "The Dyspeptic in England." The other item, "In Partibus," was published after Mr. Kipling had returned to England. The Santa Claus story is an amusing account of a journey made by the Patron Saint of children, with his reindeers and chariot, to India. Here

he encountered Anglo-Indian children who did not know him, and failed to find any old people, and was finally reduced to making presents to meritorious middle-aged people, who wanted unreasonable things, and got the unexpected.

x            x            x                            x x

The other papers during the past quarter were by Mr. Basil M. Bazley on "The England of Rudyard Kipling," and "Kipling in Caricature and Cartoon," by the Hon. Editor. Both are reported in this number.

x            x            x            x            x

At a Council meeting held on February 5 in London, it was resolved that juniors between the ages of 12 and 18 years should be admitted as Associates. The annual subscription will be 5s., and will carry with it the privilege of receiving a copy of each issue of the journal. Associates will not have the right of voting at the Annual General and other similar meetings, nor will they receive invitations to the Annual Luncheon.

x            x            x            x            x

The date of the Annual General Meeting will be either May 29 or June 12, and is dependent upon that of the General Election. It will take place immediately before the Annual Luncheon, of which members will be fully advised in due course.

x            x            x            x            x

Dr. E. C. Mudie, of Glasgow, has been asked to assume the position of hon. secretary of a Circle, which it is hoped will be founded in the South of Scotland. Captain L. H. Chandler, U.S.N., has undertaken the duties of local hon. secretary in the United States.

x            x            x            x            x

Since our last issue was published, several items of interest have issued from the Press. First mention should be made of eight miniature reproductions in colours of the first series of Detmold pictures for *The Jungle Book*. Each measures 5½in. by 3¼in., or thereabouts, and is printed on a card 5fin. by 4⅛in. The set, which cost one shilling, is issued by The Boy Scouts' Association, 25, Buckingham Palace Road, London, S.W.I. The home postage would be 2d. extra,

A second item of rather special interest is an article which appeared in *The Sphere* for February 16. Written by Mr. A. E. Watson, it describes the appearance and some of the added contents of a copy of Euclid that was used by Rudyard Kipling during his years at Westward Ho. It is now in the possession of Mr. W. M. Carpenter, of Chicago—from whom, by the way, we have received a characteristic story of a second encounter Bideford way. Mr. Watson affords good proof of the authenticity of the copy, for he secured from Mr. G. M. Doe, a Bideford business man, the following statement:—

This is to certify that the book of *Euclid's Elements* formerly belonging to Rudyard Kipling, which I have sold to Mr. W. M. Carpenter, was picked up by the late Mr. Samuel Doidge, of Great Torrington, at about the time that Kipling was a pupil at the United Services College, Westward Ho! in a second-hand book shop in Bideford, and on Mr. Doidge's death, was handed to me by his daughter.

I subsequently met Kipling in London, and mentioned the fact to him, and he said he had in his school days at Westwood Ho! got rid of many of his books for cash at the little Bideford shop.—George M. Doe.

Seven reproductions of pages in the book are included in the article; on one of them is a well drawn outline of an Indian Squaw.

x                    x                    x                    x                    x

February saw also an additional Kipling title in the "Collection Nelson." M. Theo Varlet's translation of "Life's Handicap" is issued in a packet illustrated in colour by Jean Routier, who has chosen for his subject Georgie Porgie and Georgina. M. Varlet entitles this story "La Noire et La Blanche," and translates Kipling's name for his book *Au Hasarde de la Vie*. Only fourteen of the stories with the preface are included.

x                    x                    x                    x                    x

Mr. and Mrs. Kipling spent a part of the winter in Egypt. Mr. Guisepe Garzia, an Italian artist, has caught the author happily in profile, and his sketch, which was done in pencil, appeared in *The Sphinx*, the English illustrated weekly published in Cairo. The date of the issue is February 23. By the way, the Hon. Editor wishes to thank several members for contributions to his collection of caricatures, and for notes on the

illustrators of Mr. Kipling's works. He is particularly indebted to the members who sent the names of the artists who contributed to the later volumes of the "Outward Bound" edition.

x            x            x            x            x]

So far as we are aware, the first marriage between two members of the Society was celebrated on December 1, 1928, in London. The contracting parties were Mr. G. Dillon Edwards and Miss Barbara Green, to whom we tender hearty congratulations and best wishes for a long and happy partnership.

x            x            x            x            x

The Hon. Secretary's Christmas Card and Greetings to Overseas Members was greatly appreciated, and many letters of appreciation have found their way to Milford-on-Sea.

### *A Young People's Party.*

THE Garden Club, 9, Chesterfield Gardens, W.1., having kindly lent its Rooms, the Society was enabled on January 3 to give a party to relatives and friends—between the ages of 12 and 18—of members. Over eighty accepted, but, owing to illness and bad weather, only about 65 were able to be present, in addition to which there were about 20 "grown-ups."

Sir George MacMunn welcomed the guests on behalf of the President, "Stalky," and said that he had a message from the latter, although, owing to delays in the post, he could not give the exact text. He apologized for using the phrase "Young People," which he only did because it was the least objectionable he could think of, and invited the company to suggest a happier designation. He announced the formation of a junior Branch of the Society, with a much reduced annual subscription, and he hoped that there would be a great response, and that the younger generation would ably carry on the traditions of the Society.

Miss Clarke-Jervoise then gave a most interesting and amusing talk, which was thoroughly enjoyed by everyone. Mr. Basil Bazley sang, his rendering of "The Smuggler's Song" being particularly happy. After Major Corbett-Smith had

thrilled the party with "The Ballad of the Clampherdown," Mr. Bazley again gave a selection of songs, which were enthusiastically encored, in response to which he concluded with "Mandalay." Dancing followed, and after hearty votes of thanks had been passed to those who had so kindly entertained, and worked so hard to make the afternoon a success, the proceedings terminated.

The following is the President's message referred to in the foregoing:—

Every good wish to you all for 1929. It is splendid to think of a select gathering of young men and maidens of the Stalky and Co. age. If I could be with you I would say:

"Jamais j'ai gloate comme je gloaterai aujourd'hui."

I hope the majority of you will be carrying the Kipling banner in 1990, in a world that will have forgotten the founders of The Kipling Society, but will not have forgotten the master and his immortal works.

L. C. DUNSTERVILLE.

Antwerp, 1.1.29.

("Stalky.")

#### *Associate Members.*

**A**T a Meeting of the Executive Council held on February 5, 1929, it was decided to form a Junior Branch of the Society for those between the ages of 12 and 18 years, to be termed "Associates."

Such Junior Members to have all the privileges of the Society except voting at the Annual General Meetings and attending the Annual Luncheon. Subscription 5s. per annum till attainment of age 18, when Associates automatically become ordinary members with full privileges, and pay full subscription of 10s. 6d.

