



*The*  
**KIPLING JOURNAL**

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**KIPLING SOCIETY**



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## CONTENTS

	PAGE
NOTES — Roger Lancelyn Green ... ..	2
SOME NOTES ON 'MCANDREW'S HYMN' — H. L. Butterworth...	4
'HANS BREITMANN' .....	10
THE LEGEND OF THE CAT .....	10
WHAT THEY SAID ABOUT KIPLING'S WORKS — Basil M. Bazley...	11
HON. SECRETARY'S NOTES .....	14
LETTER BAG ... ..	15

## THE KIPLING SOCIETY

**T**HE Society was founded in 1927. Its first President was Major-General L. C. Dunsterville, C.B., C.S.I. ("Stalky") (1927-1946), who was succeeded by Field-Marshal The Earl Wavell, G.C.B., G.C.S.I., G.C.I.E., C.M.G., M.C. (1946-1950).

Members are invited to propose those of their friends who are interested in Rudyard Kipling's works for election to membership. The Hon. Secretary would be glad to hear from members overseas as to prospects of forming a Branch of the Society in their district.

The subscription is : Home Members, 25s. ; Overseas Members, 15s. per annum, which includes receipt of the *Kipling Journal* quarterly.

**Until further notice the Society's Office at Greenwich House, 12 Newgate Street, London, E.C.1, will be open on Wednesdays only of each week, from 11 a.m. to 4 p.m.**

**Members will be welcomed on other days if they will notify the Hon. Secretary in advance. This particularly applies to Overseas Members.**

# THE KIPLING SOCIETY

## Forthcoming Meetings

### COUNCIL MEETING

The next Council Meeting will be held at 12 Newgate Street, E.C.1, at 2.30 p.m. on Wednesday, November 20th, 1957.

**No separate notice will be sent.**

### DISCUSSION MEETINGS

**November 13th, 1957**, at 84 Eccleston Square. Subject :  
" Kipling's Word Pictures." Members will be asked to read or quote passages which particularly appeal to them and give their reasons, or to discuss passages, not necessarily descriptive ones, which call up a vivid mental picture.

**January 15th, 1958**, at 84 Eccleston Square. Subject :  
"Two Stories of the Hereafter — 'On the Gate (*Debits and Credits*) and 'Uncovenanted Mercies ' (*Limits and Renewals*)."

### THE KIPLING SOCIETY'S ANNUAL LUNCHEON

The Society's Annual Luncheon will be held at the Connaught Rooms. Great Queen Street, Kingsway, London, W.C.2. on

**Wednesday, 23rd October, 1957**

at 12.15 p.m. for 1 o'clock. The Guest of Honour will be The Earl of Scarborough, K.G., P.C., G.C.S.I., G.C.I.E., G.C.V.O., T.D. (Lord Chamberlain). Application forms have already been sent to Members ; closing date Wednesday, 9th October (first post).

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## Notes

### Reincarnation

The theme of Reincarnation which runs through many of Kipling's stories has probably a more definite basis than his knowledge of Oriental life and thought. It was a theme which came very much to the fore in the more romantic literature of the period when Kipling was writing his earlier books—and may have owed a little to the contemporary "crazes" for Theosophy and Esoteric Buddhism. In literature, however, it was given an unexpected and most compelling twist by Rider Haggard in *She* at the beginning of 1887. A deeper meaning was instilled into the ideas which formed the romantic basis of *She* by Haggard in collaboration with Andrew Lang in *The World's Desire* in 1890.

At the beginning of 1891, however, appeared *Phra the Phoenician*, a book which may have given Kipling the idea of remembered reincarnation which formed the basis of "The Finest Story in the World" which he published in July of that year.

### Edwin Lester Arnold

*Phra the Phoenician* was the first novel of a minor writer who may suitably be remembered this year, since he was born on May 14th, 1857. Edwin Lester Linden Arnold was the son of Sir Edwin Arnold, the Orientalist and poet; after five years in India as a planter in Travancore, he returned, owing to illness, and after

writing of his experiences in *On Indian Hills* (1881) he took to journalism. But the "cloak and dagger" stories of the period tempted him to try his hand at historical fiction, in the train of Robert Louis Stevenson and at the side of Conan Doyle and Stanley Weyman. His originality lay in the breadth of his canvas: for Phra the Phoenician, after beginning his career in Ancient Britain, returned to his body, remembering each previous life, as a Roman Centurion, as a combatant at the Battle of Hastings, and again in the reigns of Edward III and Queen Elizabeth.

### Romans of Today

The idea of a continuing link between the periods of history always fascinated Kipling, though he did not need to follow Phra when he was writing *Puck of Pook's Hill*. He may, however, have cast a kindly glance back at the best of all Edwin Lester Arnold's stories, *Lepidus the Centurion: A Roman of Today* (1901), when he came to the creation of Parnesius—who, like Lepidus, is over-ready to suspect the presence of the Picts. For Lepidus, who fell asleep in Roman Britain, woke only on the summer day in 1900 and took his place at Louis Allanby's house-party, having borrowed vitality and a command of modern English from his obliging "cousin." When he shows signs of wishing to borrow Louis's fiancée as well, declaring her to be the reincarnation of his own Prisca

Quintilia, tragedy begins to step on the heels of comedy, and the book moves from one excitement to another until the heroic ending.

### " The Sack of the Gods "

As usual, Kipling's verse parallels his prose. Scarcely had he written "The Finest Story in the World" when he was devising the lines at the head of Chapter XVII of *The Naulahka*—and paying a graceful compliment to another literary friend at the same time.

W. E. Henley's poem, one of his few sublime utterances which make one forget the thoroughly unpleasant character which his latest biographer has revealed, begins :

" Or ever the knightly years were gone  
with the old world to the grave,  
I was a king in Babylon, and you were  
a Christian slave . . . "

provocative lines which Barrie made his Admirable Crichton quote with good effect, and Kipling had used already as the motto for "The Finest Story in the World."

