



The
KIPLING JOURNAL

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KIPLING SOCIETY



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THE KIPLING SOCIETY

THE 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), Lt.-Gen. Sir Frederick A. M. Browning, G.C.V.O., K.B.E., C.B., D.S.O. (1951-1960).

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, 25/- ; Overseas Members, 15/-; Junior Members (under 18, anywhere), 10/-; U.S.A. Branch, \$3.50 per annum. These include receipt of *The Kipling Journal* quarterly.

Until further notice the Society's Office at 323 High Holborn, W.C.1, will be open once a week, from 11 a.m. to 4 p.m. Please be sure to telephone before calling — HOLborn 7597 — as the day is not always the same.

THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETING

The next Council Meeting will be held at 323 High Holborn at 2.30 p.m. on Wednesday, 17th February, 1965.

DISCUSSION MEETINGS

January 20th, 1965, at the **Ulster Room**, Overseas House, Park Place, at 5.30 for 6 p.m.

More Barrack Room Ballads (postponed from September 16th).

March 24th. Same time and place.

Mrs. G. H. Newsom and Mr. Inwood will converse on *The Light That Failed*, with special observations on the historical background of Chapters II and XV. A discussion of the story by the whole meeting will follow.



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NEWS AND NOTES

MORE KIPLING IN PAPERBACKS

Six more Kipling titles have just appeared in Messrs. Macmillans' excellent 'St. Martin's Library' at six shillings a volume (and twenty-five years ago we thought the blue cloth Pocket Edition expensive at that price!). The collections now reprinted in paper bindings are *Plain Tales from the Hills*, *Wee Willie Winkie*, *Soldiers Three*, *Life's Handicap*, *Many Inventions* and *The Day's Work*. Each has a brightly coloured picture on the front — which may attract newcomers to Kipling, though they jar a little on the mental likenesses already formed by those who know the stories. The choice of titles is obviously to catch new readers among those who have watched the television series of Kipling's Indian Stories — and we hope that many will be so caught and, being once ensnared, will go on to read the later Kipling as well. It is to be hoped that the collections from *Traffics and Discoveries* to *Limits and Renewals* will soon be added to the series — and so put an end once and for all to the popular misconception that Kipling wrote little that was readable after *Kim*.

KIPLING'S INDIA

An account of the Discussion Meeting concerned with the television series will be found in the present number of the *Journal*. The conclusion that the result is good television but not always good Kipling seems a fair and reasonable one. And criticisms of casting usually turn on our own preconceptions of the characters — though it is a pity that Learoyd should not have been a bigger man and a positive mistake to cast a youth who keeps forgetting his Irish accent as Mulvaney. But it seems wrong that more care was not taken in matters of period accuracy, and the B.B.C.'s own organ *The Radio Times* (8th October, 1964) prints a letter which shows that other viewers feel the same. 'Week after week the *Kipling* series is spoilt by inaccuracies, lack of realism, and gossiping women, though undeniably the last-named did pursue the current scandals when they met in the hill-stations up-country', writes L. Knapton of Uxbridge. 'In a recent presentation cavalry men were shown wearing infantry topees and badly fitting uniforms only worn for ceremonial parades, Khaki drill and tight-fitting pantaloons fastened under the boot being the normal attire for cavalry. Officers' insignia of rank were not on the epaulette of the tunic but on the sleeve. Pips on the epaulette were adopted in 1919. Knee boots were certainly not worn dismounted, or rather off duty. A distant boom of a gun would have added a touch of realism in the hospital during the cholera epidemic.

When cholera clouds were about in Kipling's day — and in some areas right up to the 1920's — it was the practice to break them up and disperse them by gunfire.'

THAT VERY INFANT

Accuracy is a very difficult ideal to obtain. Readings in back numbers of *The Kipling Journal* have uncovered an interesting contradiction over the 'original' of the Infant who appears in 'A Conference of the Powers', 'Slaves of the Lamp, Part II', 'A Deal in Cotton' and 'The Honours of War', and is mentioned in 'Letters on Leave'. These reveal that he had been a day-boy at Westward Ho! while Stalky & Co. were there, had gone into the Army, served in Burma, and retired by 1896, having come into 'an estateful baronetcy'.