The following is the first list of Associates:—

- |        |    |                               |
|--------|----|-------------------------------|
| No. A. | 1. | Miss Myrtella Cochrane.       |
| „ „    | 2. | W. D. C. Cormack.             |
| „ „    | 3. | Owen G. Geary.                |
| „ „    | 4. | Miss Elspeth Gibson Fleming.  |
| „ „    | 5. | Richard Frederick Kensington. |
| „ „    | 6. | Robert Peter Kensington.      |

- No. A. 7. Miss Ailsa MacIver.  
 „ „ 8. Miss Fiona MacIver.  
 „ „ 9. David F. G. Pollock.  
 „ „ 10. Miss Katherine Pollock.  
 „ „ 11. Richard Quentin Pollock.  
 „ „ 12. Miss Rosemary Pollock.  
 „ „ 13. N. P. H. Pollock.  
 „ „ 14. Kenneth F. Scott.

The Hon. Secretary will be happy to receive applications from anyone desiring to become an Associate.

*Kipling for All.*

**A**FTER we had gone to Press with No. 8, there appeared in the *Sunday Express* an appeal to Mr. Rudyard Kipling from Major A. Corbett-Smith, who for nearly 30 years has been giving Kipling recitals all over the world. He urges Mr. Kipling to sanction a popular edition of his best prose and his best poetry, so that the great English-speaking democracy throughout the Empire may enjoy what has hitherto been the exclusive property of the few. In foreign countries Kipling is the representative English writer. It is a pity that he is unknown to the majority of his own race because his books are too dear. The people are voracious for Kipling, as was proved when a cheap volume of Kipling selections demoralised the Christmas market. We hope that he and his publishers will now give the greater public the boon for which they have waited so long. The manifesto which was printed by our contemporary on Mr. Kipling's last birthday was entitled "Entrust Your Work to the People!" Thanks are due to the Editor of the *Sunday Express* for permission to reprint it. Major Corbett-Smith was the right man to issue this appeal, for he practices what he preaches. Good clean literature is sadly needed in these days of stark and nasty realism.

"When a man has given much there is a dread obligation upon him to go on giving."

So was it written of Colonel T. E. Lawrence when he wished to retire into obscurity after his unparalleled achievement in Arabia.

Mr. Rudyard Kipling, also, has "given much." With deep respect I submit that, by reason of his unique achievement and national position, Mr. Kipling lies under that same "dread obligation" to give yet more.

I appeal to Mr. Kipling to entrust his work to the People of England and of the British Commonwealth, by whom it is virtually unknown.

"What!" you exclaim. "Unknown? Rudyard Kipling? Nonsense!"

Very well. I beg that you will apply a simple test for yourself. Go amongst the Folk—the real Folk, I mean that six or seven-eighths of the population who make "high tea" every day—and ask this man or that woman what Rudyard Kipling has written, what he stands for and what is his message.

"If" will be fairly well known by the younger folk; "Mandalay," by those rather older, with echoes of "The Absent-Minded Beggar." What else? And there are thirty odd volumes of stories, poems, travel pictures, essays, and addresses.

And this inexhaustible national treasure-house of entertainment (in the finest sense of the word) is virtually closed to the very folk for whom the Author's strongest and most appealing message is surely intended. And that message is of the English Scene, of its fragrance, its immemorial tradition and continuity, and of the men who have upheld and fostered that tradition about the world.

This message of Mr. Kipling's, instant to the moment now when most it is needed, is denied to the Folk because the price of the volumes is prohibitive to the scanty wage-earner, and because Mr. Kipling will not, under any consideration, allow his works to be radio-broadcast, nor will he allow gramophone records to be made.

I appeal to Mr. Kipling to sanction the issue of an edition of carefully selected volumes at one shilling each; and to allow radio performances, and the making of records by proved artists.

Why? First, because, as I have said, it is splendid entertainment. And being also consummate art, it is therefore, most worthy education. The three are inseparable, just as they are in the work of Charles Dickens or Gracie Fields, or John Buchan or Harry Lauder.

Second, because Mr. Kipling, in his own way, is a great leader. His name carries incomparable weight. His creed may, in several respects, be a narrow one, but, above all else, it is Eng-

lish to the backbone. He has mirrored the English at work as no other author, living or dead, has done. And, with the rarest vision, with a clean-cut unity of purpose and with a calm sanity, he has set before us, for our help and guidance, the imperishable tradition of our race.

To hear Mr. Kipling speak of England and of her toilers in Eastern lands is to stand upon the cliffs of Cornwall with the glorious sou'-wester crashing through the brain, tearing at every fibre of your being. It is a rock, towering and impregnable, four-square to heaven, against an ocean of decadence, jazz and pitiful mediocrity.

To read "William the Conquerer," or the Puck Tales, or "The First Sailor," or "The Drums of the Fore and Aft," is straightway to become as the gods of high Olympus, to roar with laughter over the petty, misshapen conceits of those others, puny mortals.

Mr. Kipling is our man. In an age of disillusion, of heart-breaking toil to no apparent end, of maniac gambling and reckless spending, "because nothing matters now," of hopelessness, of unemployment and loss of spiritual faith, we need, as never before, this exemplar of cool, unselfish English courage, and this steadfast handgrip of sterling comradeship.

And so I make my appeal. Mr. Kipling is far too keen an observer not to have fully realised the character and portent of this vast, new, literate democracy of ours which has swung into being. And Mr. Kipling's work, by its very character and genius, has now become something above and beyond its creator. It has, in a sense, passed outside his legitimate control. It belongs to the nation.

I submit, therefore, that, upon the one hand, such an act of approach towards the people by Mr. Kipling would be a generous and a becoming gesture, and, upon the other, that he has himself given us the right to request, if not to demand it. For, as Mr. Kipling has taught us—

The Game is more than the player of the Game,  
And the ship is more than the crew.



THE APPROACH TO THE UNITED SERVICES COLLEGE, WESTWARD HO !

*The England of Rudyard Kipling.*

A paper on Kipling's England was read by Mr. Basil Bazley at a meeting, held at the R.A.C. on January 30. Col. Sir Arthur R. Holbrook, Bart., K.B.E., M.P. occupied the Chair, and opening the meeting, expressed the view that the ensuing discussion would be rather less likely than that which he had just left at St. Stephens. He read apologies for absence from Lieut.-General Sir George MacMunn, Captain E. W. Martindell, and the Hon. Editor.

Mr. Bazley reminded those present that by the critics Rudyard Kipling was generally regarded as the apologist of Empire, or as the literary apostle of India. The way in which he had depicted, in both poetry and prose, the charm and character of rural England seemed to have escaped their notice almost entirely. They might mention his wonderful poem *Sussex*—to be bracketed with Gray's "Elegy" in the writer's opinion, but, apart from that, little notice was taken of the many examples, in verse and story, in which English life and scenery figured.

Typical of this curious lack of comprehension might be found in North Devon. The larger books dealing with that coast blandly ignored the important fact that Rudyard Kipling was educated at the United Services College, Westward Ho! A fat book, *The Coasts of Devon*, written in 1895, mentioned the fact that there was "a big college for boys"—nothing more; and Mr. Baring Gould in his *Little Guide to Devon* (1907) wrote of a large school built in 1874—since removed elsewhere. There might be books, published since the war, that notice Kipling's school, but he had not found many references to our author in the indexes.