Kipling followed up the suggestion in the same metre :

" Strangers drawn from the ends of the  
earth, jewelled and plumed were we ;  
I was Lord of the Inca Race, and she  
was Queen of the Sea."

His twelve lines later became twenty-two, and "The Sack of the Gods" took its place amongst his most memorable poems.

### More Reincarnations

In February, 1929, Kipling was staying at the Semiramis Hotel in Cairo and found among his fellow inhabitants an acquaintance of earlier years, A. E. W. Mason, whose latest detective novel, *The Prisoner in the Opal*, he admired particularly. "Kipling and his wife are out here at this hotel," wrote Mason. "I never knew him really well before but he is quite

charming. He was wildly enthusiastic about the Opal book, which is always pleasant." With his usual interest in his friends' work, Kipling asked Mason what he was planning to write next, and Mason spoke of an idea with which he was toying for a story of three incarnations *f*—in Roman Britain, Elizabethan England, and contemporary England. Kipling responded eagerly to the idea, and was full of suggestions and encouragement, and when *The Three Gentlemen* was in proof he read it and wrote a long and amusing criticism and appreciation of it to Mason. Neither author was in the habit of dedicating his books, but as a graceful tribute to his friend Mason quoted the last two lines of "The Sack of the Gods" on his title-page :

" They will come back—come back again—  
as long as the red Earth rolls.  
He never wasted a leaf or a tree. Do,  
you think He would squander souls ? "

It will also be remembered that ten years before this Kipling was advising a far closer friend, Rider Haggard, on a story of one of Quatermain's early incarnations, *Allan and the Ice-Gods*, and wrote several pages of enthusiastic suggestions for a romance about the Wandering Jew.

Very few authors felt so keenly the fraternity of letters or took so warm an interest in the works of their contemporaries as Kipling did.

### The Attack Continues

Nevertheless, the wild—or wilful—misunderstanding of Kipling and his works continues unabated. A writer in the March number of *Books and Bookmen*, giving a whole page to Kipling in a series of "Private Lives," states that "the characteristic which was most obvious in his make-up was cruelty, rarely the sign of a strong man. Just as his expression was a mask concealing feeling (or the lack

of it), so his Imperialism was a pose which permitted him to exploit a natural taste for brutality." Carefully chosen examples follow, which turn out to be misconceptions or misunderstandings. Many of these were pointed out in an article called "Kipling and Fair Criticism" in the May number of the same periodical, which does something to redress the balance.

### "Amende Honorable"

Mr. Raymond Mortimer, however, in his article on English Literature since 1822 in the 7,000th number of *The Sunday Times*, gives Kipling more space than any other writer, and seeks to set right the unfortunate ambiguities of his former pronouncements. "A year or two ago," he says, "when I recommended Kipling as a master of language now unjustly neglected, I incurred the fury of many

readers who fancied that their enthusiasm for him was still widely shared by their grandchildren. I continue to believe that he was the most gifted writer of English prose in the 'sixties or 'seventies, and that he is grossly undervalued by most of my contemporaries and juniors . . ."

"The primary object of a student of literature is to be delighted," writes Lord David Cecil, Professor of Literature, one of the sanest and certainly the most delightful of contemporary critics, in his new book, *The Fine Art of Reading*. And he gives his opinion that "Hopkins and Bridges, Bunyan and Gibbon, Kipling and Sterne, are all in their different manners and degree genuine artists. He who aspires to be a man of taste should suffer from a sense of failure if he does not enjoy them all."

ROGER LANCELYN GREEN.

## Some Notes on "McAndrew's Hymn"

by H. L. Butterworth, B.Sc, M.I.Mech.E.

*ON page 16 of Volume 24, No. 121 of "The Kipling Journal, a Mr. Harvey writes suggesting an annotation of "McAndrew's Hymn."*

*He is quite right in saying that if the job is to be done, it ought to be done fairly quickly, because the type of man who was familiar with the ternis obtaining in the engine room of the 1890's is either dead or dying.*

*It would be interesting to know about what date "McAndrew's Hymn" was written.*

*I have taken it upon myself, with all due diffidence, to write such an annotation. I have been associated with the maintenance of reciprocating steam engines all my life and some part of this with marine engines, but I am not a marine engineer and I am hoping that my effort will arouse some marine engineer to do the job properly.*

*I would like to say that I deprecate a technical examination of any of*

*Kipling's technical stories. Such an examination is bound to lead to disillusionment. It is my experience that the printed word is always fictitious and unreliable when it concerns a subject with which one is really conversant. After all, "When 'Omer smote 'is bloomin' lyre," the boys and girls winked at him when they spotted any plagiarisms, and who are we to carp and criticise? It is for this reason that the technical stories leave me cold and, for instance, I cannot abide "The Devil and the Deep Sea." My English roses are "Kim" "The Pycroft Stories" and "Puck of Pook's Hill," and you can keep the rest.*

*Another point on which I would like to concur with Mr. Harvey is that technical terms change not only over the years but also from port to port. In other words, a Glasgow man might use entirely different terms to a Geordie, and what hope has a mere*

landsman like myself of understanding them? For instance, my notes on the word "gib" might be entirely besides the mark. It may be that a Glaswegian in those days called what I know as a simple cotter a gib.

On reflecting, it is very difficult to comment accurately, because McAndrew is talking about several different ships. First of all, there is a passenger ship in which he is sailing at the moment, and then there are a number of ships in which he sailed previously, many of which sound like cargo ships, tramps as we should call them.

I apologise for the paucity of my effort, but I hope it will serve as an irritant to somebody to do better.

I would like to acknowledge the assistance I have received from Mr. J. R. A. Brown, of my own firm, and Mr. Clay, Senr., of Messrs. Morrell Mills.

### **From coupler flange to spindle guide**

The flange connecting the crankshaft to the thrust shaft.

### **Spindle guide**

A bracket with a bronze bearing in it guiding the valve spindle to ensure that it travelled in a vertical direction.