In June 1937 (*Journal* 42, p. 40) G. C. Beresford, the original of M'Turk, identified him as 'Charles John Gibbons, the son of Capt. C. Gibbons, R.N.', a year his junior, whom he describes as 'the schoolboy baronet' who 'inherited a baronetcy from his uncle'. He adds that he was one of the few boys at the U.S.C. who did Greek, and that he went on to Oxford.

This is wrong in nearly every factual respect. Gibbons did not go to Oxford and was never a baronet. He died unmarried on 3rd June, 1892, and his father Charles Gibbons did not succeed to the baronetcy (on the death of *his* brother) until January 1893.

The only serious rival to Gibbons as the original Infant is Sir George Roos-Keppel (1866-1921) who was never a baronet and who did not 'cut the service'. We may, however, be fairly certain that Kipling had him in mind (even if he dressed him in a different shape and nickname) when writing 'A Conference of the Powers' — for Roos (as he then was) had indeed just returned from serving in Burma (1887-9) and he could well have told Kipling many of his experiences with dacoits since he was visiting him at Embankment Chambers early in 1890. The story was published in May of that year.

Had the Infant appeared only in 'A Conference of the Powers' Roos-Keppel would have been accepted without question as his 'original'. But why did Kipling use him as the retired and wealthy baronet, who had been at the U.S.C. with Beetle and his contemporaries, whom he needed to gather the 'good haul *ex Tamar*' for *Slaves of the Lamp* Part II? It will be noted that the Infant is never mentioned or hinted at in any of the Stalky stories except those when the 'Three' are grown men — and he comes into each of these. The simplest answer is that he, a bit of necessary machinery, was an almost completely invented character borrowed and expanded from 'A Conference of the Powers' — in fact from the real Roos-Keppel already adopted and adapted into Kipling's fictional world.

Gibbons may have been called 'the Infant' at school because he was really small (as Beresford suggests — without going on to verify his subsequent history); and Roos-Keppel, if he or the character Kipling created was of vast size, may have been nick-named 'the Infant' unknown to Beresford — or simply by Kipling, on the analogy of 'Little John' in the Robin Hood stories.

This is a warning to those who confuse a character in the world of fiction with an original in the world of fact and expect the two to be identical. But indeed the only point or interest in looking for 'originals' is to catch some glimpse of how a great writer is inspired by some facet of personality or incident to create a new and often immortal character. Mercutio may have been suggested by Marlowe, and there was once a real Prince of Denmark called Hamlet, and the facts may add extraneous interest. But the careers of Kit and Amleth have no more real bearing on the three-dimensional and immortal reality (and originality) of Hamlet and Mercutio, than the existence of an actual Leigh Hunt has on Harold Skimpole — or an actual Mulvaney and Mabub Ali on the characters with the same names created by Kipling.

BIRD'S EYE VIEW

In 1952 several letters appeared in the *Journal* on the question of whether Kipling was right or wrong in *Letters of Travel* (p. 72) where he mentions 'the red eye' of the 'albatross, who is beating across wind leisurely and unconcerned, almost within hand's touch'. The late T. E. Elwell, who had served in sailing ships and handled many a living albatross, maintained that their eyes were black, and the general consensus of opinion was that it was almost impossible to tell if the bird was merely flying past — and the observer might easily think that he had seen some colour.

Here is another kind of 'original'. If you have a preconceived, subconscious, expectation of seeing a thing, you are inclined to think you see it in a case such as that of the albatross crossing the beam of light thrown from the wheelhouse. Though he never met her, Kipling knew of Jean Ingelow as one of the 'good spirits' in the background when he dwelt as a boy in the house of the Three Old Ladies, and is certain to have read that minor children's classic of the period *Mopsa the Fairy* (1869). And all readers of that delightful fantasy will remember how one eye of the albatross on which Jack flew to Fairyland shone red in the darkness like the port light on a ship. (If the recollection were subconscious, he might well have forgotten that this albatross was not likely to be found in any book on ornithology — since its starboard eye shone green !)