Bideford in 1913, had a Kingsley House, Street, Park, Parade, and Statue—probably an inn as well; and the local light railway, now alas! no more, had a locomotive called Kingsley. At Westward Ho! the quondam buildings of the United Services College rejoiced in the name of Kingsley Terrace. There was nothing about Kipling at either place.

One would have thought that the plenteous literature of a topographical character that had been issued about Sussex would be full of allusions to Kipling. Allusions there certainly were, but how few when compared with the Wessex of Thomas Hardy. To members it would not be necessary to labour the

point that Kipling was at least the equal of the late Mr. Hardy as a topographical artist and far surpassed him in truthfulness of character types.

So much by way of *apologia*. When they came to consider Kipling's works in detail, it was found that much of it dealt with English country, its lanes, fields, and hedges. The author who had given those masterly portraits of beast and man in India, in the Army, of the Navy, of the Merchant Marine, and of the Englishman abroad, was not less skilful in depicting that more evasive being, the Englishman at home.

The poems fell into two groups; those definitely placed in Sussex, and a few about Kent, Hampshire, and Devon; and, those that dealt with "the English of the Island" and with England in general. The prose works might be similarly grouped: those associated with Sussex and the other three counties and the remainder which might be called general or unplaced.

Among Kipling's Poems, those about Sussex admittedly took priority of place. Foremost alike in local interest and poetic merit was "Sussex," and from it Mr. Bazley quoted at length. Local allusions were numerous: the shape of, and the play of light on, the South Downs; the white cliffs edged with grass; the dew-ponds and the wild thyme; the "lost Down churches," such as Jevington or West Dean; the bounds of the county set between Rake and Rye, or Blackdown and Beachy Head; the Long Man of Wilmington; Rye and Winchelsea, those "ports of stranded pride," and doubling the Rother; the tidal Ouse, and "Windy Piddinghoe."

Equally charming, though cast in less ambitious mould, are "Puck's Song," "A Three-Part Song," and "The Run of the Downs"; all three full of local allusions in Sussex. The last-named gave a cleverly-rhymed list of the South Downs, from Beachy Head to Butser Hill in Hampshire, near Petersfield. "A Three-Part Song" belonged as much to Kent as to Sussex:

I'm just in love with all these three,  
 The Weald and the Marsh and the Down countree.  
 Nor I don't know which I love the most,  
 The Weald or the Marsh, or the white Chalk Coast!  
 I've loosed my mind for to out and run  
 On a Marsh that was old when Kings begun,  
 Oh, Romney Level and Branzett Reeds,  
 I reckon you know what my mind needs !

Sussex claimed the last verse with Firle and Ditchling. "Puck's Song" mentioned Bayham Abbey (which is near Lamberhurst), the mill near Bateman's, Rye Levels, the "Pastures Wide and Lone" round Highden (or Highdown) Hill near Goring, "Salt Marsh where now is corn"—either Romney or near Bonham and Selsey, the "Lines the Flint Men made" on Cissbury Ring, all in Sussex; and the "Legion's Camping Place," probably Lympe and Studfall Castle, in Kent.

Other verses connected with definite localities in the South Down country were: "Brookland Road," about Brookland and Fairfield, in Romney Marsh, Kent; "Cuckoo Song," of Heathfield, or Heffle, Cuckoo Fair, Sussex; "Eddi's Service," of Manhood End, Selsey, Sussex; and "Marrow Down," of Marrow, Newland's Corner, Guildford, and the River Wey, in Surrey. "The Land" and "The Ballad of Minepit Shaw" both dealt with the Poet's home country, and the former showed a marvellous insight into English peasant life, and a wonderful knowledge of the English countryside and its customs. "The King's Task," something like "The Land," but more purely historical, told of Bramber, Hastings, Bosham, Selsey, and other places in the ancient Kingdom of Sussex, and also of Wilton, Basing, and Alresford in other counties. "The Looking Glass" related Queen Elizabeth's visit to Brickwall Hall, near Northiam, Sussex; and to the same county belong "The Smugglers' Song," "Alnaschar and the Oxen," and "Old Mother Laidinwool," the last-named reminding one of the time when burial clothing was made of wool only, in the interests of that industry, as laid down by law.

Leaving Sussex for a space, note should be made that "Jane's Marriage" with its comments on Jane Austen's house in Milsom Street, Winchester; Hampshire also claimed "King Henry VII. and the Shipwrights," on Southampton Water—incidentally it should be remarked that Kipling gave that county its correct and legal name. "The River's Tale" and "The Reeds of Runnymede" naturally meant the Thames; while in "The Clerks and the Bells," and in "The Scholars" the scene was laid at Oxford and Cambridge respectively. Two lines were applicable to either place:—

Hallowed River, most gracious Trees, Chapel beyond  
compare,  
Here be gentlemen tired of the Seas—take them into  
your care.

The Midland Counties got a brief mention in "Edgehill Fight," and the Roman Wall in the "Song to Mithras"; Scotland was chronicled in "The Last Rhyme of True Thomas."

The Devon poems, included the introductory piece to "Stalky and Co.," ; "The Song of the Exiles" told how "the long white barrack by the sea," and "The Voice of Northam Tide" could bring back home scenes to the Anglo-Indian; "Donec Gratus Eram" was a dialect verse about Appledore, and "A Legend of Devonshire" recalled a rather gruesome memory of that smiling county; these three pieces appear in "School-Boy Lyrics," "A School Song" with its reference to "twelve bleak houses by the shore" would be familiar to all readers of "Stalky and Co." for its pithy description of the United Services College at Westward Ho! which now rejoiced in the name of Kingsley Terrace.

London was not prominent in this collection, but two poems, "In Partibus," "The Moon of Other Days" might be mentioned with "A Truthful Song," which presented a fleeting glimpse of the Metropolis :—

A year ago, come the middle of March,  
We was building flats near the Marble Arch.

Some memories were suggested also by "The Bells and Queen Victoria." But it was the English countryside that appealed most to Kipling, and called forth the exquisite wine of his genius. "In Springtime" struck a note comparable with Browning's line "O to be in England now that April's there."

Give me back the leafless woodlands where the winds of  
Springtime range—

Give me back one day in England, for it's Spring in  
England now!

That justified the good taste of anthologists, as did their choice of:—

Buy my English posies:  
Kent and Surrey may—  
Violets of the Undercliff  
Wet with Channel spray;  
Cowslips from a Devon combe—  
Midland furze afire—  
Buy my English posies,  
And I'll sell your heart's desire !

Cultivated England had its place in "The Glory of the Garden," and the whole charm of Downland was suggested by the line, "Over the edge of the purple down." Village life was portrayed in "Norman and Saxon." For folk-lore they should go to "A Charm," with its couplet: "Take of English earth as much as either hand may rightly clutch," and there was more of that sort of thing in "A Tree Song," with its reference to "Ellum" that hateth mankind, and "waiteth . . . to drop a limb on the head of him."