### **Connecting rod**

The beautiful rod connecting the crosshead to the crankshaft with what were called marine type brasses at each end, which converted the reciprocating movement of the crosshead to the rotary motion of the crankshaft. The brasses were in halves and secured by connecting rod bolts. The connecting rod was made from a forging, machined all over, with flat feet at each end to take the above brasses, and was one of the most beautiful components of the reciprocating steam engine. The top end of the rod where it coupled to the crosshead was generally forked so that there were two bearings embracing the crosshead pins which were an integral part of the crosshead. On some occasions there was no fork, when there would be a single cross-

head pin with a single bearing coupled to it.

### **Up here**

8.0 to 12.0 a.m. and 20 to 24 hours p.m. were the Chief's watch and, instead of going down into the engine room, McAndrew was keeping watch on the top grating which is the highest horizontal gangway, usually made like a steel grille and from which it is possible to see down into the engine room and judge the running of the engine by the noise.

### **Slam-bangin' home again**

Referring to the noise from the connecting rod bearings worn after a long trip at sea, and which had not been adjusted to take up the wear owing to the length of the voyage. The sort of practice which good engineers would deprecate, because it was liable to lead to all sorts of trouble. On the other hand, the noise may have been due to a rough sea or the aftermath of a rough sea with the propeller coming out of the water and racing, when the engine would vibrate and almost shake itself to pieces. It was the usual practice on such occasions to station a man at the steam valve to anticipate the propeller coming out of the water and to close the valve to prevent any racing which might take place, and to open it again as soon as the propeller was in the water again. It will be appreciated that whilst there were governors to govern the speed of the engine, these did not come into operation until some variation in speed had occurred. The human element anticipated the variation in speed. It was a bone of contention between the Chief Engineer and the Skipper as to the safe speed at which the ship could be driven on occasions such as these, and there are cases on record where the engine has been wrecked by the Chief Engineer being over-awed by the Skipper.

### **Crosshead gibs are loose**

The crosshead was fastened to the piston rod by the rod being inserted into a taper hole in the crosshead and the two held together by a taper cotter travelling through a slot which passed through the crosshead and through the rod. In land practice, the combination of a gib and cotter was usual for securing the big and small end of the connecting rod, and whilst it may have been used on small link motion at sea, I have never seen it. In any case, it would not be the gibs that were loose necessarily but the cotters. A gib and a cotter were roughly two cotters through one slot, there being no taper in the slot, the taper being between the gib and the cotter, but a gib had projections on to help to secure a strap end and was really quite a different thing to a cotter. The gib took all the load and the cotter had only to be stiff enough to permit it to be driven tightly home. I have come across marine engineers who vaguely remember having seen a gib on a marine engine, but it is very hard to get definite information on the subject. Whilst arguing the point with a marine engineer a short time ago in the Engineering Laboratory at Cambridge University, I was suddenly made aware that I was looking at the model of a beam engine, the bearings of which were all strap end bearings which were secured by gibs and cotters. A gib in shape was rather like a letter "E" with the middle projection removed. Much of the design of the old engines was determined by the machining facilities available in those days, thus it was much simpler to produce a connecting rod with a rectangular end and secure a bearing to it by means of a strap secured by a gib and cotter than to form a foot of the type later used to accommodate the marine

type bearing, to say nothing of the solid eye used on some shore jobs.

### **An' Ferguson relievin' Hay**

As stated above, the Chief's watch was 8.0 to 12.0 a.m. and p.m. Midnight to 4.0 a.m. and mid-day to 4.0 p.m. were the 3rd Engineer's watch, known as the graveyard watch. 4.0 a.m. to 8.0 a.m. and 4.0 p.m. to 8.0 p.m. were the 2nd Engineer's watch. If there was a 4th Engineer, he kept the Chief's watch.

### **Seventy-one-two-three**

Most reciprocating marine engines were built to run at about 70 r.p.m., and Ferguson evidently opened the steam valve a little in order to speed the engine up to push the ship on to Plymouth a little faster. He would also be chasing the stokers to give him more steam.

### **How's your bilge today ?**

The bilge is that part of the ship below the engine room floor grating and also below the various holds of the ship, which acts as a sump and collects all the water and oil, etc., which leaks from the various parts of machinery, pumps, etc., in the engine room and in the holds. The bilges are pumped dry by the bilge pump, and in the old days the bilge pumps were driven off the engine crossheads, and each bilge would be pumped dry in turn as required. Sir Kenneth was probably saying "How are your guts today?" On the other hand, McAndrew may have had a reputation for always complaining about the bilge in his ship because the ram pumps mentioned above were continually giving trouble due to choking owing to the presence of foreign matter.

### **Boiler Whelp**

In Glasgow in the old days a marine engineer did not serve his apprenticeship ashore but started as a stoker and was promoted. Such promoted

engineers were called "shovel engineers."

### **Serve a broken pipe wi' tow**

Repairing a broken pipe by caulking it with hemp rope, or possibly by wrapping tow around the outside of the pipe and embracing it by a make-shift gaiter to hold it together. Of course, if the pipe was of any large diameter, and there was any appreciable pressure in the pipe, there would also be the necessity of bolting the crack together, otherwise it would blow open. After all, the area of a 6in. pipe is approximately 29 sq. in., and with a pressure of 10 lbs. there would be 290 lbs. of load in each direction trying to open the pipe. Whilst it was common to repair water pipes in this manner, which was sometimes called marlining, I have never heard of it being done on a steam pipe.

### **New rig**

Each new set of engines and boiler sets. In the shipping world, cargo space is the most important consideration and in designing new ships the aim was to make the engines as light and as small as possible, yet with greater power.

### **The loco boiler**

In the loco boiler, the flame from the grate passes through the tubes to the smokebox. The Scotch or marine boiler had the same feature, but the direction of flow was reversed. The water tube boiler—that is, the boiler with the water in tubes exposed to the flame—came later.

### **30 knots an hour**

An exaggeration—should be approx. 10 to 12 knots. (Note: A knot is a nautical mile per hour.) Whilst liners do travel at 30 knots in these days, I am not aware that they ever reached or maintained such speeds with reciprocating engines.