While on matters pertaining to 'those that go down to the sea in ships', a scrap of genuine nautical lore comes from one of our Vice-presidents in the United States, Mr. C. L. Ames : 'Carrington's idea of the 80 to 100 ton Gloucester Schooner with stub foremast as practically obsolete in the 1890's [p. 231] may well have been inspired by Kipling's description of his inspecting the shipping in Boston harbour with Dr. Conland — and especially T-wharf. There may well have been steam trawlers working out from there. But the primary centre of the cod fishing fleet was Gloucester and I never have even heard of a typical codfish drying wharf in Boston. That it was at T-wharf Boston that Dr. Conland showed Kipling the technique of "dressing down" and storing the cod is evidence that they came ashore practically new caught, and probably from trawlers. But not in Gloucester at that time'.

THINGS AND THE MAN

(Which seems to be a suitable heading for short, miscellaneous notes since the first line of the poem so called runs : ' Oh, ye who hold the written clue!')

The quest for the origin of the phrase ' on the strict Q.T.' used by Pycroft has led one Reader's Guide researcher back to the Victorian music hall song ' Ta-ra-ra-boom-de-ay ', part of which runs :—

' A sweet Tuxedo girl you see
Queen of swell society,
Fond of fun as fond can be,
When its on the strict Q.T.'

But another quotes Christopher Pulling in *They Were Singing* to the effect that ' the Great Macdermott ' of ' by Jingo if we do ' fame 'gave us the phrase "On the strict Q.T." ' But he is hardly likely to have been singing ' Ta-ra-ra-boom-de-ay ' in the Nineties ! Maurice Willson Disher in *Victorian Song* (p. 203) says that ' Ta-ra-ra-boom-de-ay ' originated with a nigger minstrel named Henry Savers, that it was named *Tuxedo* after the famous New York Club, and that (with additional verses by B. M. Batchelor) it was first sung in London, where it took the town by storm, by Lottie Collins on Boxing Night 1891 in the pantomime *Dick Whittington*.

"Another old music hall song, the notorious ' Sam Hall ' (which is still sung at the Players' Club — doubtless in a bowdlerised version) has been traced to its source by Mr. T. L. A. Daintith. ' It was famous in its day (during the 1840's) and was sung by a man named W. G. Ross at the Cider Cellars and the Coal Hole, two popular though slightly disreputable places of entertainment. While the vogue for " Sam Hall " (his version) lasted, it was immensely popular, amounting almost to a ritual. When Ross performed it, all the other rooms in the Cider Cellars emptied when a waiter came round announcing that Mr. Ross was about to sing. Its popularity lasted until the fifties, a run of ten years or more. I imagine that quite a number of senior officers and men in Kipling's day had actually been to hear Ross, and there may even have been some who knew the original version that Ross ' took over '.

Perhaps Mr. Daintith will tell us how he diagnoses an ' original version ' earlier than that by Ross. ' Sam Hall, chimney sweep ' is generally considered to be the earliest version of the song — and this was what Ross wrote for Sam Collins (himself originally a chimney-sweep) and sang at his hall in Islington — after making his name with it in cider-cellars and inns before the founding of the genuine Music Halls.

The first news of the books and articles about Kipling which next year holds in store comes from Mr. Elliot Gilbert, whom readers of the *Journal* will know best so far for his admirable study of ' What Happened in *Mrs. Bathurst*'. Early in the year a collection of notable essays on Kipling will be published both in England and the States, covering nearly threequarters of a century. The authors included are Andrew Lang, Oscar Wilde, Henry James, Robert Buchanan, Max Beerbohm, Dobree Ford, Orwell, Trilling, C. S. Lewis, T. S. Eliot, J. M. S. Tompkins, Harrell, Steven Marcus and Mr. Gilbert himself. If the volume is available in time, it will be reviewed in the *March Journal*.