The spirits of the English past appear in the woodlands, daintily told in "The Way Through the Woods," but the pick of all Kipling's English poems was perhaps "The Recall," in every way a perfect lyric.

#### THE PROSE ALLUSIONS.

Naturally there was not much in Kipling's early prose work about England. Glimpses occurred here and there, such as the unhappy life led by children whose parents were abroad; "Baa, Baa, Black Sheep," and the first chapter of "The Light that Failed," disclosed the miseries of those little ones, placed by fate with unsympathetic people in decidedly uncongenial surroundings. London appeared in the latter book, and also in "The Record of Badalia Herodsfoot," a story which had been aptly commented upon at follows: "Kipling went to the East End for ten minutes, and produced the best coster story ever written."

Once back in this country, Kipling was soon describing English scenes and manners with vivid accuracy, for as early as 1894 he gave us "An Error in the Fourth Dimension," which was a gorgeous skit on the Great Western Railway; a year later was published "My Sunday At Home," in which was an atmosphere peculiar to the late London and South-Western Railway. In parenthesis, it might be remarked that Kipling was the only writer of note who had succeeded in presenting the English Railway world as it really was at the end of the last century. There was also "The Brushwood Boy," that exquisite idyll, half fantasy, half fact, with its delightful picture of the English country home at its best.

Before the publication of the afore-mentioned tales, Kipling had seen something of North Devon, but only from the angle of sixteen, when he was at the United Services College. A boy at a boarding-school did not see much of the life of the

neighbourhood, but an author gifted with Kipling's uncanny powers of perception was wont to make bricks without straw, and "Stalky and Co." provided a very fair picture of the immediate vicinity of Westward Ho! and Northam. What was more, the tales gave fresh and clear-cut impressions of the "natives," from Colonel Dabney to Rabbit-Eggs and Mary Yeo. Take it all round, "Stalky and Co" well merited the attention of the literary topographer.

Coming next to "Traffics and Discoveries," they found Kipling using England, and ordinary English people more and more in the development of his art. What better example was there than "Wireless," which had many realistic and accurate touches of life. "Their Lawful Occasions," and "The Bonds of Discipline" introduced us to Emanuel Pycroft, and Navy shore life at Weymouth and Plymouth, and dealt mainly with Naval matters. In "Steam Tactics" Pycroft appeared again—one could never have too much of that gallant sailor—and a marvellous land cruise through Sussex, with bits of Kent and Surrey thrown in. That journey in a wheezy steam car could be followed pretty well with a good map; although the itinerary was something of a jumble of English scenery and villages, topography and rollicking mirth, ending in the park of Sir E. C. Loder at Horsham, where the owner was conducting experiments in the acclimatisation of sub-tropical wild animals in England. Of the charm of "They" it was superfluous to speak, and there again was a motor drive across Sussex, with its dramatic ending near Storrington. "Below the Mill Dam" brought the author's readers to the little River Dudwell and to Burwash, the mill wheel being the one that "has been painted by at least five Royal Academicians."

In "Actions and Reactions" English things, persons and places became predominant for the first time, to the exclusion of the world without. The first story, "An Habitation Enforced" with its attendant poem "The Recall," would lift any set of tales from the ordinary order of literature—it simply breathed England, and yet the theme was extraordinarily simple. The "Englishness," if a coined word was permissible, of the telling and the country-like descriptions of details, held the reader more surely than would any detective or sex *motif*. Here the American was contrasted with the Englishman, just as in "The Puzzler," the Colonial was subjected to a similar comparison and this last-named was nearly all mirth, and hinted that the

younger nations had still something to learn from the Mother Country. The note in "The House Surgeon" struck a more serious note, and the characters were almost Hardy-like in their narrow-minded sense of doom. "Little Foxes" and "A Deal in Cotton," though their chief locations lay abroad, emphasised again the charm of the English home in the country.

England again took the stage alone in "A Diversity of Creatures." "Regulus," a Stalky story, and "In the Presence" contained the atmosphere of other lands, but the scene of both was England. "Friendly Brook," a country tale about the Dudwell and Burwash, was as strong in local colour as any of the Dartmoor novels of Eden Philpotts, or the Galloway tales of S. R. Crockett; nowhere was the weird, dreary sordidness of petty persecution better set forth. The gruesome-marked "Mary Postgate," "The Dog Hervey," and "In the Same Boat," all three presenting ordinary humdrum folk, confronted with relays of circumstances rather than emergencies. In "The Honours of War" the redoubtable Stalky, not at school this time, appeared as a middle-aged colonel and a guest at the Infant's country home, and a visitor to an English military depot. The scene of "The Horse Marines" was the hinterland round Portsmouth—the story was pure joy, for therein, as also in the uncollected "A Tour of Inspection," Pyecroft reappeared and organised more land cruises. The tour was about Rye. In "The Edge of the Evening" and "The Vortex," two earlier characters, Zigler the Yankee, and Penfentyou the Colonial, turned up again in a setting of the English countryside. The first story was tragic, the second comic. "The Village that voted the Earth was Flat" was as funny and a striking picture of English life, just before the war; it covered nearly every phase of national life, even Parliament, and should serve as a text-book for journalists, just as "Stalky and Co." might perform a like service for schoolmasters. Perhaps the most English tale of this series was "My Son's Wife," which presented the new art and the new social order in London in and about 1913; in sharp contrast were matter-of-fact ways of the country. It poked fun at the realism of pseudo-art as brightly as Kipling's earlier work had broken the laws of the Aesthetic Movement of the "Nineties."

Then there are the four Masonic stories, surely to be classed as English, both on account of the characters and because the

Faith and Works Lodge was held in London. "The Janeites" had a slight Hampshire flavour; but "A Madonna of the Trenches," except for the War part, was real old London, as was most of "A Friend of the Family," saving a brief mention of Chalfont St. Giles, Bucks. In "The Prophet and the Country," although the story was about prohibition in the U.S.A., the actors played their part on the Great North Road, somewhere between Newark and Doncaster. The monastery in "The Eye of Allah" was Hampshire, and that very lovely dream tale, "The Gardener," revealed a glimpse of an unnamed village. A strangely powerful and sad story, "The Wish House" was laid again in Sussex, the Sussex that knew naught of London's seaside.

There was not much of English scenario in "Land and Sea Tales," but "Stalky," first of the "Stalky and Co." tales, and not included in the volume of that name, depicted Northam Burrows and Westward Ho: "The smoking vapours of the Atlantic drove in wreaths above the boys' heads. Out of the mist to windward, beyond the grey bar of the Pebble Ridge, came the unceasing roar of mile-long Atlantic rollers."

