



*The*  
**KIPLING JOURNAL**

Published quarterly by the

**KIPLING SOCIETY**



APRIL 1952

VOL. XIX      No. 101

PRICE 2/-

---

---



# THE KIPLING JOURNAL

published quarterly by  
THE KIPLING SOCIETY

VOL. XIX. No. 101

APRIL, 1952

*The news of the death of His Majesty King George VI has been received with deep sorrow by the peoples of the world, and messages of condolence have come in from all parts of the Commonwealth and Empire and from foreign countries. The feeling of the Council and Members of the Kipling Society everywhere is expressed in the following cablegram from the President of the Victoria, British Columbia, Branch:*

*"Victoria B.C. Branch joins with you in our universal sorrow at the passing of our beloved King and in our loyal devotion to the young Queen."*

## Notes

### Kipling's Dedications

THE dedications of Kipling's books, a subject often referred to in this *Journal*, are an interesting sideline in their biographical histories. *Stalky and Co.*, for example, is to the credit of Cornell Price, headmaster of the United Services College, Westward Ho! from 1874-1894, years which included Rudyard's association with the school in which he earned the title, "Beetle," and with it his place in the story. The most puzzling of the dedications, however, is that prefacing *Plain Tales from the Hills*, "*To the Wittiest Woman in India*." A communication to *John o' London* (Jan. 25, 1952), by Mr. H. E. Blyth,

throws a new and very interesting light upon the problem. In 1887, when the *Plain Tales* were published, it was assumed that the witty woman was Alice Kipling, the writer's mother. Mr. Blyth gives the evidence in favour of Mrs. Burton, wife of Major F. C. Burton, of the Bengal Lancers. Kipling had acted with her in amateur theatricals in Simla, and, in *Plain Tales* fashion, had fallen a victim to her charms. He was then in the early twenties. Writing on October 26, 1887, young Kipling told Mrs. Burton of the forthcoming publication of *Plain Tales* and asked her to initial and pass as correct the words, "To the wittiest woman in India, I dedi-

cate this book," hastening to add that he was well aware how "imperiallly indifferent she would be to the compliment." In fact, Mrs. Burton failed to answer Kipling's letter or, indeed, the letter written on January 20, 1888, telling the "Dear Lady" that he had sent on a copy of the published book. It was a sad blow. Collectors might well secure a copy of Mr. Blyth's "A Kipling Secret Out" and add it to their copy of *Plain Tales*.

### Rewards without Fairies

By the way, the significance of "*Rewards and Fairies*" is continually cropping up in circles of Kipling lovers. It was a subject of debate at the Authors' Club recently and the Oxford Dictionary failed to justify an unfamiliar type of fairy, by name, "a Rew-ard." I have always thought that the explanation of a fellow-Australian and old-time colleague, Taylor Darbyshire, is the right and only one. He was an ardent student of Kipling, and seldom at a loss for a reference or quotation. Always he insisted that Kipling meant what he said when he wrote "*Rewards*." The reference is to the first line of Richard Corbet's "Farewell, rewards and fairies." The bishop occupied the sees of Oxford and Norwich and his ballad treats of the times when kindly fairies used to visit English homes by night and do the work which careless housewives and housemaids had failed to do. The reward was the sixpence which the fairies left in the wife's shoe if her tidy talents had spared the fairies their self-imposed labour.

Richard Corbet's opening verse reads :

"Farewell, rewards and fairies,  
 Good housewives now may say,  
 For now foul sluts in dairies  
 Do fare as well as they.  
 For though they sweep their hearths  
 no less  
 Than maids were wont to do,  
 Yet who, of late, for cleanliness  
 Finds sixpence in her shoe?"

This "proper new Ballad, entitled *The Fairies' Farewell or God-a-Mercy will*, to be sung or whistled to the tune of 'Meadow Brow' by the learned; by the unlearned, to the tune of 'Fortune,'" seems a final answer to the problem of Kipling's title. What troubled the poet was the loss of the rewards which followed the departure of the fairies and the Norse godlings.

### Major Jarvis Looks Back

Major C. S. Jarvis, a friend of Kipling, was moved by a visit to Bateman's, the poet's home at Burwash, to tell of his reactions after sixteen years. They were published in *Country Life* on October 12, 1951, under the title "A Countryman's Notes." The red-bricked and many-chimneyed house is still in its setting of flower-beds and green lawnery. There is still the lily pond upon which the poet entertained his junior friends with displays of his screw-propelled boat. Major Jarvis tells us that he often walked with Kipling along the mill-stream which provided matter for *Puck of Pook's Hill* and *Rewards and Fairies*, accompanied by Kipling's Scottie, Waughsp, usually pronounced "Wops." The poet pointed out the copse in which the Roman Centurion was hiding when he

was hit by a stone from Una's catapult and a dozen other corners where dwelt the creatures of fancy devised for Una and Dan.

### Maugham on Kipling

What T. S. Eliot has done for Rudyard's Kipling's poetry, another master of English letters is to do for Kipling's prose. In the Spring, Macmillans are publishing a series of essays by Somerset Maugham, in which he will analyse the short stories. When the criticism of Eliot and Somerset Maugham are combined, we shall be able to gauge the modern reaction to Kipling's life work. If the book proves to be only a long Introduction to the best of the stories, it will be equally welcome. Will *The Brushwood Boy* find a place? And *William the Conqueror*? All of us have our favourites, and the excitement will be how far our personal judgments coincide with those of Somerset Maugham.

### Kiplingiana

Meanwhile, the collections of Kipling's daily writings continue to grow. Cornell University, New York, has received two bound volumes of the *United*

*Services College Chronicle*, including sixty poems, short stories and articles contributed by Rudyard as a schoolboy and, later, as a young journalist on the staff of the *Civil and Military Gazette* in India. The two books were the gift of Mr. Charles Paterson, the Cleveland steel magnate.

Equally pleasant is the evidence that old copies of our own *Kipling Journal* maintain their value. A correspondent tells us that, the other day, he saw in a second-hand bookseller's shop *Kipling Journals* for sale, Nos. 1 to 87 (vols. 1 to 15), at six guineas.

ERNEST SHORT.