Mr. W. G. B. Maitland calls our attention to an unusual item. Jack Miller, Antiquarian Bookseller of 165 Montague Street, Worthing, advertises a copy of Kipling's collected verse (1928) beautifully bound in maroon morocco with tooled gilt spine and borders and wide dentelles, all edges gilt, for £26 10s. 0d. The uniqueness of the volume lies in the fact that it boasts a large and very beautiful fore-edge painting of Arundel Castle by Helen Riviere Haywood. Modern fore-edge painting is rare in the extreme, and it seems unlikely that there is any other Kipling volume in existence decorated in this way.

The number of *English Literature in Transition* just received (Vol. VII, No. 3) contains an announcement of special interest to our members in the States: 'The Eighth ELT Conference, to be held in connection with the Modern Language Association meetings in New York in December, 1964, will concern "Rudyard Kipling—A Centenary Revaluation". No papers will be read in detail, though the authors of papers on Kipling, to be published in *ELT*, VII, No. 4 (1964) prior to the meeting will be asked to present the high points of their theses. We shall be happy to consider for publication and discussion at the ELT Conference, papers dealing with such work of Kipling that has not generally received serious attention and papers that re-examine his stature as a writer in the literary movements of the 1880-1920 period. The number of persons who can be admitted' to the Conference is limited to about 35 by the MLA. Please apply to the Discussion leader, E. S. Lauterbach, Department of English, Purdue University, W. Lafayette, Indiana 47907.'

R.L.G.

WHAT ARE *YOU* DOING ABOUT THE CENTENARY?

By the Hon. Secretary

In March I gave a few suggested answers as to what the Society might 'do about' the Centenary of Kipling's birth in 1965. There is also a very definite contribution that every individual member *anywhere in the world* can make, and that is to recruit another member in 1965. Willy-nilly, the average age of our members is rising, and only a steady intake of new ones can ensure that our Society, now in its 38th year, remains in existence. So do please, *wherever you are*, hunt for a recruit next year. Show him or her the *Journal* (such a splendid magazine for the Kipling lover), say how much you enjoy belonging, talk about our social functions if they're accessible, and persuade your listener to join. I shall look forward greatly to welcoming your Centenary New Member.

A.E.B.P.

KIPLING AND JAMES : A NOTE ON TRAVEL

By Elliot Gilbert

No subject has been more exploited in the literature of the United States than that of Americans in Europe, involving, as it does, the contrast between Old World and New, the great choice between foreign 'civilisation' and native 'innocence'. Often, however, a reader misses the point of the best stories dealing with this theme when he thinks that such a choice is the real issue. *The Ambassadors* by Henry James, for instance, while it does indeed offer contrasting pictures of Europe and America and, by implication, requires a commitment to one or the other, has at its heart a far more important choice than this: the dramatic decision, which Strether must make at the end of the book, to reject the happiness which Maria Gostrey offers and return home empty-handed.

That choice, though, may in part be obscured by the fact that this is a novel written by an American, from the point of view of an American, and out of a peculiarly American background of ambivalence toward the Old World. It is therefore refreshing and instructive to read a story about an American abroad written not by an American but by a European. One such story is Rudyard Kipling's 'An Error in the Fourth Dimension', a humorous sketch published after Kipling had spent a little time in the United States. Here, for once, is the 'great subject' treated anecdotally, flippantly, by a writer who is not overly concerned with the problem of America's national destiny. And here, too, on a deceptively superficial level, is a miniature version of the real choice involved in *The Ambassadors*.

Sensing the lack of form in America, where men seem bound by no rules except their own desires, a young American millionaire, Wilton Sargent, whose father has made his fortune in railroads, goes to England, buys himself a magnificent estate complete with everything but ancestors, and sets out to become, with the aid of servants and tutors, a genuine Englishman. After four years of training he seems to have achieved his goal: but at the first crisis the facade cracks and falls away. One day he finds himself in a great hurry to get to town, and without thinking he takes (typically American) direct action, flagging down the first train to pass through his property. Unluckily, he chooses the Induna, a train laden with tradition and keeping to a schedule which no one has ever dared to disturb. His subsequent behaviour is equally un-English. When the railroad sends officials, not so much to punish him as to obtain guarantees that tradition will not be shattered a second time, he refuses to consult a lawyer, insists on fighting the matter out in his own blunt way and finally, in the ultimate American gesture, offers to buy the railroad in order to settle the problem. In the end, he returns home to New York, convinced at last that he can never hope to become an Englishman.