### **Furnace door**

It is no uncommon thing for sea water to get into the engine room and boiler room in rough weather, and the furnace door would be the boiler door against which one could be flung by the swirling of the water.

### **Valves half fed**

When any valve of the mushroom type (*i.e.*, like a motor-car engine valve without the spring and operating cam) is operating in a pipe that is not full of water, it makes considerable noise by jumping up and down on its seating.

### **We use no cargo steam**

*I.e.*, they had no steam on the winches to haul the cargo out of the hold and put it on shore, but evidently relied on manual labour (probably the boilers were shut down to save money, foreign labour being cheaper). The donkey man looked after the boiler in port, and after the day's work the engineers were free, except that insurance companies insist on one engineer always being on board ship.

### **And under all our screw**

His responsibility to keep the propeller turning.

### **Lay an' held our fire**

Kept the fires ready for instant steaming.

### **Bright as our carbons burn**

Carbon arc electric lamps, which were the precursor of the modern electric lamp. Electric lamps require dynamos, which did not come into use in cargo vessels until about 1900 to 1912.

### **2,000 souls aboard**

I do not know how this agrees with a 6,000-ton ship and 90 days the round trip, unless emigrants or pilgrims are being discussed.

**Time to weld your shaft**

There were no facilities in a ship for welding a shaft, presumably a propeller shaft, and this is stretching the imagination. It is quite probable that small shafts might have been welded at sea by heating in the boiler fire, but no shafts of propeller or crankshaft size. Welding meant piecing or joining and not electric or acetylene welding.

**Steaming to bell**

Receiving continual orders from the bridge to vary the speed of the engine.

**Testin' follower bolts**

Presumably following up holding down and coupling bolts.

**Four hunder pound a year**

An exaggeration—£400 a year would be very good pay in the golden sovereigns of those days. More likely £200 a year.

**Snifter rod**

? A snifter valve is used on the air pump to cushion the shock, but I have never heard of a snifter rod.

**Clink the fire bars cruel**

Some poorer types of fuel during combustion form into a molten mass of slag (called clinker) which welds itself to the firebars and prevents the flow of air to the fire.

**No ! Welsh—Wangarti at the worst**

Probably referring to Welsh anthracite coal.

**Inventions**

Every mechanic's dream is the successful invention, but, as our planners have just discovered, the difficulty is not the invention but the successful application of the invention.

**Deferential valve gear**

Most likely referring to the link motion of the valve gear. The valve spindle is driven up and down by two eccentric rods, one to run the engine in one direction and the other in the

reverse direction. In the mid position, the valve spindle remains stationary, although the eccentric rods are moving as before.

**You need not swill the cap wi' oil**

Pouring an excess of oil into the bearing caps. Oiler is American. English—greaser.

**What ailed the throws**

In the old days, engines were built on stools and stood higher up in the ship than latterly, and it was possible to get into the crank pit if necessary, but why McAndrew should go and lie on his back to see something that he could see quite well from above is beyond me. If there were a broken connecting rod bolt, he would be for the high jump and, of course, he would not have to look for that. The only thing I can think of that might "ail the throws" was the possibility of a crankpin coming loose. The crankshafts were built up by the pins and the shaft portions being shrunk into the crank webs, and occasionally they did come loose, but they would give warning that they were loose by emitting a red or rust-coloured liquid from the loose place, a process known as "bleeding," but, as stated above, this could have been observed from above without going into the crank pits.

**The tail rods mark the time**

In some engines, the piston rods and the valve rods were carried upwards through the top cylinder covers, and the top valve chamber covers, and rising and falling in accordance with the revolutions of the engine kept time.

**The crank throws**

The crank webs which carried the crankpins.

**The feed pump sobs and heaves**

Most feed pumps have a characteristic groan, due to vibration of the

piston and the bucket packing during the suction and delivery strokes.

#### **The main eccentric**

The discs mounted eccentrically on the crankshaft to operate the valves. The vertical motion of the valves was too small to be operated by a crank throw, hence the use of the eccentric sheave. With all these noises, it makes one think that McAndrew's engine was in a bad shape.

#### **Her time the rocking link head bides**

Presumably the link motion and levers operating the air pump behind the H.P. cylinder. The air pump was operated by levers and links coupled to the H.P. crosshead and the clearance and the timing was determined by the design of the engine and might appear to a novice like Kipling to be an independent operation.

#### **Tunnel**

The tunnel is a long arch-shaped passage through which the propeller shaft runs.

#### **Purrin' dynamoes**

The steam-driven generators for producing electric current run at a very high speed, making a rather pleasant purring sound.

#### **The sweating thrust block**

The bearing which took the thrust of the propeller to prevent it coming on the engine, and was always liable

to get hot in the days before the Michell thrust block was designed.

#### **In one trim hammer strain**

McAndrew was referring to the mechanical smithy hammers in shore workshops. Even the dullest imagination might be inspired to such thoughts by the magnificent sight of a large, red-hot forging being worked at break-neck pace under the steam hammer.

#### **The arrtifex**

I cannot find any reference to this anywhere.

#### **That holds in spite o' knock and scale, o' friction, waste an' slip**

These are some of the many things which are responsible for losses of efficiency in power plants. The first four are well known to all engineers, whether on land or sea; the last one, "slip," refers to the slip of the propeller in the water, which is the difference between the speed of the ship in knots and the speed it should be doing from the engine revolutions.

#### **"Stand-by bell"**

The warning to be ready for orders on the engine room telegraph sent from the bridge.

#### **Burn 'em down**

McAndrew proposed to run his ship into port without adding any more fuel to the boiler fires.

## **M. Andre Chevrillon**

The death occurred, on July 10th, 1957, of M. Andre Chevrillon at the age of 93. The obituary in *The Times* asserts that "his influence upon French literary taste, his introduction to French readers of Kipling and Ruskin, and the acute observations of his travel books should assure him a place in any French literary pantheon . . . Three series of *Etudes Anglaises*, a book on Ruskin's thought, and finally,

in 1936, a study of Rudyard Kipling and his work assured him a place of pre-eminence in the study of English letters in France."