### OUR "NOTES"

WE know that our members will join with us in wishing Mr. J. P. Collins a speedy recovery from his recent serious illness. For a number of years he has contributed the "Notes" to this *Journal*, to which he has brought to bear his profound knowledge of Kipling's works, and his long experience as a journalist. We have been fortunate in persuading Mr. Ernest Short to write the "Notes" for the time being. He is well known as the secretary of the Authors' Club, is an authority on Kipling, and is himself the author of many books.

### TO MEMBERS

The attention of members is specially directed to the notice relating to Bankers' Orders on page 9.

## Some Browning Echoes at Bateman's (II)

by A. W. Yeats

(University of Texas)

*[This concludes the essay by Professor Yeats, the first part of which appeared in the December, 1951, issue of "The Kipling Journal."]*

I CANNOT prove conclusively that a young Kipling limited his art by a youthful and continued devotion to Browning and Browningsque techniques, but this is my present belief. Browning was gifted in showing moods and changes of moods within his characters; he was a genius at sketching the facets of personality, but he was most negative in showing the *growth*, the continuum of personality. With the possible exception of Pompilia, none of his fictitious personages shows great internal development, and even in her characterisation we see only the girl of thirteen and the woman of seventeen—we see no intermediary points of growth. Browning's characters are "illuminations"—not day-by-day fire-side studies.

### The "Flash" Method

The "flash" method of character presentation serves wonderfully well in a poem or short story—any literary form in which the scope is restricted—but devotion to this sole technique was perhaps largely responsible for Browning's failure in the drama and Kipling's weakness in the novel. Browning's insistence upon the "life crisis" idea in which the soul stands bare for an instant limited his successful handling of the longer, less highly illuminated sketch. Similarly, Dick, Puck, Kim, Maisie, and the Lama are essentially the same personalities when we leave them as they were when we met them. They evidence no internal growth. The blind

Dick Helder is so tragic because his misfortune leads him into no growth of soul; at best, he becomes but the negative aspect of what he once was.

The panel technique, the "illumination," and the "flash" presentation of character are inherently episodic in form and pictorially "sketchy" in nature. This fact may well account for the mutual interest of these two authors in the art of painting—a literary adjunct as well as an avocational interest. Yet neither ever learned an elemental lesson that painting has to offer: the technique of painting miniatures cannot be successfully applied to full-length, life-size portraiture. In spite of much contemporary experimentation with the "flash" technique and the stream of consciousness mode, the results have, in my opinion, produced but limited success in the longer literary forms. Browning's and Kipling's characters are essentially static, and in proportionate degree their literary geniuses were restricted.

### III.

#### Interesting Parallels

The personal endowments of these two poets and the development of their specific leisure-time interests are amazingly parallel. Both were widely travelled, considering that most British poets are rather insular; both enjoyed a more than passing familiarity with paintings and painters; both knew and allowed to creep into their writings trilingual foreign words and phrases; both were interested in the deranged, the abnormal, and the occult mind. The combined influences of these two writers

launched a *genre* of railway travel literature, both exhibited a hyper-sensitive "privacy" complex, and both deliberately rearranged the order of their poems in their collected works to subvert any systematic study of their chronology of thought.

Interesting as these parallels may be, however, a more important and a final topic reserved for discussion here is their common interest in the growing scientific vocabulary of their day. Browning knew well the technical vocabulary of musicians and painters. He was widely read in the "shop talk" of the church fathers. To this knowledge was added the impact of scientific thought developed by such minds as Lyell, Darwin, Huxley, Mendel, Spencer, Lister, Pasteur, Morse and others all within the compass of his own generation. Browning's works are filled with the technical language of lawyers, painters, musicians and clergymen, but the vocabulary of the "new" sciences of his day, though interesting to him personally, did not much flavour the language of his verse.

With Kipling the impact of technological thought was more pronounced. When speaking of his early manhood in India, he observed that the scientific training of the men of the British Civil Service left a permanent stamp upon his own thought, for

... at the Club and elsewhere I met none except picked men at their definite work—Civilians, Army, Education, Canals, Forestry, Engineering, Irrigation, Railways, Doctors and Lawyers—samples of each branch and each talking his own shop. It follows, then, that that 'show of technical knowledge' for which I was blamed later came to me from the horse's mouth, even to boredom.

The above passage is a much more vital key to an understanding of the

works of the mature Kipling than most critics have realised. The label of "imperialism" which has so attached itself to Kipling's works is in reality a misnomer. He did not write political verse as such, and he was not interested in the British Empire as a political organisation. What he was vitally interested in was the internal urge of the Anglo-Saxon to expend most of mind, body, and soul in the process of making a better world, and in ninety per cent of the cases, a world other than which the Englishman would call "home." In this respect the Anglo-Saxons became a clan, a fellowship, and a working brotherhood. Literally, they became a community of artisans who, like the men of the Indian Civil Service, expended youth and technical training—

That I may labour in my day,  
vocation and degree,

To prove the same in Deed and  
Name, and hold unshakenly  
(Where'er I go, whate'er I know,  
whoe'er my neighbour be)

This single faith in Life and Death  
and to Eternity :

"The people, Lord, Thy people, are  
good enough for me !"

### Kinship of Mind and Art

To conclude briefly, Kipling was not interested in science save in its utilitarian and pragmatic aspects. His interest in technology extended little further than the degree to which it assisted mankind to serve his spiritual mission; but to interpret that mission Kipling felt called to understand mankind at his several tasks. Thus his three world tours, plus his "asking for information about all available books on shipbuilding, railroad construction, tunnel-boring, surveying, labour unions, and kindred activities" served literary purpose. He endeavoured to interpret mankind at grips with reality on the cultural and geographic frontiers of his day.

These facts admittedly do not postulate Kipling's debt to Browning in a scientific sense, but the following facts do make such an implication: Kipling was fondest of those Browning poems which *did* use the most technical language. Both the hero and the heroine of his first novel were painters, and Dick's theory of

art is almost a re-statement of Fra Lippo Lippi's views. Browning's and Kipling's mutual interest in medical and historical terms are, I think, significant. Lastly, their common life-long study of psychology—the motives and drives which give point to man's activity—shows a kinship of mind and art which cannot be ignored.