Mention was made, among the Poetry, of the charming verses taken from "Puck of Pook's Hill," and "Rewards and Fairies"; the prose in those two books was even more thoroughly of the land of England than the verse. What a pageant of English History was there presented in an attractive guise. Moreover the Puck tales provided a vivid account of two phases of life peculiarly connected with Bygone Sussex, namely, the iron foundries and the smugglers. There was no need to speculate about locality; every place was named and—note Kipling's love for the accurate geography that strengthens narration—correctly named. The tiniest hamlets and villages are placed in their proper order for the action of the story. Most of the places chronicled were in the immediate neighbourhood of Burwash and Brightling Beacon; but the scenes included Pevensey and the Eastbourne environs, and Romney Marsh, Bosham, Bramber, Shoreham, and Washington.

There remained a few items uncollected, or not yet gathered into book form. Of these mention had been made of "A Tour of Inspection," but let them not forget that in the *Fortnightly Review* there was that delightful skit "Railway Reform in Great Britain," on the now forgotten London, Brighton and

South Coast Railway: noted then for its brazen engines—they were canary colour in those days—that left the station of Lawiz (Lewes), and after divers adventures, discharged its passengers at Isbahan. Once again Kipling shows that he knew English railways as completely as he knew everything else.

At the conclusion, after the Chairman had spoken, Mr. Brooking gave a most interesting criticism, and pointed out the mistake which Kipling had made about the train. He suggested that it might be a good idea for members to submit any inexactitudes in Kipling's Works which had come to their notice, and was of opinion that these would be very few. He suggested that a pilgrimage might be made to some of the places mentioned in the books.

The Hon. Secretary asked if any member could tell the meeting the exact route followed in "Steam Tactics," and wondered if it would be possible, in the summer, for members to obtain motor-cars, make up a party, and go over the ground.

Mrs. Rentoul remarked that there were none of Kipling's works in the book "Best Stories of all Nations," which Miss Bloch confirmed and gave other instances of omissions and her opinion of the reasons therefor.

An amusing contribution was made to the debate by Mr. E. Kilburn Scott, who told about Kiplingford in U.S.A., and of his experience in Burwash with "Old Sands."

A Tableau Fable after Rosetti—

The blessed Damozel lean'd out,  
 Her yellow locks a-rippling;  
 A distant banjo caught her ear—  
 "By Jove," she said, here's K\*\*\*\*\*g!"

*R.K. in Caricature and Cartoon.*

WITH A PRELIMINARY NOTE ON HIS ILLUSTRATORS.

**T**HE Hon. Editor, at an evening meeting, held at the Rooms of the Royal Automobile Club, on March 1, exhibited part of his collection of Kipling Cartoons and Caricatures. Mr. Donald Smeaton Munro, M.I.E.E., of Edinburgh, was in the chair.

In his introduction, Mr. Young quoted from an article written in 1899 by Mr. P. G. Konody, the distinguished critic for *The Idler*:—

There was an artist who completed a most satirical—nay ironical—nay sarcastic—caricature of an enemy.

And he watched the victim as he purchased the periodical in which was the caricature, and he tracked him to a restaurant to enjoy his agony.

But the victim gazed at the caricature, and a smile spread over his features . . . until it became a great laugh.

So the Comic Artist completed a Caricature of himself, and was heard of no more.

Since those days much water had flowed under the bridges, bringing with it fresh reputations and leaving only very few of them safe above the flood level. Among those few was that of the man whom the Kipling Society delighted to honour, then as now, an outstanding literary personality, and as such a target for the pointed shafts of the caricaturist and the parodist, which two jesters were apt to stalk their victims at the same time. The parodist was not often encountered outside the Court of Literature, whereas the caricaturist swaggered wider afield. Nominally a hanger-on in the Realm of Art, he was given to poking his nose into politics and the social sphere—particularly the former. His boon companion was the cartoonist, and it was not always easy to decide whether the product of a man's pencil was caricature or cartoon.

Wherein did the two workers differ, and how define their respective functions? Etymology helped a little, for the derivation of "caricature" was Italian, and the word suggested the idea of overloading. By well-nigh two centuries' usage the victim overloaded was usually a human being. A cartoon, on the other hand, was something set down on paper to represent a person, an

event, or even a place. There need not be necessarily anything comic about a cartoon, but a caricature without the quality that Meredith called the Comic Spirit, would be a meaningless thing. Humour in a caricature might gush with the milk of human kindness, or it might be so acid as to show spite and inflict pain. It was to the credit of British parodists and caricaturists and cartoonists that their victims almost invariably regarded the bit of work that showed them up as "the funniest thing imaginable."

The licensed jesters of art and literature had certain things in common. Each must learn to know his man, and the better he understood the outlook of his victim and grasped his relations with his day and generation, the greater was the probability that success would attend his own effort. No parodist made good unless he had soaked himself in his author's works, so as to appreciate keenly the mind of the poet or the novelist. Until he had done that the parodist dared not play the part of fool in the great man's court. If he failed, he ran the risk of being branded "a futile ass"—a very different person from that enviable being who, in his own sphere, was a fool beloved and honoured by his fellows because of his mirth provoking propensities. Similarly the jester with the pencil and paper failed if he did not know his subjects, their physical outlines, habits of life and mental idiosyncrasies from A to Z. The approach might differ with different men.

A cartoonist of the calibre of Sir John Tenniel, came to his man or the event with a mind stored with knowledge, and his was an academic presentation. Linley Sambourne, who followed Tenniel on the *Punch* staff had been trained in the hard school of the drawing office of an engineering works. He had more fun in his make-up than Sir John, and he was a past master in accurate detail. Tenniel does not seem to have portrayed Kipling, but his successors had done so, and the collection on the table contained cartoons or caricatures by Bernard Partridge, E. T. Reed, L. Raven Hill, and Phil May.

The pictures readily fell into groups, and although caricature predominated, there were some things worth noticing in those that were serious attempts at portraiture. A third group included cartoons, and to the proper understanding of those one had to bring a knowledge of the circumstances in which they were drawn. A fourth and smaller group showed Mr. Kipling

in connection with some one or other public function, and these had a historical value. A fifth and smaller group showed that from time to time some incident in his work prompting an allusion in some topical cartoon. Here Kipling has not come anywhere near Dickens as the digger of wells from which caricaturist or cartoonist might draw inspiration.

It was possible only to touch the fringe of the third sub-section of the paper's title. No one, so far, had thought it worth while to compile a list of the illustrators of Mr. Kipling's novels, short stories and poems. A preliminary survey of the field that was waiting to be explored had provided the names of nearly a hundred artists and draughtsmen, whose work for the most part had to be sought for in the periodical Press and over a period of well-nigh forty years.

The earliest illustrations to which collectors had access were those that adorned the covers of Wheeler's Rupee Books, or, more correctly, the Indian Railway Library, published in Allahabad in 1888 and thereabouts by A. H. Wheeler and Co.