Of his book, *Kipling* (Paris: Librairie Plon, 1936), the review in the *Kipling Journal* for September of that year (No. 39) ends: "This work stands out as a classic and ought to be read and re-read by anyone who takes the slightest interest in Kipling."

## " Hans Breitmann "

In the July number of the *Kipling Journal* Lt.-Colonel A. E. Bagwell Purefoy asks whether Kipling invented the verses used as "chapter headings" to "Krishna Mulvaney" and "With the Main Guard." The answer is that Kipling quoted them, not very accurately, from *The Hans Breitmann Ballads* (1871) by Charles Godfrey Leland (1824-1903), the American "pioneer in dialect poems" and authority on gypsies and their folklore.

The first quotation is from "Hans Breitmann's Going to Church," and it combines two separate half stanzas, which should run:—

" Wohlauf mine pully cafaliers,  
Ve'll ride to shoorsh to-day,  
Each man ash hasn't cote a horse  
Moost shtael von, rit afay.

Pe referent, men—remember  
Dis ish a Gotteshaus—

Du Conrad—go along de aisles  
Und schenk de whiskey aus ! "

There are seventy-two lines between the two half-stanzas which Kipling misquotes.

The lines at the head of "With the Main Guard" are more nearly accurate, the mistakes being mainly in the spelling, though the third line should read:—

" To hear der Breitmann's shdories."

These eight lines form the second stanza of "Breitmann as an Uhlán : No. V—Breitmann in Bivouac."

The Breitmann Ballads were extremely popular and widely quoted for half a century—but are now best summed up in the most famous quotation from the earliest ballad, which appeared in 1868:—

" Hans Breitmann gife a barty—  
Where is dat barty now? "

R.L.G.

## The Legend of "The Cat"

WE are indebted to a member, Lt.-Commander John Martin, R.N. (Retd.), who has sent us a copy of "The Cat"—the official organ of the Cats' Protection League, which contains, under the heading "Legend," an interesting note. As our correspondent writes: "The story of the Legend is so similar to that of 'The Cat that Walked by Himself' that it would seem to suggest that Kipling knew of the legend. If so, it furnishes yet another example of his knowledge of folklore, religion, etc."

By courtesy of the Editor of "The Cat," we reproduce the note, which runs:

"When the animals came to render their homage to the Christ Child lying in the manger there came with them, also, a little striped cat who sat shyly in a dusty corner of the stable.

The Christ Child smiled on all the animals but they interested Him so much that when His sweet Mother told Him He must sleep, He could not compose Himself. The Mother called on the kind, placid ox, the gentle donkey, and the faithful shepherd dog to help her put her Child to sleep, but He remained wakeful. Then, the little tiger cat, dirty and dusty, crept from her corner. First, she washed herself from the black tip of her tail to the pink tip of her nose. When she was clean she jumped lightly into the manger and, curling up beside the Babe, she purred softly the lullaby that every cat-mother purrs to lull her kittens to sleep.

Soon the Christ Child slept, and, ever since, all tiger cats have carried the grateful mark of the Madonna—an *M* in the middle of their foreheads."

# What they said about Kiplings Works

(continued)

by Basil M. Bazley

LET us consider four more critics of the pre-1914 days. Mr. Louis Fabulet, writing about 1907 on "Mr. Kipling and his French Readers," demands our respectful attention as the principal translator of Kipling into French—no easy task! Thanks to the excellence of these translations Kipling's work is better known and more highly appreciated in France than in any country except the U.S.A. and the British Empire where, of course, there is no language problem. Mr. Fabulet began his work with *The Jungle Book*, of which he says: "Here was nothing false, nothing unreal. Nature herself was singing. It seemed as though I were reading the Bible of the world. In Mowgli I saw a new Adam, born again into a new earthly paradise—a charming, lovable Adam, nourished only by Nature's counsels and imparting those counsels to me in turn." Much as he liked this book Mr. Fabulet, after reading works of an earlier date, states: "But the new Kipling was every whit as powerful and continued to fill me with wonder. . . . Mr. Kipling has been reproached for not having the art of creating personages. It has been declared that the characters of his stories do not remain in the memory. Strange reproach, seeing that never have there been characters so vivid as his." Here we see the analytical French mind seeing farther into the soul of a foreign author than the willfully blind high-brow Little Englander, who is thus trounced by this French scholar: "Certain English critics have treated as a reactionary this admirer of the soldier, of war, of property rights, of human energy. They have pretended that his influence would

serve only to retard the march of the world. For me his work could never be reactionary . . . it all has the hallmark of good sense. . . . He finds that man was created for action and struggle rather than for enjoyment and laziness."

Yet Mr. W. F. Collier in *A History of English Literature* (1912) writes: "We look in vain for the spiritual insight and imagination behind so much brilliance." Pity he did not meet Mr. Fabulet before penning this summary, or, if he did not trust a Frenchman's judgment, he might have read Mr. W. L. Courtney, who in 1909 wrote: "Do you know that Rudyard Kipling is having a vogue in Paris? It seems almost incredible, but it is nevertheless true." Mr. Courtney gives facts about this popularity and expresses surprise that the French like him because, as an artist there is a note of violence in him, of crude barbarity sometimes, which offends the delicate critical perceptions of the Frenchman." But it didn't so offend them, nor does it offend them now. Mr. Courtney makes one curious statement: "Andre Chevrillon, in a very characteristic passage, falls foul of Kipling's great hymn, the (*sic*) *Recessional*. Chevrillon actually said that Kipling had never so deeply thrilled England before: "Five short stanzas suggesting a congregation rapt in prayer, and an effect such as no modern poet had produced upon a nation." None the less, Courtney, though he does not like Kipling's style, admits his impact upon France. The motto of some of these critics seems to be: "Yes; he is very great, but what a pity that he is so great!"