## Contemporary Reviews of Kipling's Works in the 'Nineties

THE *New York Times*, in celebrating its hundredth anniversary, has published an impressive supplement entitled "A Century of Books" (1851-1951), a copy of which has reached us from Mr. Carl T. Naumburg, the Kipling Society's Secretary for the United States. In a note headed "Why These Books?" the publishers point out that any list of "famous books, as of 'famous' people, must necessarily be arbitrary." Pilate might just as well have quoth "What is fame?" and tarried just as long for his answer. The books chosen here as highlights in a backward glance over a century of publishing have at least some claim to fame. Maybe it is only endurance. Maybe it is only the stir they made when they came out. At any rate, what contemporary critics thought of them when they came out should interest you, if you are interested in books at all . . .

### "Plain Tales"

"A Century of Books" certainly presents the reader with a comprehensive list—for it contains reprints of more than 100 contemporary reviews from the *New York Times* of famous

works of the past century by many authors and poets of various nationalities, including such British representatives as Thackeray (1852), Charles Darwin (1861), Swinburne (1865), Macaulay (1866), Galsworthy (1907), Bertrand Russell (1912), W. B. Yeats (1919), and others who have achieved eminence in the world of literature. For members of the Kipling Society, however, particular interest attaches to the review of "Plain Tales from the Hills" (which appeared in the *New York Times* of June 15th, 1890), which we are privileged to reproduce here by permission. It runs:—

#### PLAIN TALES FROM THE HILLS

By Rudyard Kipling. New York: Frank F. Lovell & Co. 1890 (Reviewed June 15, 1890.)

"Short stories by an Anglo-Indian, whose name is already known on this side of the Atlantic, give some insight into the life of the English at their summer resorts in the Himalayas. Mr. Kipling has all the benefit of a novel social atmosphere. His tales from the hills are full of words taken up into English from Hindustanee and bear an unmistakable flavor of the mess-table and the Indian Civil Office. He uses very



sparingly the Oriental background, but in 'Miss Youghal's Sais' and 'False Dawn' there is more of the peculiarly Indian scenery. The tone assumed borders on the jocular and often comes near enough to vulgarity to leave a bad impression. The literary note is a coarse one. Mr. Kipling does not write like an artist, but, on the other hand, he has often a directness and simplicity which is very effective, particularly when a pathetic point is carried off quickly. The stories are just such short, snappy things as the editors of sporting papers know are acceptable to nine-tenths of their readers. Particularly amusing is the story of two Dromios, one of whom has invented a fumigatory. Only now and then do we perceive that Mr. Kipling is capable of much better things; and certainly he has published elsewhere much better things.

"A reader will not carry away a very favourable impression of Anglo-Indians from their perusal. He will find the ladies of Indian officialdom particularly unattractive, and it is to be feared that he will understand that the men are considerably less desirable as friends and acquaintances. It is not so much that Mr. Kipling causes them to do or say things which put them beyond the pale, as that the tone seems to be underbred. Flirtations at Simla and other hill stations appear a trifle coarse even if not immoral, and of the latter quality there is plenty hinted. Very possibly the difficulty lies in the untrained hand, not the people who are depicted.

" 'Plain Tales from the Hills' is a collection of bright, off-hand stories, but they are not calculated to enhance the literary fame of the writer. They belong, in fact, to the early sketches which were better destroyed, so far as the reputation of the author is con-

cerned. This is by no means saying that they are not worth reading, for they are. The subjects are fresh, and many of the plots, though slight, are clever."

### " Many Inventions "

The advent of the American "Century of Books" led us to consult some of the old volumes of the English *Spectator* (which in 1953 is due to celebrate its 125th anniversary) and in which contemporary reviews of Kipling's works also appeared. Although "Plain Tales from the Hills" was not reviewed in the *Spectator* (which was a little slower, though quicker than most contemporaries, in discovering Kipling, for there is no record in its columns of the earliest Indian books), the following, which deals with another book of short stories, "Many Inventions," is reprinted by courtesy of that paper. It appeared in the issue of July 15th, 1893.

MR. RUDYARD KIPLING'S  
LAST VOLUME  
MANY INVENTIONS

By Rudyard Kipling. London: Macmillan & Co.

"Mr. Rudyard Kipling's rather misleading title, which suggests reminiscences of the Patent Office, rather than stories of a singularly vivid and more or less tragic realism, is justified by this quotation from Ecclesiastes on his title-page: 'Lo, this only have I found, that God hath made man upright, but they have sought out many inventions.' This suggests that the 'inventions' with which Mr. Kipling means to deal are of the kind which sophisticate and corrupt the nature of man. But that is hardly the impression which the book gives us. There is plenty of evil in it, no doubt, for what Mr.

Rudyard Kipling loves best is to display the heart of evil in things good, or the heart of good in things evil—the latter perhaps by preference, but both with extraordinary vivacity. But on the whole, the 'many inventions' with which he chiefly deals are not so much the corrupting inventions which distort men from their natural uprightness, but the imaginative inventions which bring out the straight or crooked nature of man in spite of the smothering detail in which most human lives are overwhelmed. Perhaps the best story in the book is that called 'My Lord the Elephant,' in which Mulvaney, the Irish soldier, who is one of Mr. Kipling's favourite heroes, describes how, when half-intoxicated, he tamed an elephant which was wild with fury at having been made to drag a gun, an occupation which the creature thought beneath him, and how this same elephant, many years after, when refusing to move on at the narrowest part of the Khyber Pass, recognised with great joy the old hand that had subdued him, and submitted himself at once to his directions. This is a story which is highly characteristic of Mr. Rudyard Kipling; but the 'inventions' by which it, as well as most of the other stories, are distinguished are hardly of the kind to which the author of Ecclesiastes meant to refer. They are remarkable enough; for Mr. Kipling has the art, when he chooses, of displaying all the coarse realities of life with a vividness which, instead of oppressing the reader, redeems the coarseness with some gleam of genuine passion, and turns it from a purely sickening and stupefying influence into one that excites something of hope and much of pity for the beings who display that passion. In other words, his 'inventions,' instead of showing us how deep is the