This story is written, of course, from an Englishman's point of view and, though British traditionalism is glanced at slyly, it is the American's brashness and his inability to change his nature that is the real butt of the humour. But there is a serious point in all this—namely, that a man cannot be something other than what he is. The mere passage of time, the mere traversing of distance, cannot alter him basically. But if he cannot change who he is, he can at least learn something about his true nature. The story's central paradox, then, is that only by trying to become an Englishman, does Sargent discover how American he really is. And this paradox leads us back to *The Ambassadors*.

Like Kipling's story, James's novel does, on the surface, seem to have been written in terms which require the protagonist and the reader to make a choice between America and Europe. We meet the infinitely sensitive Strether who has left a relatively crude homeland and has arrived in Europe where he expands and flowers before our eyes. There seems no doubt where James's sympathies lie, and that by the end of the book Strether will have decided to remain abroad or, at least, will have chosen to bring home with him the best of the Old World for transplanting in the New. Our expectations are disappointed, however. The decision Strether actually makes is to return to America empty-handed, refusing to profit in any material way from his adventure, lest his great experience be somehow corrupted. Considering that he could obviously flourish in Europe and that there is much he might, with pleasure and profit, take home with him, his decision—if the matter of a choice between America and Europe is really a central point of the novel—is puzzling. But James was not writing principally out of a background of national self-consciousness. He had another, more universal theme, and 'An Error in the Fourth Dimension' gives us a clue to what that theme is.

In a very real sense, a choice between America and Europe does not exist in *The Ambassadors*, either for the hero or the reader. It does not exist for Strether any more than it existed for Wilton Sargent in Kipling's story. It is, after all, impossible for Strether to choose to be something he is not. He is an American and he cannot, on the basis of a visit abroad, decide to be a European. Essentially, then, James is saying that the real value of Europe lies not in the new manners, the new gestures an American may pick up there, but rather in the new truths he may discover there about himself. Like Wilton Sargent, only on a very different level, Strether learns for the first time, abroad, to release, to accept, to appreciate his real self. But this new heightened consciousness of self cannot be ultimately productive except in the milieu in which that self was originally formed. As Madame Merle tells Isabel in *Portrait of a Lady*, 'You should live in your own land. Whatever it may be, you have your natural place there'.

James's insight in *The Ambassadors*, then, like Kipling's in 'An Error in the Fourth Dimension,' is basically the same as Emerson's in the essay 'Self-Reliance'. Emerson did not object to travel itself, only to people who believe they can lose themselves in travel, become different simply by entering a different world.

He who travels to be amused [Emerson said] or to get somewhat which he does not carry, travels away from himself, and grows old even in youth among old things. . . . Travelling is a fool's paradise. . . . At home I dream that at Naples, at Rome, I can be intoxicated with beauty and lose my sadness. I pack my trunk, embrace my friends, embark on the sea and at last wake up in Naples, and there beside me is the stern Fact, the sad self, unrelenting, identical, that I fled from. . . . My giant goes with me wherever I go.

THE MAVERICKS OF 'KIM'

Old fallacies die hard and it is still sometimes suggested that the Connaught Rangers was the prototype of the Mavericks in *Kim*.

The grounds for this suggestion are briefly :

- (a) Mavericks means unbranded. The Connaught Rangers was the only Irish Regiment which wore green facings, and not the blue facings of a Royal Regiment. That is to say they had not been 'branded'.
- (b) The Connaught Rangers' badge was a bull elephant — near enough to a bull — and they had a large silver elephant as an officers' mess centre-piece.

(a) Above is pretty far-fetched while (b) above is just nonsense. The only battalion of the Connaught Rangers which Kipling could ever have met was the 1st Battalion. The badge of this battalion was the Harp and Crown and the officers' mess had no elephant centre-piece. The elephant badge belonged to the 2nd Battalion which was in Ireland during Kipling's time in India.

A study of the fundamental structure of the Mavericks shows a well-established Protestant chaplain and also a Roman Catholic priest, the latter being 'chaplain to the Irish contingent'.