An anonymous American, *Pall Mall Magazine* (October, 1902), defends Kipling's patriotism—other nations do not understand why we decry those of our writers who praise their own country—and also his popular appeal: "The Little Englanders sneer at him as the poet of the music hall. They might as well say Mozart was a composer for the hand-organ. Genius cannot be vulgarised. . . . And, in fact, I believe Mr. Kipling's place in the hearts of fellow-countrymen was never higher than it is to-day." Yet a fourth writer of this period has shown the esteem in which he was held in Britain—and also in France; the following is from the pen of Mr. C. C. H. Williamson in his *Writers of Three Centuries, 1789-1914* (1920): "After the immortal Dickens, Mr. Kipling has the strongest hold upon a most varied public. . . . So large, then, and so motley a company are his disciples that it is not surprising to find that he has succeeded in making himself popular in France; a great achievement, we are inclined to say, considering the difficulties of the task, for no other author is so typically British as Kipling. And the reason of this spell? Simply the unique gift of erecting—or, more strictly, of reproducing—atmosphere."

During World War I, and for several years after, a number of thoughtful studies appeared, though prejudice, as distinguished from judgment, was still to be read; several writers of merit seemed to think it their duty to disparage Kipling, even if they had to admit his genius. Of this next set let us begin with an outspoken and original valuation called "The Meekness of Mr. Rudyard Kipling," in *The Bookman* (1915), by Dixon Scott, a gifted Liverpoolian who died all too young; he was tired of abusive and uncritical attacks, and begins boldly: "I want to suggest

that, instead of depreciating, the quality of his work has continuously improved, that his literary technique has never been so amazing as now." The high-brows, the leaders of the literary movements of the 'Nineties, were at first enthusiasts; then, as nation-wide popularity was attained, "it was felt that the public's enjoyment of Kipling was too true to be good. Criticism grew querulous, qualified, hedged; criticism discovered defects. . . . What I want to insist on, first, is the entire wholesomeness of that popularity. It was—and is remaining—healthy and sound." Scott points out that this popularity was widespread among a new public—"Bank clerks and clerics, doctors and drapers, journalists, joiners, engineers." It might have been said that Kipling voiced the pent-up thoughts of the inarticulate; he said, in language they could understand, what was in their minds. Scott then contradicts the depreciations of two groups: the high-brow, telling retiring but cultured people (who seldom make audible comment), that this kind of writing was bad style; and the Socialist, plus the Little Englander, informing the engineer and the Craftsman that this man was their enemy. Some of this mud stuck, but the public went on buying his books, which they read, without giving lectures upon them. Scott explains the structure of Kipling's sentences, in which "by dint of an incomparable dexterity" he has succeeded in making "sharpness and bright neatness produce their natural opposites—depth and shimmer and bloom." Strange to say, *Kim* and *The Light that Failed* are not favourites of this critic; he regards his subject as a short-story artist, but he does admire the Puck Stories, which he rates higher than the *Jungle Books*.

In *Modern English Writers 1899-1914* (1918) Mr. Harold Williams adopts a rather depreciatory attitude

in a chapter entitled "New Forces in Poetry," where "Mandalay" is praised, but not the others: "The defects of all these poems are those which inhere in all Mr. Kipling's work—crudity of sentiment, bluster, loud shouting, and an inability to resist the temptation to garish effects." This is merely a matter of opinion, not shared by the majority; we must, however, join issue with Mr. Williams when he says: "The fact that Mr. Kipling can be imitated, so that the copy is scarcely distinguishable from the original, is a measure of his quality." But can it be imitated? I have read some of the better-known imitations—not parodies—and the 'copy' bears no resemblance, as the imitators found to their sorrow. In regard to the prose, "The Mulvaney tales, on a dispassionate reading, convey little but a sense of strain and tedious artifice," though the "Plain Tales" meet with approval, even if most of the later works do not. However, with the advent of the Puck Stories Kipling showed "that he can write the best tales for real children to read." After much rather groundless fault Mr. Williams concludes: "His actual attainment in characterisation is disappointingly slight." Their memory, though, still lives.

Mr. St. John Adcock in *Gods of Modern Grub Street* (1918) hopes that "some day somebody will gather into one glorious volume *Kim*, twenty-six tales and about sixty poems, which will 'give him rank with those whose work shall endure.'" He thinks that Kipling has stagnated in his "hermitage at Burwash" and so lost touch with contemporary events. As to the preservation of selected items there is certainly something to be said for it, though this policy might be applied to

all our great writers; there would also be a difficulty about the selection. Mr. Sidney Dark, *Books and the Man* (1921), leads off with a fine piece of rhetoric: "To turn from Thomas Hardy to Rudyard Kipling is as if a man walked from the dim grey silence of a cathedral aisle into the clashing din of an engineering shop." This sentence received wide publicity—Kipling would have termed it, a 'liftable' observation—and, whatever substratum of truth lay in it, it caused many people to ignore the fact that there was more of the "cathedral aisle" in him than in the Wessex novelist. But perhaps Mr. Dark had not read many of Kipling's tales and verses of quiet life?

Mr. Coulson Kernahan has already been briefly mentioned, but his best work on Kipling was an essay in *Six Famous Living Poets* (1922); here, in forty octavo pages, is a real review, covering the ground thoroughly and telling a great deal about the meaning and worth of the work. That it happens to be favourable to Kipling need not detract from its value—the observations made are true: "Not even in the organ roll of Handel's *Largo*, one of the most majestic works of musical genius, is a more spacious or a more stately note sounded than in Kipling's "Recessional," yet how superbly simple, alike in thought and expression!" To those grumblers who complained that he could not portray a woman Mr. Kernahan replies: "His reverence for women, most of all for motherhood, is too deep to find frequent or easy expression. . . . Perhaps that is why he is so instantly at home with children and they with him."

## Hon. Secretary's Notes

### Our New Editor

The new Editor of the *Kipling Journal* is Mr. Roger Lancelyn Green, B.Litt., M.A., of Poulton-Lancelyn, Bebington, Wirral, Cheshire. He is aged 38, married, with three children. He read English at Merton College, Oxford, and returned there for several years as Assistant Librarian. He has a talent for acting, and not only appeared in several OUDS productions, but also took the part of Noodler to Ann Todd's *Peter Pan* in 1942/43 on the London stage. He has published various books, including *Lives of Andrew Lang* and *A. E. W. Mason, "The Diaries of Lewis Carroll,"* and a number of stories for children, among them: "The Wonderful Stranger," "The Secret of Rusticoker," "The Theft of the Golden Cat," and "Mystery at Mycenae."