deformity of man as he is, generally show us that even the worst deformity has not quite lost all trace of human uprightness. His art is not expended on exaggerating the distortions of human nature, but rather on attenuating them. He loves to show the courage that goes with coarseness, the loyalty that reins-in anger, the rude sense of honour which shows through the officer's insolence as well as through the private's resentment, the self-forgetfulness which, in spite of coarse and clumsy feelings, can work on for others with hardly a grain of faith to support it, the heroic honesty which is all but lost sight of in the host of miseries it helps to alleviate. And he manages to show all this without in the least diminishing, nay, sometimes with the effect of even exaggerating, the squalor of the life he depicts. Nothing, for instance, can be more touching than his picture of the half-cynical disinterestedness of Badalia Herodsfoot, in her squalid East-End street, her devotion to the High-Church curate who trusts her, though she evidently does not in the least accept his religious faith, and the vigorous worldly sagacity which she applies to the relief of the miseries around her. Mr. Kipling delights in painting the ideal side of even the most repulsive life, and there is nothing that he paints better . . .

" But perhaps the most powerful story in the book is the one called 'Love o' Women.' As a picture of true remorse it is most impressive, and the tragedy with which it closes is told with a terseness that adds to its force. It is not a tragedy which can be separated from its antecedents, but it certainly shows Mr. Rudyard Kipling at his highest point of literary power.

" But why does he disfigure his

book with such a story—if story it can be called—as 'Brugglesmith'? We suppose it is intended to be excellent nonsense, but it is nonsense beyond the grasp of the present reviewer; and we do not think that either that, or the ragged, half-hinted theory of possession of telepathic impression (or whatever else it may be called), which is given us under the title, 'The Finest Story in the World,' at all adds to the interest of the volume. Rudyard Kipling cannot help being clever, even when he is careless and disjointed; but it is

wasted cleverness which he puts into such stories as these—stories unworthy of a writer who can paint such pictures as that of 'The Disturber of Traffic,' 'The Lost Legion,' and 'His Private Honour.' It is a pity that so masterly a writer should give his name to such unfinished work as 'The Finest Story in the World' and to such poor farce as 'Brugglesmith.'"

*(In future issues we hope to reprint other contemporary reviews of Kipling's works which appeared in the "Spectator.")*

## Can I Help the Kipling Society?

THIS kindly question appears from time to time in members' letters, and we would say that, at the present time, no more useful service can be rendered to the Society than that of enrolling friends as members, especially the younger readers.

Others who wish to help may support our efforts to keep the memory of Rudyard Kipling green, and to bring his great ideals before the coming generations of young people by remembering the Kipling Society in their wills. Such legacies afford proof of a desire that our work should go on beyond the span of the

donor's life-time, and afford great encouragement to those who believe that the creed of Kipling is everlasting.

The following simple form of bequest should be used:

"I bequeath to The Kipling Society, Greenwich House, 11/13 Newgate Street, London, E.C.I, the sum of (£            ),

free of duty, to be applicable for the general purposes of the Society. And I declare that the receipt of the Hon. Treasurer or other proper official for the time being of the Society shall be of a good and sufficient discharge to my Executors."

## Member's Banker's Orders

WE are still having a great deal of trouble and expense in collecting the balance of underpaid subscriptions in Banker's Orders ever since the increase in the rate in February, 1949. At that time we sent out new Banker's Orders duly stamped and made out at the new rate to replace the existing ones, but about six members per month are still working on the old

Banker's Order, which is 4/- short for home members and 4/6 short for overseas members. This means unnecessary labour and expense in getting in the deficiencies.

We earnestly appeal to any members of the Kipling Society whose Banker's Orders are still out of date to come to our assistance by amending them.

*NEW MEMBERS. The following new members of the Kipling Society have been elected—London: Mr. Lionel Hale, Mrs. McBurney, Mrs. V. B. Lamb, Dr. E. D. Forster. Victoria, B.C.: Professor E. Godfrey Burr, Mrs. Burr, Mr. M. C. H. Little, Mrs. Little.*

## Rare Specimens

MR. Norman Croom - Johnson, who was recently elected a member of the Council of the Kipling Society, is the fortunate possessor of a collection of rare Kipling items of special interest. They include a copy of the very scarce little paper-covered booklet of parodies, "Echoes by Two Writers"—written by Rudyard Kipling and his sister Beatrice, and published in India in 1884.\* Certainly very few copies of "Echoes" are to be found in Great Britain (neither the British Museum nor the Bodleian has one), and Mr. Croom-Johnson would be glad to compare his copy with any other specimen which may be available.

Also in the collection is a copy of "Quartette," the Christmas annual of the "Civil and Military Gazette," by four Anglo - Indian writers — First Edition (1885). The "four" were, of course, Rudyard Kipling, his father, mother and sister. R.K.'s contributions were "The Phantom Rickshaw" and "The Strange Ride of Morrowbie Jukes, C.B."—afterwards reprinted.†

Of particular interest, too, is a copy of "Letters to the Family," 1908, which may well be an unique specimen. This volume is described in a well-known bookseller's catalogue as follows :

265. KIPLING (RUDYARD). LETTERS TO THE FAMILY (Notes on a recent trip to Canada). Toronto, 1908. First Edition, sq. fcap, 8vo., original printed pale blue wrappers (the margins slightly faded). Bookplate inside front cover. FINE AND VERY RARE, in a linen folder and blue morocco-backed case.

The extreme rarity of this little volume has curious and somewhat perplexing features for the Kipling bibliographer. It was unknown to

Martindell, has never appeared in any of the representative Kipling collections sold by auction either in this country or America, and within the limits of our knowledge was known to exist only by the copy used by Mrs. Livingstone for collation in her bibliography. A possible solution may be found in the suggestion that a few copies were printed for copyright or trial purposes and then discarded, a theory which gains colour from the fact that there is no record of a contemporary edition in England, where the letters did not appear until 1919, and then not separately, but incorporated in the text of "Letters of Travel." There seems to be no other reasonable explanation, for it is highly improbable that the complete edition of a regularly published book by an author with a following such as Kipling already enjoyed in 1908 could disappear with such perverted thoroughness that a decade later no word of its very existence was available to a bibliographer. Whatever the reason, "Letters to the Family" can certainly claim distinction as one of the rarest items in the whole range of Kipling first editions.