The Rupee Books—seven in number—were brought over here and English editions were published by Sampson Low, Marston, Searle and Rivington. Presumably the intention was to reproduce the designs on the first and fourth pages of the covers. Actually small changes were made in all the designs, and comparison between the various editions and the originals opened up many opportunities for controversial discussion. There seemed to be a good reason for supposing that keen scrutiny of the various editions was needed before the position of this or that copy in the sequence of publication could be determined. For the draft of a paper on Kipling's illustrators, the author once drew up a brief description of each title page. Here was what was written of "No. 1. Soldiers Three" :—

Ortheris, Learoyd and Mulvaney, with an English terrier, standing in a row before a low barracks in the background.

That was a perfectly fair description of the sketch, but observe. His own copy—an English edition—shows thy dog with one foot off the ground—whereas the original sketch as reproduced in Mrs. Livingstone's book, shows the dog with four feet well planted on the ground. Mr. Young next took his audience through the other six books, and the conclusion of the whole matter was that his little excursion into the bibliography of Kipling's earliest illustrators afforded some indication of the

difficulties that would confront the man who had the leisure to tackle the problem of cataloguing and collating the illustrations that had been used in the magazines and in the collected works—sometimes in both—often in two continents by different men.

Coming to the publication of Kipling's poems and stories in the English magazines, it was plain that no artist's name could be associated with Kipling's in the way that Tenniel's ran with Lewis Carroll's "Alice," and Hablot K. Browne's and Fred Barnard's with Dickens' novels, to mention only two well-known writers. On the whole, H. B. Millar had, perhaps, done more than any other English artist, notably in "Kim," and the late Claude Shepperson with the first "Puck" book.

The pictorial creator of *Stalky* and his confreres was Leonard Raven Hill of *Punch*; Kipling himself fathered the "Just So" stories, while I. W. Faber gave us "Harvey Cheyne," "Dan," and the crew of the "*We're Here.*"

A notable series of illustrations was contained in the earlier volumes of Scribner's "Outward Bound" Edition, begun in 1897. The pictures were photogravure or half-tone reproductions of plaques modelled in clay by the late J. Lockwood Kipling. After Vol. 14, Gordon Browne, Andre Castaigne and several others, were also associated with this venture.

Early stories printed in the magazines in this country after Kipling had settled in London were not illustrated. Among them were several of the Soldiers' Tales in "Macmillan's Magazine" in 1889, and 1890.

The earliest record of an English illustrator in the speaker's own list was a single wash drawing by A. S. Boyd for "Primum Tempus," published in *The Idler*, of December, 1892, in which number was also Kipling's own story of the publication of *Departmental Ditties*, with four line drawing, also by Mr. Boyd. The same artist was responsible for three full-page wash drawings for "The Story of Ung," in *The Idler*, of December, 1894. That journal published the uncollected story of "The Legs of Sister Ursula," in June, 1893, with seven rather inferior wash drawings by Hal Hurst, which story was illustrated for *McClure's Magazine* by Jan Hambridge.

In May, 1893, Macmillans published in *The English Illustrated Magazine* "The Song of the English," with a decorative head piece by Heywood Sumner representing Britannia,

and a tail piece—three ships in full sail, bearing a monogram which I interpret S.A.B. About the same time "The Last Chanty" was printed in *The Pall Mall Magazine* with four beautiful designs by Laurence Housman, and an indication that the wood engravings were cut by R. Taylor. The same magazine was responsible for "Bobs" in December, 1893. Capt. Martindell has made a slight mistake in dating this June, 1893. This was illustrated by five wash drawings for borders by Mr. Abbey Altson, an American artist, and a fine wood engraving by P. Naumann of Lord Roberts on horseback, from a drawing by G. L. Seymour. That must serve for the present occasion, for it would take too long to trace the illustrators through the thirty odd years that had intervened, but some idea of the magnitude of the task that awaited someone with time to spare and a fund of patience had surely been indicated.

*A Dream Come True.*

I met with Rudyard Kipling  
 And he shook me by the hand,  
 And I thought a hidden Joshua  
 Bade sun and moon to stand.  
 'Twas the reddest of red-letter days  
 That I had ever seen;  
 Nor could I keep my dearest friends  
 From turning rather green.  
 Then since I've sought through foul and fair  
 To have our Adept read,  
 I'll hold the gladness of that grip  
 When many years have fled.  
 Let others boast their bars and stars,  
 Or on past triumphs lean,  
 While I inlay, when thoughts are grey,  
 One memory that is green.

T.E.E.

*Kipling Collecting-*

BY F. GERMAN-REED, MEMBER.

IT is not proposed to deal in this article with the rare and expensive items of Kiplingana that are as a rule beyond the reach of the Kiplingite of modest means, but with such as possess interest to the enthusiast and yet are at the same time within reach of the man of moderate income.

The acquisition of First Editions is, of course, the aim of the ardent collector, and this necessarily involves considerable expense if indulged in to any great degree, but so varied have been the forms and editions in which Mr. Kipling's works have been issued that it is quite possible to get together a something-out-of-the-ordinary collection, though it may not include actual rarities.

It was in the year 1890 that the series of Indian stories published by A. H. Wheeler and Co., of Allahabad, and known as the Indian Railway Library, were re-issued in England at 1s. per copy by Sampson, Low, Marston and Co., and many of them can still be obtained at prices which need not deter the man with only a shallow pocket. I believe I am correct in stating that these volumes are not considered to be of much value from the collector's point of view. Yet they should—and do—interest those who cannot afford to acquire the rare Indian editions.

They are slim octavo books with paper wrappers of a greenish-grey colour, and several of the cleverly illustrated covers were designed by Kipling's father, Mr. J. Lockwood Kipling, one in particular, that of "In Black and White," being especially attractive. It is interesting to recall that three of the early Indian issues were suppressed, namely, "The Smith Administration," "Letters of Marque No. 1," and the "City of Dreadful Night."

The cover of the last named was executed by Brownlow Fforde, and the First (English) Edition which was also suppressed as far as possible, has a small slip pasted on the title-page with the following notice:—

The Publishers beg to state that at the time of printing this work they had overlooked the fact that the title had been previously used for a Volume of Poems by the late James Thomson (B.V.). They have, however, received the kind permission of Mr. Thomson's Publishers to use it.

It should be noted that this " slip " is not found on some of the later issues of this edition. The following are the English Issues:—Nos. (1), Soldiers Three ; (2), The Story of the Gadsbys ; (3), In Black and White ; (4), Under the Deodars ; (5), The Phantom Rickshaw ; (6), Wee Willie Winkie ; (14), The City of Dreadful Night.

Many uncollected items of Kipling's work may be found in old magazines, and there lies before me as I write a volume of the *Idler* for 1892, a jolly little monthly edited by the redoubtable Jerome K. Jerome and Robert Barr, containing a singularly interesting article of Kipling's entitled " My First Book." This is a witty and illuminating account of the writing and publishing of *Departmental Ditties*, while amongst the illustrations is a striking and characteristic one of the author by George Hutchinson. Mr. Kipling at this period was living in Villiers Street, that rather depressing thoroughfare that leads from the District Station at Charing Cross to the Strand.