We are sure our Journal will be safe in his hands, and we wish him the best of luck.

### Assistant Hon. Secretary

Members who read the back cover of the Journal will have noted the name of Mrs. C. G. Fossick as the holder of this (new) post. Without a capable assistant in the office it would not be possible to run the Society on the present all-voluntary basis, and Mrs. Fossick more than fills the bill. Besides being a trained secretary, with all the unspecifiable qualities required by such, she is also a keen Kiplingite with special associations with Kipling's India. We are extremely lucky to have her on our staff.

### Our Meetings Organizer

We are no less lucky in having so keen and charming a Member as Mrs. Scott-Giles to organize our bi-monthly meetings (see page 1). In the comfortable room at 84 Eccleston Square so kindly made available by her husband—himself one of our most knowledgeable Members—Mrs. Scott-Giles has started a series of really delightful gatherings, where entertainment and erudition are combined with the rare fun of being able to talk about Kipling to other enthusiasts. We urge all Members within reach of London to give these meetings a try; come to one, and you'll take care to miss no more.

### Kipling Journal—scarce issues

Back numbers of the Journal are one of our best assets, but our stock of certain issues is extremely small. At present the scarcest are Nos. 82 (July 1947), 86, 90, 93, 108 and 109. If any Member has one or more of these which he/she does not require, and would kindly send them to us at 12 Newgate Street, E.C.1, we should be extremely grateful.

### Appeal to Life Members

Twenty-eight Life Members in the U.K. and eight from Overseas have so far generously responded to this appeal. We offer them our grateful thanks and assure them that great care is being taken to spend the money usefully.

A.E.B.P.

*NEW MEMBERS of the Society recently elected are:* LONDON—*Maj. A. E. H. Banister, Brig. T. F. V. Foster, Capt. W. J. Scotcher; Messrs. J. Betts, H. A. Chetham, R. G. Cleaver, D. Newall-Watson, S. E. Redding, F. E. Winnill; Miss W. A. Cathro, Miss J. D. H. Steel.* AUCKLAND—*Miss N. Elliott, Miss I. E. Dyas.* MELBOURNE—*Dr. G. A. Birnie; Messrs. S. E. Andrews, I. Pincus, G. Underhill; Mrs. I. Treloar; Miss E. L. Barnes.* U.S.A.—*Mr. J. J. McFaul (rejoined).*

## Letter Bag

(Correspondents are asked to keep their letters as short as possible)

### Background to "Stalky & Co."

I understand that you wish to discover whether certain characters in the *Stalky & Co.* stories are based on real people: the following notes may therefore be of interest.

Page 224, etc., "Mother Yeo's"

The Yeos lived in Bideford, and had a shop in Chingwell Street.

Pages 182, etc., "Stetson major"

I am trying to establish the name of the Dayboy whose life was saved by "Bates": I rather think it was Docker, but I don't think it was divulged at the time. This took place just before my period at Westward Ho! I was there from 1891 to 1897.

I remember "Rabbit Eggs" well. A small wizened-faced man, nearly toothless, always dressed in fawn coloured clothes of a shooting type—usually trousers with black gaiters.

I don't think Kipling ever mentioned "Charley Pig-laugh." He drove a horsebus. As a boy he was told by his father to clean out the pig-sty, but returned to his father and said he could not do it as the pigs were laughing at him.—R. M. BOURNE (O.U.S.C. 1890-97), Budleigh Salterton, Devon.

### Simla Prologues

Following the publication of the map of Simla in *Journal* No. 122, questions are being asked about the "prologues" written there for the amateur theatricals by Kipling.

He wrote some amusing lines, published in the *Civil and Military Gazette* on the 9th July, 1887, in reply to a prologue written by a Captain Davies, one of the actors in the play "Time Will Tell" by Henry Gardiner: the first to be staged at the (New) Gaiety Theatre in the Town Hall, Simla, on 30th May, 1887. Kipling's lines were entitled "In the matter of a Prologue." There is a prose heading and 45 lines of blank verse starting—

"For past performances, methinks,  
'twere fit

To let the patient public give the  
the chit,

Albeit scarce their memory can  
score,

Your triumphs since the season  
'seventy-four.'"

That was not a prologue of itself but shortly afterwards he did write one. It was on the 1st August, 1887, that the little stage at 'Snowdon' was opened in the new ballroom there and a performance was given in aid of Lady Roberts' "Summer Homes in the Hills for Nursing Sisters." Colonel Neville Chamberlain, of the Central India Horse, who was on the Staff of the Commander-in-Chief, produced the burlesque operette "Lucia di Lammermoor" or *The Laird*, the Lady and the Lover, founded on Donizetti's opera of the same name, by H. J. Byron, first performed at The Prince of Wales Theatre in London in 1865.

Kipling's prologue, starting—

"So please you, gentlefolk, a drama  
slight

Awaits your verdict on our opening  
night"

was spoken by his sister, Miss Alice Kipling (Trix), later Mrs. Fleming. She was dressed as a nurse.

There were 96 lines of verse including the following—

"The others, who portray poor  
Lucia's griefs,

Are all in their respective lines  
the chiefs.

The Army List eluci(a)dates this  
fact."

Neither the lines about Captain Davies' prologue nor his own prologue have been collected but they have been printed.

It was in the same year, I believe, that Kipling acted in Simla. The play was "A Scrap of Paper" a three-act comedy drama adapted from Sardou's "Les Pattes de Monde."

Kipling took the part of "Brise-mouche" and the play was given at the request of Lady Dufferin in aid of the building of the Roman Catholic Church then being constructed in Simla.

It is a tribute to Lord Roberts' fine memory that in 1902 he sent to Mrs. Fleming a charming message con-

cerning the prologue together with the costume she wore 15 years before.