Another precious specimen is a copy of the first edition (1886) of "Departmental Ditties," published in Calcutta. This is in good condition but, unfortunately, lacks the pink tape which was tied round its middle to give it the semblance of a Government docket. Other material in the collection includes MSS., corrected proofs and documents relating to Kipling's experiences at Bloemfontein in 1900, when for a short time he was co-opted as an honorary member of the editorial staff of "The Friend" during the South African War.

\*See "Kipling Journal," No. 44, p. 120.

†See "Kipling Journal," No. 63, p. 15.

# How Kipling Influenced My Life

No. II Pre-1914 Kipling

by B. S. Townroe

*[The first of this series, "The Years Between," appeared in the December, 1951, issue of the Journal.]*

MY friend, Stephen Dakeyne, has been staying with me for another week-end, and told me more about the influence of Kipling's writings upon his own life. He again took down from my shelves some of those blue-bound earlier editions: "Plain Tales from the Hills," published by Macmillan & Co., June 1890, and dedicated to "The wittiest woman in India"; "Life's Handicap" and "The Light that Failed," published in 1891; "Wee Willie Winkie" and "The Naulakha," published in 1892; "Many Inventions," published in 1893; "The Jungle Book," published in 1894; "Soldiers Three" and "The Second Jungle Book," 1896; and "Captains Courageous," 1897.

## Emphasis on Law and Order

"Of all these earlier works," said Stephen, "I only read the two 'Jungle Books' and 'Captains Courageous' when I was a schoolboy. When I lectured in France recently I found that my French audience looked completely blank when I spoke of 'Plain Tales from the Hills' and 'Wee Willie Winkie,' but their faces lighted up when I referred to 'The Jungle Book.' Mowgli, whose name first appeared in 'Many Inventions,' has, no doubt, a universal appeal. As you know, Mowgli was the hero of a fairy tale, and the language used in the first series is direct and easy to understand. The Jungle Books impressed me as a boy because of the emphasis on law and order. Although I read those stories first as yarns, I

returned to them again and again, and they certainly were partly responsible for me discussing with my College tutor the possibility of my trying to enter the Indian or Colonial Civil Service. The British Empire owes an incalculable debt to Kipling for the way he encouraged recruits to serve overseas."

Stephen was starting off rather in his pulpit manner, so I interrupted with the question: "If you were contemplating a career in India, what did you think of the tales about India which appeared originally in 'The Civil and Military Gazette'?"

"To tell the truth," replied Stephen, "until I reached years of discretion, I found those earlier books rather dull. Mrs. Hauksbee was irritating, and Dick and Maisie in 'The Light that Failed' rather too sentimental. It was not until I was over 40 years of age, and had travelled more, that I realised how much there is to learn from those stories. Indeed, only after two World Wars was it possible for me to try and identify some of the soldiers, skilfully camouflaged under various names, with men in the 2nd Fifth Fusiliers, the 30th East Lancashire Regiment and the 31st East Surrey. For example, did Ortheris, pre-eminent among a regiment of neat-handed dog stealers, serve in the East Surreys, which Kipling afterwards described as 'a London recruited confederacy of skilful dog stealers, some of them my good and loyal friends'?"

"As a young man I read Kipling's stories with endless enjoyment, but only as the years went by and I read and re-read, I found how much wis-

dom there was about this life and the life hereafter. It was not until I discovered that both of Kipling's grandfathers had been Wesleyan ministers that I began to understand how he derived inspiration from the Bible, and how most of his stories had a moral."

Stephen opened the frontispiece of "Many Inventions" and read from it the text of Ecclesiastes 7, 29: "Lo, this only have I found, that God hath made man upright; but they have sought out many inventions." "But I leave Kipling's religious writings on one side, for I know you want to hear more about how he influenced me personally.

"His earlier books influenced my life in various directions, mainly by opening out the casements of my mind to see the unknown world outside these islands. Born and brought up in a provincial city, my outlook was naturally confined. My studies of Latin and Greek authors were rarely carried out with any enthusiasm, and always under the shadow of examinations.

### Roman Britain

"I think the two books which at that time of my life were most illuminating were 'Puck of Pook's Hill' and 'Rewards and Fairies.' Instead of Roman Britain being an academic subject for lectures given by the late Professor Haverfield at an Oxford College which I had to attend, it became fascinatingly alive after I had read of the 7th Cohort of the 30th Legion quartered on the Roman Wall. How exciting it was later to go round Pevensey Castle in Sussex, the scene of the story, 'The Treasure and the Law.' How we lovers of Kipling rejoiced when the wall, which he described in the wall, was actually brought to light by ex-

cavators in 1935. Similarly, when I walked along Hadrian's Wall in Northumberland, I saw in a museum there some of the arrows that had been dug out of the ground. They justified completely Kipling's theory that Roman legionaries used arrows against the Picts. Kipling by his genius certainly made my undergraduate studies much more alive."

By this time Stephen was surrounded by volumes taken down from my shelves, and would have talked on till midnight about the Roman Wall, but I again interrupted him and asked how far Kipling's warnings about the coming World War had affected his judgment of events. "Yes, now you remind me," he said, "I well remember the support given by Kipling to Lord Roberts in his campaign for national military training. But, of course, long before that, Kipling had met Lord Roberts when he was Commander-in-Chief in India, and again during the South African War." Stephen laughed and remarked: "I still remember Kipling's summary of the end of the Boer War, when he was very critical of flannelled fools at the wicket and used the blunt and rather prosaic words:

'Let us admit it fairly, as a business people should,  
We have had no end of a lesson:  
it will do us no end of good.'

### War Warning

"He followed this up in 1909 with a warning about war on a much larger scale than in South Africa and published that scathing satire on the disarmament coterie and Fellowships of Reconciliation in 'The Mother Hive.' At that time we found it easy to put names of well-known persons to those whom Kipling called the 'Oddities who would not, and could not, get through a good day's work.' The 'wax-moths,' with their deceptive

voices, were, in fact, the forerunners of the modern Communist. I think Kipling's poems and stories at that time, although they aroused violent indignation, had considerable influence on those of us who were then in our twenties. Looking back forty years on, it is remarkable to note how some of his verse published at the beginning of the century was indeed prophetic of the future—of the nights, for example, when Plymouth, Portsmouth, Southampton and many other seaside towns were bombed.