Any good bibliography of Kipling's work will furnish a list of his magazine contributions, and from this the Kiplingite can get to know what old volumes to look out for when next he visits a second-hand book shop. There is always the possibility of running across some long wanted book in an out-of-the-way place, and even on well-beaten paths one may sometimes "strike lucky." I picked up a first edition of the *Naulahka* in Charing Cross Road (of all places!) for eightpence. Cupboards, in one's own house, untidily crammed with old books that have not been examined for years, may hold unsuspected treasures. Rummaging in just such a cupboard, not long ago, I came across an old copy of *The Flag*, the Book of the Union Jack Club, containing a Kipling item called " The Marred Drives of Windsor," a skit in the Shakespearean style, which was afterwards included in the " Muse among the Motors." (in the *Bombay Edition*).

Of foreign editions of Kipling there have been many, and Tauchnitz issues are most often to be found. There is, however, one foreign item in my own collection which may perhaps interest my readers, namely a copy of the *Naulahka* in English issued as Volume No. 150 of the *English Library* published at Leipzig in 1892 by Heinemann and Balestier Ltd., London, and printed by Ballantyne, Hanson and Co., Edinburgh and London,



"TWELVE BLEAK HOUSES BY THE SHORE."

It has a particularly adverse criticism of the story pasted on to one of the end papers, evidently a cutting from some periodical. At the end of this book are some particulars which I quote:

The English Library is designed to supply the latest and most excellent examples of English and American fiction and general literature for Continental reading. The volumes of the series are for sale at all booksellers and at all Railway Stalls on the Continent. The English Library sets two aims especially before itself:—*First*: To issue its volumes simultaneously with the appearance of the same works in England and America. *Second*: To compress these works (wherever it is possible without sacrifice of the legibility of the type) into one volume.

Among the list of books in this series the following Kipling titles appear in the list—Nos. (1), *The Light that Failed*; (7) ; *The Phantom Rickshaw*; (41), *Mine Own People*; (59), *Soldiers Three*; and (67), *the Story of the Gadsbys*, (This last volume includes *Under the Deodars*). It would be interesting to know whether many copies of this Library are still in existence.

A large number of "pirated" editions of Kipling's works have been issued in America and are often obtainable in this country. My own sample is a copy of *Soldiers Three* published at New York by Hurst and Company (undated), and is printed on curiously thick paper and badly bound. It includes the story called "Only a Subaltern" which is to be found usually in *Under the Deodars*.

The compiling on one's account of a Kipling Note Book is quite a good idea. Odd paragraphs relating to Mr. Kipling's work appear from time to time in the press, and these should be cut out and pasted into a book or, if preferred, kept in a portfolio. The gradual formation of a Kipling Collection in this way is full of fascination, and many pleasant hours can be spent in pursuit of the hobby.

*'The Letter Bag.*

As a member of the Kipling Society, may I ask in which of Mr. Kipling's stories he mentions the phenomenon of "The Guns of Burrasal." The phenomenon described does not form any part of a story, as far as I know, but I think an allusion was made to it in one of Mr. Kipling's stories. These "guns" are heard, or supposed to be heard, when some calamity, such as a flood, is about to descend on the country. Perhaps I may meet later someone from India who will enlighten me, but, meanwhile, can any fellow-member help?—*A. Crawford, London.*

Please accept my thanks for the very kind manner in which you have received my small contribution to the Journal, and permit me to express my very sincere appreciation of the manner in which you produce and maintain the high standard of interest in the issues thereof.—*Harold J. Andrews, Barcelona.*

I agree with Mr. G. C. Coyle in wondering why none included "The Maltese Cat" in the twelve best stories. Possibly it can only be appreciated by those who play polo, or who, like myself, have had experience of what horses can do. Australian stock horses do their work much in the same way, and I know that animals can and do communicate with each other in some mysterious way.—*Ernest A. Elliott, St. Leonards-on-Sea.*

In the various lists of published articles on, and reviews of, Kipling's work, I see no mention of one which appeared in the *Review of Reviews*. It was written by the late Mr. William Stead, and, if my memory does not fail me, it was entitled "The Banjo Bard of Empire" I have forgotten the year of publication.—! *W. Nash, Vienna. (1899 Hon. Editor).*

One other matter. Can you recommend to me a bookseller or newsagent in London who, on receiving a deposit, would undertake to forward any magazine containing a Kipling story or Kiplingiana? We who live in the wilds miss these good things. I am trying to get the July *Strand* and August *London Magazine* from a "local" firm, but fear rather too

late, even if they had stocked them. Personally, I should be very sorry to subscribe to the magazines throughout the year on the off-chance of their containing Kipling matter (by Kipling matter I should include any work of his; it means a three to four months' wait after reading the notice of such a publication and its receipt). Such an agency might be useful to all Kiplingites abroad.—*A Frontiersman.*

[Mr. W. T. Whittaker, one of our members, and the Managing Director of Jones and Evans, Ltd., of 77, Queen Street, Cheapside, London, E.C.4., will undertake this service, and, indeed, has already done so for several members out of touch with the centre of things.—Hon. Editor.]

Can you tell me who wrote "Mary Ambree"? I have found two verses only of it, which I add, and shall be glad to know more about it.

When Captaines Curagious, whom death could not daunte,  
Did march to the siege of the City of Gaunt,  
They mustred their souldiers by two and by three,  
And the foremost in battle was Mary Ambree.

When the brave sergeant-major was slaine in her sight,  
Who was her true lover, her joy and delight,  
Because he was slaine so treacherouslie  
Then vow'd to avenge him Mary Ambree.

It should have a brave tune to it, and would sound well on the silver trumpets.—*C. Sutton-Sharpe, Edgbaston.*

In No. 7 of the welcome "Kipling Journal," and in that interesting and amusing article "Kipling About," is mentioned the name of Ribbentrop—a man in the Indian Woods and Forest Department. I understand that he is the original of "Müller" (In the Rukh) "Müller" . . . The gigantic German who was the head of the woods and forests of all India. Head Ranger from Burma to Bombay . . . He was the chartered libertine of all the office, for as a forest officer he had no equal." Can any member of the Society confirm this?—I mean of course the identification of Müller with Herr Ribbentrop. Some years ago I compiled a list of Kipling originals for my note book, and

this is one of them, but hitherto have never been able to get a confirmation of it. My information—an old Anglo-Indian—was not *quite* sure on the point. *H. B. Tovey, Fort Ternan, Kenya Colony.*

One of your correspondents inquires in No. 8 where he can find Bret Harte's parodies "For Simla Reasons," "A Private's Honour" and "Jungle Folk." They are in a book entitled "Condensed Novels," my edition of which was published by Chatto and Windus in 1902, the price being 3s. 6d. They could more properly be described as burlesques than parodies, and they were not very good examples of their kind. *Norman Croom-Johnson, London.*

*Kipling Prices Current.*

**D**URING the past quarter Sotheby and Co. have sold a number of libraries containing Kipling items. By their courtesy we are able to report the prices realised for some of the more interesting lots.