Some of the information about Simla is contained in Sir Edward Buck's book *Simla Past and Present*, Calcutta, 1904. The Kiplings stayed with the Bucks at 'Northbank' which is situated about 300 yards north of the northerly bend in The Mall (see map in Journal No. 122).—R. E. HARBORD, Spring Grange, Wood End, Ardeley, Stevenage, Herts.

### Kipling's Cars

As a specialist shorthand writer, and a reporter who often works for the best newspaper in the world, it frequently falls to my lot to listen to scientists of one sort or another, or public characters, discussing this and that, and rarely does the discussion go on for very long before someone says "Kipling said —" this or that. In fact references to Kipling are so frequent, almost regular, that I rarely do more than mentally note "Another Kipling reader," and then forget about it.

The accompanying sheet from a verbatim note of a recent discussion, however, it seems to me, is in a somewhat different category. It provides what I fancy may be a bit of extra information about some of Kipling's early cars.

The Newcomen Society exists for the purpose of putting on record and so saving historical facts which might otherwise be lost—it is surprising how much missed historical data there is!

A lecture had been given by Mr. George H. Lanchester before the Society on March 13th, 1957, at the Lecture Theatre, South Kensington Science Museum, on the life and work of his brother, the late Dr. F. W. Lanchester. Dr. Lanchester was an engineering genius who, among other things, was responsible for the production and the design of the Lanchester car.

The discussion of the paper was opened by a speaker who in his time played a very prominent part in early aeronautics and is a greatly respected member of a number of scientific societies. At the end of his remarks he turned to Mr. Lanchester and asked: "What did Kipling think of your brother's car? I know he bought

Replying, Mr. Lanchester said: "Kipling was a great friend of ours. We always sent him our experimental cars to see what he thought of them. When we had developed a new car and it had gone through all the standard tests someone would usually suggest we should send it along to Kipling for his comments.

We once sent him a two-cylinder 18 horse-power car after it had gone through its normal works tests. He christened it . . . I forget the name now.

A member: "The Octopod?" "No, that was not the name."

Another member: "Jane Cakebread?" "Yes, that was it. Jane Cakebread was a notorious character in London at that time. She had appeared in the police courts no less than 93 times on charges of disorderly behaviour. One day we got a telegram from Kipling. 'Jane disembowelled on village green, Ditchling. Please collect your disorderly experiment.'"

The Octopod was the one he had through the years and which formed the subject of the story "Steam Tactics." And Mr. Lanchester then went on to amplify much of what Kipling himself said in "Something of Myself," except that it came from the other side of the relationship and was actuated by a warm regard for Kipling. They received, he said, from time to time many very helpful and amusing reports on their new cars from Kipling, but the comments were always constructive and very helpful.

It is exceedingly interesting to find Kipling in such close and friendly relations with the Lanchester brothers in their effort in those early days—Mr. Lanchester was his brother's works manager—for the Lanchester was a unique car which introduced many ideas and practices which later became standard in all cars. It was indeed the *first proper motor car to be designed and owed nothing to foreign influences*. The surprising thing is, or perhaps it is quite natural and inevitable that Kipling, who professed to find oiling his dynamo, on which the house lighting depended, such a loathsome and messy job, had yet the foresight and understanding of matters mechanical to get in touch and to be on friendly terms with such an engineering genius.—W. C. Fox, 55 Templers Avenue, N.W.11.

## The July Discussion Meeting

ONE of our largest, liveliest and most interesting discussion meetings took place on Wednesday, July 17th, at 84 Eccleston Square. We had an attendance of 19, among whom Miss Marghanita Laski was a most welcome guest.

The stories discussed were "Marklake Witches," "The Eye of Allah" and "A Doctor of Medicine"—three tales of early medical scientific discovery. Colonel Purefoy pointed out how in each story the basic elements were the scientist and the superstition or prejudice of his times. In "Marklake Witches" Laennec and Jerry Gamm were fighting the ignorance and superstitious terror of the village folk who saw in Laennec's stethoscope an instrument of witchcraft, whereas it was to prove an invaluable agent in the early diagnosis of pulmonary and other diseases. In "A Doctor of Medicine" Nicholas Culpeper, astrologer and physician, and himself a believer in the influence of the heavenly bodies upon the destinies of mankind (which most people nowadays regard as superstitious nonsense), somehow stumbled upon the cause of the plague. And in "The Eye of Allah" the Abbot Stephen, a soldier and experienced man of the world as well as an enlightened churchman, deliberately destroyed the microscope brought by John of Burgos from Granada, because Stephen knew the blind bigotry and prejudice of his century and was able to weigh dispassionately the advantages and disadvantages of too early a revelation of an astonishing truth.

The discussion which followed showed how eagerly members had studied the historical, topographical and metaphysical aspects of these

stories, and some interesting theories were produced. One speaker wondered whether "The Eye of Allah" could be yet another instance of Kipling's prophetic quality. In a story about life in a thirteenth-century monastery we find the same problem that occupies us today of how far man's wisdom can be trusted to use the knowledge given to him by scientific discovery for salvation and not destruction, and the speaker drew a parallel between the Abbot Stephen and the modern Bishop who, in the House of Lords, recently deplored the use of the atom bomb at Hiroshima and Nagasaki although its use shortened the war and saved countless lives.

Dealing with "A Doctor of Medicine," Miss Laski pointed out how brilliantly Kipling had depicted Culpeper drawing the right conclusion from a false premise.

Professor Carrington then asked if he might propound a theory which had only just suggested itself to him, based upon cue line from "Untimely," the poem which precedes "The Eye of Allah": "Heaven delivers on Earth the hour which cannot be thwarted." He said that perhaps after all the astrologers are right; that there may well be some tremendous pattern into which human destiny is being woven and that the key to it lies on the Heavens. Sometimes a man may catch a glimpse of some section of the pattern, as Culpeper did; and always, at the appointed hour when all the Heavenly impulses and influences are in the right conjunction, mankind will receive enlightenment, another section of the pattern will be revealed and another great discovery will be recognised at its true value.

# The Kipling Society

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