'The low, red glare to southward  
when the raided coast towns  
burn.'

Stephen also spoke of the influence of a speech which Kipling made in October, 1908, at a Naval Club, when he asked, "Isn't it possible that the very thoroughness with which the Navy has protected the nation in the past may constitute a source of weakness both to the Navy and to the nation? We have been safe for so long, and during all these generations have been so free to follow our own devices, that we taxpayers as a body today are utterly ignorant of the facts and the forces on which England depends for her existence."

I fully agreed with Stephen about the influence of Kipling in those days, but questioned his influence on the younger generation today. I told Stephen how recently, at an adult residential College at which students of all ages were studying, I found many of those over 50 years of age were ardent Kipling fans; those aged

from 30 to 50 had only read "Kim" and "The Jungle Books"; but that most of the young men and maidens in their twenties had never read a word of Kipling and had no intention of doing so. They regarded him as completely a back-number.

Stephen answered that he believed there was already a come-back taking place. As he replaced the books from which he had been quoting into their places, he made this comment: "For the last forty years I have read and re-read my Kipling and still cannot measure the full debt which I owe to him. I have no doubt that his writing influenced my outlook on the world in general and the British Empire in particular, and gave me a lifelong admiration for the men of the Royal Navy and Army. They proved to me how 'the great game of life has been played by the best players,' and how dismally I was failing to reach the high standards he described. I think that the Kipling Society is doing a most useful job of work, and must help in encouraging new generations to read Kipling."

Big Ben was sounding midnight. We both rose to go to bed, but before we parted he promised that he would tell me another time how the writings of Kipling after the First World War had influenced our later life, and how he hoped his grandchildren would also enjoy and profit from them in the years to come.

*(Part 3 of this series, to appear in our next issue, will deal with "The Post-War Kipling.")*

## Mr. Donald Mackintosh

WE regret to record the death—at the age of 84—of Mr. Donald Mackintosh, of Melbourne, Australia, who for a number of years had been a Vice-President of the Kipling Society. Mr. Mackintosh, who was the Foundation Secretary of

the Melbourne Branch of the Society, used to recall with pride his correspondence with Rudyard Kipling on the subject of Australian sheep dogs. He was well known as an international pigeon shot and had won many valuable prizes.

## Library Note

IT is always pleasant to announce additions to the Library, and on the behalf of members I should like to offer Mr. H. P. Hollings, of Worthing, Sussex, my thanks for his gift to the Library of the Programme of *The Harbour Watch*, a little-known play in one act which was produced at the Royalty Theatre in 1913.

In his letter to me Mr. Hollings referred to a remark made by Mr. Collin Brooks in his speech at the Annual Luncheon last year, when he said that to the best of his knowledge Kipling had never written a play. When I wrote to Mr. Hollings thanking him for his gift, I suggested that Mr. Brooks had probably never heard of *The Harbour Watch*, which would be hardly surprising since the play must be quite unknown to the majority of our members.

Apart from a brief run in 1913 at the Royalty Theatre in London, it has never seen the light of day anywhere else, and is not collected in any of Kipling's books.

The play has nothing much to commend itself to the Kipling enthusiast,

although the characters are familiar enough. Our old friends Pyecroft, Glass, Agg and Blashford step out from the pages of *Traffics and Discoveries* to make a brief appearance behind the footlights. The play appears to be the story of how Pyecroft and Glass try to protect a young seaman in the Royal Navy from the consequences of deserting his ship.

While on the subject of Kipling's excursions into the field of drama, it is interesting to remember that *The Light that Failed* was adapted for the stage in 1903, with Forbes-Robertson, Aubrey Smith and Miss Gertrude Elliot playing the leads.

Another and lesser-known attempt at stagecraft was the dramatisation by Kinsey Peel of *The Man Who Was*, which was produced at Drury Lane in 1907 by Beerbohm Tree, who played the part of Limmason.

It has been left to Hollywood to bring Kipling to the screen, and *Kim* is an all-too-recent memory to need further mention here.

W.G.B.M.

### LIFE MEMBERSHIP

The Council of the Kipling Society regret that they are unable to accept further applications for Life Membership, owing to present economic conditions. An explanatory circular will shortly be sent to members.

### POCKET EDITION OF KIPLING'S WORKS

FOR SALE : Two sets of 32 leather-bound pocket edition of Kipling's works published by Macmillan & Methuen. Apply Mrs. Sleath, 4 Knight's Avenue, Tettenhall, Wolverhampton.



## Letter Bag

Correspondents are asked to keep letters for publication as short as possible.

### "The Dead King"

TO any Kiplingite who has not thought of doing so at this time, I would recommend a re-reading of "The Dead King," written on the death of King Edward VII.

While the lines dealing with pomp and splendour are perhaps out of date in these austere days, the second half of the poem, which stresses how the demands of his people—and his never-failing response—were what really took his life, might just as well have been written on 6th February, '52.

And as for the accession of Queen Elizabeth—Oh, that R.K. were back, if only for one day!

A. E. BAGWELL PUREFOY (Col.)  
80 Riddlesdown Road,  
Purley, Surrey.

### Concerning "If"

From time to time there have been in the *Kipling Journal* references to *If* and whom R.K. intended to describe in it. It seems to me that the following two quotations will resolve the difficulties once and for all. They are both from the privately printed "Catalogue Intimate and Descriptive of My Kipling Collection," by Ellis Ames Ballard. As you undoubtedly know, Mr. Ballard was one of our great collectors.

The first is from a letter from Mr. William A. Law to the Hon. George Wharton Pepper. In it Mr. Law speaks of a "most friendly" visit he had at Burwash on July 31st, 1912, during which he asked Mr. Kipling to confirm his (Law's) impression that *If* described the life and character of George Washington. Mr. Kipling replied, "Certainly. The story and the verses both describe that important period in Washington's life after his retirement when he resisted popular agitation for a new war against Great Britain. Anyone who reads the verses without reading the story takes the saddle and leaves the horse."