*The City of Dreadful Night*, FIRST EDITION, with advertisements, original wrappers, margin of front cover slightly frayed, back-strip defective. Allahabad, 1891. £24.

*Soldiers Three*, FIRST EDITION, with 311. of advertisements at end, original wrappers, margins of front cover slightly torn, back-strip missing. Allahabad, 1888. £22.

*Letters of Marque*, FIRST EDITION, original cloth, with advertisements. Allahabad, 1891. £36.

*Letters of Marque*, FIRST EDITION, original cloth, dulled, " Issued 5 Oct. 91." Allahabad, 1891. £26

*Letters of Marque*, FIRST EDITION, name-stamp on half-title, original cloth, back a little worn, " Issued 5 Oct. 91." Allahabad, 1891. £26.

*Letters of Marque*, FIRST EDITION, a book club stamp on several pages, original cloth (very shabby and loose), no stamp of date of issue. Allahabad, 1891. 25s.

*The Second Jungle Book*, with illustrations by J. Lockwood Kipling, FIRST EDITION, original cloth, slightly soiled 1895. 48s.

Another copy realised 70s.

*The First Jungle Book*, FIRST EDITION, illustrations, original cloth (dulled), g.e. 1894. £14.

The foregoing were sold on February 5, and during the following week on February 11 and 14 there were sold

*The Covenanters*, No. 1, of May 20, 1914, illustrations, boards, original wrappers bound in. Contains an original sonnet by Rudyard Kipling. 10s.

*Departmental Ditties and other Verses*, No. 1 of 1886, FIRST EDITION, original wrappers with envelope-like flap, back-cover mended, slightly soiled. Lahore, 1886. £82.

*Letters of Marque*, FIRST COMPLETE EDITION, with advertisements, stitching loose, some leaves fastened in with transparent slips, original cloth soiled and worn. Allahabad, 1891. £4: 10s.

*Soldiers Three, The Story of the Gadsbys, in Black and White*, original cloth, worn, the Author's autograph signature on the title, and the half-title inscribed "Wardroom H.M.S. Pelorus, from the Author." 1896. £33.

Mr. Kipling describes Ms cruise on the Pelorus in "A Fleet in Being."

A fine autograph letter 2 pp. 4to, *The Elms, Rottingdean*, n.d., marked "Private," referring to criticisms of a passage in "Captains Courageous," concerning a boy being washed off the deck of a ship, explaining how it really was possible that it should happen as he describes it; the two pages of the letter are framed on either side of a photograph of Mr. Kipling, in a frame 10½in. by 15in., glazed. £72.

Menu Card of the Dinner given to Mr. Kipling and his father by the principal journalists of Cape Town, at the City Club, 11.4.98, with signature "Certified, Rudyard Kipling." Each course of the menu had some reference to a Kipling book, viz.: Faisans a la Man who would be King; Asperges en Branches Jungle; Pouding a la Gunga Din; Paille au parmesan Recessional; ending with *Electric Light that Sometimes Fails*: an interesting Kipling item. £10.

*The Twelve Best Poems.*

Further lists of titles have come to hand. Here is the choice of Mr. H. B. Tovey, of Fort Ternan, Kenya Colony: *Cities and Thrones and Powers*, *The Recessional*, *The Rabbi's Song*, *To The True Romance*—in the nobility of their substance and expression. *The Sea and the Hills*, *The Bell Buoy*, for their quality of real poetry and fascinating onomatopoeia. *Sussex*, *A Charm*, *Puck's Song*, *Merrow Down*, for their "England" inspiration and appeal. The old country which, if all one reads is true, is in danger of being spoilt. *M'Andrew's Hymn*, *The Mary Gloster*, for their rhythm and the delineation of the characters.

Mrs. C. Sutton-Sharpe's list: *A School Song*, because it comprises the whole duty of schoolmasters and scholars. *When Earth's last picture is painted*, for its far vision and adequate reward for effort. *The Dawn Wind*, because it acclaims patience, hope, and achievement. *The Glory of the Garden*, so gloriously helpful to mind and body. *The Betrothed*, for its unrivalled philosophy for those about to marry. *A Song to Mithras*, for its deep faith, earnest petition and reverent devotion. *The English Flag*, for its great conception of the might of sea power and fine Imperialism. *My Father's Chair*, for its humour, precept and constitutionalism. *Sussex*, mostly for its first lines. *Dedication from Barrack Room Ballads*, because it is a fine delineation of a beautiful character, and a limitless forecast of the hereafter. *The Explorer*, because of the whisper, and *If*, for its counsel of perfection.

No. 227 finds the difficulty about the poems very real, because of their many-sidedness. He has chosen five headings, out of a possible twenty-five, and one poem that defies classification. Under each head he has placed those he thinks best *The City of Sleep*, and *Rimini* (first verse) for their word music. *Poor Honest Men*, and *King Henry and the Shipwrights*, for their humour. *The Prayer*, and *The Pilgrim's Way*, for their strong humanity. *The Prayer of Miriam Cohen*, *The Astrologer's Song*, *In the Matter of One Compass*, and *To the True Romance*, for their mysticism. *Rahere* for its insight, and *Philadelphia*, so meaningless until one has read "Brother Square-Toes," so full of glamour when that story has been enjoyed.

## THE HON. SECRETARY'S ANNOUNCEMENTS.

*Scotland.* It is proposed to form a Scots' Circle of the Society, with Headquarters in Glasgow (or Edinburgh), in the same manner as that so successfully carried on in Birmingham, for the Midlands.

The Executive Council has gladly accepted the offer of Dr. Elizabeth C. Mudie, F.R.C.P. and S., of 3, Windsor Quadrant, Kelvinside, Glasgow, W. 'Phone Western 2177, to act as Local Honorary Secretary in Scotland, and it is hoped that all members resident in Scotland will get in touch with Dr. Mudie as soon as possible.

*United States of America.* For some time past the Executive Council has desired to get in touch with someone in the U.S.A. who would act as Local Honorary Secretary there, and it is happy to announce that it has been most fortunate in securing the services of:

Captain L. H. Chandler, U.S.N. (Retd.), of Bryn Mawr Court, Bryn Mawr, Pennsylvania, U.S.A.

It is hoped that all members of the Society in U.S.A. will, if they have not already done so, get in touch with Capt. Chandler.

*Next Meeting.* An Afternoon Meeting will be held in the R.A.C. on Wednesday, May 1, when a paper will be read by Mr. Robert Stokes. The title will be "Kipling's Influence on English and Dominion Letters." The chair will be taken by Lt.-Col. J. Sherwood-Kelly, Y.C., C.M.G., D.S.O.

This Meeting will be at 4.15 p.m., and it is intended to start the paper punctually at 4.30.

*Annual General Meeting and Annual Luncheon.* The Council has decided that this year these be held on the same day, the Meeting at 12.15 and the Luncheon at 1 for 1.15 p.m., in Princes' Restaurant, Piccadilly, London, S.W.I.

The date selected is Wednesday, June 12.

THE KIPLING JOURNAL.  
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