The second quotation is from a letter from R.K. to Dr. C. Adolphus Smith: "In reply to your letter of

August 14th (1923), the verses *If* were written at the end of a story which dealt with Washington, but the character I had in mind and knowledge when I wrote the verses was not his."

I trust that the partisans of both Jameson and Washington will find satisfaction in these clear statements.

HARRY W. HAZARD.  
52 Gates Avenue,  
Montclair, N.J., U.S.A.

### "Just So Stories" in French

In his article on Kipling in the December 1951 *Kipling Journal*, Mr. B. S. Townroe mentions that when abroad he is "impressed by the number of young people who now delight to read and study Kipling, especially in France." It may be of interest to note that an illustrated edition of *Just So Stories* in French, very beautifully bound, was issued in 1950 by the Librairie Delagrave, Paris.

B.M.B.—London.

### "544 Poems"

In the interesting article, "Some Browning Echoes at Bateman's" in the December 1951 issue of the *Journal*, Professor Yeats states that "Kipling's Definitive Volume of Verse contains 544 poems, of which 110 have first-person speakers." I think it will be found that 676 poems at least are recorded by the index of First Lines. The Contents Index has 504 but omits a number of poems shown in "First Lines"—and many short poems in both.—J.H.C.B.

[Professor Yeats writes:—

"Kipling's definitive volume of verse contains 544 poems . . ." I thought at the time that such a statement deserves a footnote; now I know it does. This number is my own. It has been arrived at by taking all full poems and adding to them those verses from, the chapter headings that are sufficiently developed to stand alone. I have removed from the count all entries under "Chapter Headings," "Certain Maxims of Hafiz" and the two

poetic dramas, "Gow's Watch" and "The Marrèd Drives of Windsor." This process gives me a total of 531 poems. Then I went back over the chapter headings to see which of the group were to be considered fragments and which are sufficiently complete to stand alone as finished products. The method is strictly eclectic, but I considered 13 of the chapter headings of sufficient individuality to stand alone. I still arrive at 544.

The "Contents" table of the inclusive edition cannot be relied upon for individual entries in the book proper under the elastic heading of "Chapter Headings." The volumes from which the selections came are listed, but no attempt is made to list all of the individual entries taken from the various volumes.

All this can be added up, I presume, to the English teacher's prerogative of being "a law unto one's self," but certainly no serious critic would take a two-line quip out of the *Maxims of Hafiz* and call it a poem. It was never intended to be a poem.]

### Another "Shade" ?

The first story in the volume, "Debits and Credits" is *The Enemies of Each Other*. It is dedicated to "the shade of Mirza Mirkhond. I wonder who Kipling had in mind in making this dedication? Was it—

Mirkhond (1433-1498), the Arab historian, whose full names were Mohamed Bin Khawand-Shah Bin Hahmud, who lived in Herat; or

Mirza (1820-50), a Persian prophet, whose full names were Mirza Ali Mahomed Ibn Radhik, who was born at Shiraz: he went early to Mecca in 1840 and on his return he was sometimes known as Bab-ud-Din—The Gate of Faith. After a rebellion he was executed in 1850.

I fancy it must have been the latter, for he taught that both Christ and Mahomet were inferior instruments of revelation to himself. But there may have been another "shade" altogether of whom Kipling was thinking.

R. E. HARBORD.

Ardeley,

Stevenage, Herts.

### "Trot Out Persimmon"

In answer to Dr. Reichard's enquiries, I think that Persimmon retained a hold on the public memory from the unusual fact of his having won the Derby for the Prince of Wales.

The name of "Dicky Bridoon" was evidently given to the man from the bridle. Bridoon, the snaffle bit of the old military double bridle, had been called so for generations. Its origin is the French word "bridon," a snaffle.

Wooden horses for the elementary instruction of recruits before they faced the live animal were introduced about 1908, but the experiment did not last long.

We all find inexplicable references in Kipling's works, and there are two for which I shall be grateful to anyone who can explain them.

1.—Naaman's song. Why should the delightful description of the cinema be wrapped up with leprosy and Israelites?

2.—A Recantation. Has this touching little poem a personal reference beyond that to the younger Kipling? If so, who was "Lyde" and why this curious name?

F. S. KENNEDY SHAW (Col.).

Teffont Magna,

Near Salisbury.

### That Personal Daemon

In *Something of Myself*—chapter vii (Working Tools)—Kipling writes—

"Let us now consider that Personal Daemon of Aristotle and others, of whom it has been truthfully written, though not published:

This is the doom of the makers—  
their Daemon lives in their pen.  
If he be absent or sleeping, they  
are even as other men.

But if he be utterly present, and  
they swerve not from his behest,  
The word that he gives shall continue,  
whether in earnest or jest."

It is obvious that Kipling claims this verse as his own. Has it ever been used by him anywhere else, although "not published"?

ORIGINAL MEMBER.

## A Memory of the Future

In Chapter XI of a book of interesting reminiscences and personalities by A. B. (Banjo) Paterson, entitled "Happy Dispatches" and published in 1935 at Sydney, the author tells of a motor ride from "The Elms," Rottingdean, with Kipling, when he resided there.

To quote—"Away we went through the beautiful English lanes, where the leaves swirled after the car, and one expected to see Puck of Pook's Hill peering out behind a tree."

But "Puck of Pook's Hill" was not published until 1906, when its author had been in possession of "Batemans" for four years, since 1902—*vide* "Something of Myself," page 179—and it was findings at "Batemans" that inspired the book.

Therefore, Paterson (second-sighted?) expected to see a character that would not grace English literature for at least six years to come.

Paterson wrote other books, among them four books of verse: "The Man from Snowy River," "Rio Grande," "Saltbush Bill," and "Old Bush Songs." He was called "The Australian Kipling," and, when in charge of remounts during the Boer War, was friendly with Kipling. Much Kiplingiana is scattered all through "Happy Dispatches."

T. E. ELWELL.

Ramsey, I.O.M.

## A Ruling Wanted

Sir Stephen Allen's articles in Journals Nos. 96 and 97 have led me to study again the three "Great Wall" stories in *Puck of Pook's Hill*. In particular, there are seven lines of Latin in the text of the last page of "A Centurion of the Thirtieth." These lines have been attributed to "St. Bernard's Verses." This would seem to indicate, either—

St. Bernard of Menthon (923-1008),

canonized 1681, the great founder of the hospices of Great and Little St. Bernard; or

St. Bernard of Clairvaux (1090-1153), canonized 1174.

However it seems more likely that the author was Bernard of Morlaix (12th century): he was of British parentage living in France, the author of *De Contemptu Mundi*, which is known in English from the translation by Dr. John Mason Neale (1818-1866) entitled *The Rhythm of Bernard of Morlaix* from which we get some hymns, including "Jerusalem the Golden" and "The world is very evil."

Can someone give us a definite ruling and perhaps a translation of the lines?

HERON.

## "Our Hundreth Number"

May an old member send his sincere congratulations on the *Journal's* centenary?

From No. 1 it has been a source of pleasure and fascinating interest to me. Long may it continue!

W. O. STEUART, 337.

75 Morningside Road,  
2nd Flat,  
Edinburgh, 10.

## A Puzzling Passage

There is a puzzling passage in Rudyard Kipling's *Autobiography*, "Something of Myself" (pocket edition, p. 102), which I should be interested if any fellow member can clear up. It occurs at the end of his visit to New Zealand. He says: "We cleared it (the South Island) at the last lamp-post in the world—Invercargill . . . we stood out and at once took the South Atlantic."

New Zealand being wholly in the lap of the South Pacific, it is difficult to understand the reference to the South Atlantic.

H. P. HOLLINGS.

Worthing, Sussex.

THE KIPLING SOCIETY SALES DEPARTMENT is able to supply the following to Members interested: POSTCARDS of Batemans, Rudyard Lake, or Kipling's Grave, 9d. per doz.; BOOKPLATES, 1d. each; Members' List, 6d.; and extra copies of *The Kipling Journal* at 1/6 per copy—except for certain rare numbers. Enquiries should be addressed to The Secretary, Kipling Society, c/o Airborne Forces Security Fund, Greenwich House, 11/13 Newgate Street, London, E.C.1.

# The Kipling Society

FOUNDED IN 1927 BY J. H. C. BROOKING.

## President:

Lt.-Gen. Sir FREDERICK A. M. BROWNING, K.B.E., C.B., D.S.O.

## Vice-Presidents:

C. L. AMES, U.S.A.	VISCOUNT GOSCHEN, G.C.S.I., G.C.I.E.
Lt.-Col. R. V. K. APPLIN, D.S.O.	THE EARL OF GOWRIE,
Mrs. GEORGE BAMBRIDGE.	V.C., G.C.M.G., C.B., D.S.O.
Countess BATHURST.	M. EDOUARD HERRIOT (France).
Maj.-Gen. IAN HAY BEITH, C.B.E., M.C.	Sir RODERICK JONES, K.B.E.
VICTOR BONNEY, F.R.C.S.	Sir CHRISTOPHER LYNCH-ROBINSON,
Maj.-Gen. Sir JULIUS H. BRUCHE,	BART.
K.C.B., C.M.G., Australia.	Lt.-Gen. Sir GEORGE F. MACMUNN,
Mrs. W. M. CARPENTER, U.S.A.	K.C.B., K.C.S.I., D.S.O.
Lt.-Gen. Sir SIDNEY CLIVE,	CARL T. NAUMBURG, U.S.A.
G.C.V.O., K.C.B., C.M.G., D.S.O.	Lord WEBB-JOHNSON,
Maj. Sir BRUNEL COHEN, K.B.E.	K.C.V.O., C.B.E., D.S.O.
S. A. COURTAULD, D.L.	Sir CHARLES WINGFIELD, K.C.M.G.
Sir ALEXANDER GIBB, G.B.E., C.B.	THE RIGHT HON. LORD WOOLTON.
Gen. Sir A. J. GODLEY,	
G.C.B., K.C.M.G., A.D.C.	

## Council:

Chairman: B. M. BAZLEY.

Col. A. E. BAGWELL-PUREFOY.	Mrs. GEORGE BAMBRIDGE.
VICTOR BONNEY, F.R.C.S.	J. H. C. BROOKING.
Lt.-Col. B. S. BROWNE.	E. D. W. CHAPLIN.
NORMAN CROOM-JOHNSON.	R. E. HARBORD.
G. WYNDHAM HASLETT.	Sir C. LYNCH-ROBINSON, BART.
W. G. B. MAITLAND.	Commander R. D. MERRIMAN.
Lt.-Col. W. N. PETTIGREW.	PHILIP RANDALL.
J. R. TURNBULL.	

Hon. Treasurer:

R. E. HARBORD.

Hon. Editor:

E. D. W. CHAPLIN.

Hon. Auditors:

Messrs. MILNE, GREGG & TURNBULL. Sir CHRISTOPHER LYNCH-ROBINSON, BT.

Hon. Solicitor:

PHILIP RANDALL.

Hon. Librarian:

W. G. B. MAITLAND.

Hon. Secretary:

## Offices:

c/o Airborne Forces Security Fund,  
Greenwich House, 11/13 Newgate Street, London, E.C.1.  
Tel. City 8295.

## Auckland (N.Z.) Branch:

President: Col. Sir STEPHEN ALLEN, K.B.E., C.M.G., D.S.O.

Hon. Secretary: Mrs. BUCHANAN,  
79 Victoria Avenue, Remuera, Auckland, N.Z.

## Melbourne Branch:

President:  
Miss S. A. E. STRÖM,  
117 Williams Road,  
Windsor, Melbourne.

Hon. Secretary:  
J. V. CARLSON,  
13 Craiggrossie Avenue,  
Coburg West, Melbourne.

## Victoria, B.C. Branch (Canada):

President: K. C. SYMONS.  
Hon. Secretary: Mrs. MAUD BARCLAY, 506 Niagara Street, Victoria, B.C.

Hon. Secretary, U.S.A.:  
CARL T. NAUMBURG, 210 West 90th Street, New York 24, N.Y.