But the Connaught Rangers and also all the old Irish Regiments, i.e. :

18th Royal Irish
27th Royal Inniskilling Fusiliers
87th Royal Irish Fusiliers

were, and always had been, overwhelmingly Irish Catholic. With less than 10 per cent. of the rank and file Protestants there was no work in any of these Regiments for a full-time C. of E. Chaplain. Further, would Kipling, of all people, refer to 90 per cent. of the battalion as a 'contingent'?

The Mavericks also had a Masonic Lodge. Among the old Irish Regiments, shown above, such an institution would have been almost impossible. Free Masonry was proscribed by the Roman Catholic Church and a Lodge would have been a constant cause of offence to the Catholics.

But there were three other Irish Regiments which had only come into existence, as such, under the Army Reforms of 1881. Before that date they had been English.

These Regiments were :

100th The Prince of Wales Leinster Regiment (Royal Canadians)

101st The Royal Munster Fusiliers

102nd The Royal Dublin Fusiliers.

All of these prior to 1881 would normally have had a Protestant chaplain only. After 1881, as the recruits from the new recruiting area in Ireland began to arrive, a Roman Catholic Priest would also be needed to deal with 'the Irish contingent'. It may be argued that the Mavericks were Irish in the time of Kim's father, i.e. before 1881. But Kipling having created the Mavericks from a lay figure was surely at liberty to give his creation such history as his story demanded. Kim's father was not a Roman Catholic nor had Kim been baptised one. Hence Father Victor's searching of heart before sending Kim to be brought up in the Roman Catholic Faith.

It is not possible to say with certitude which of the 'new' Irish Regiments was the lay figure for the Mavericks. But the strong possibility is that it was the Leinsters. The Royal Munster Fusiliers had no battalion in India in Kipling's time and the Royal Dublin Fusiliers for only a very short time. But the Leinsters had a battalion in the Punjab during most of the time Kipling also was there.

It is interesting to contrast the Regiment in the story *Mutiny of the Mavericks* with the Regiment in *Kim*. They were obviously created from a different model. In *Mutiny of the Mavericks* there is no Protestant chaplain. Father Dennis reigns supreme and his flock is the whole battalion — even Dan the Ulsterman. The model for this was one of the old Irish Regiments. It is impossible to say which.

F.V.F.

PROGRESS OF THE PATERSON COLLECTION OF KIPLING

By Michael Jasenas

Among the rich collections of the University Library, the Rudyard Kipling Collection has shown a particularly rapid growth. The Collection was established in 1951 with a gift of 170 books from Charles J. Paterson, CE '07, and Mrs. Paterson. He is co-founder and president of the Paterson-Leitch Co. of Cleveland, Ohio, a steel-fabricating concern. When he gave the Collection, it was valued at a sum of almost five figures. It has grown through additions made by the original donor and the Library until it has now become one of the largest and best Kipling collections in this country. It can be appraised today at a figure at least five times the value of the original gift. Its value for scholars is immeasurable.

Besides first and early editions (many of them bearing Kipling's inscriptions), some interesting association copies, and many critical and bibliographical works dealing with Kipling, the Collection contains more than 250 Kipling letters and manuscripts and a photograph album with Kipling's inscriptions. There are also a number of letters written by the author's contemporaries, including members of Kipling's family : his wife Caroline Balestier, his father John Lockwood Kipling, and his sister Mrs. Alice Kipling Fleming.

In collecting Kiplingiana, Paterson found that "there are many unfinished stories and undiscovered values" relating to Kipling's American period and his relationship with Mrs. Edmonia Taylor Hill, his American friend. It was the Patersons' friendship with Mrs. Hill and her family that interested them in starting the Kipling Collection. Paterson acquired two unpublished transcripts by Mrs. Hill: "Rudyard Kipling, a Memoir" and "Kipling and his India." Both are in the Kipling Collection at Cornell.

Because Kipling was determined to keep his personal and family matters private and, in later years, destroyed quantities of personal letters and manuscripts, the Kipling letters which have survived are so scarce and so hard to come by that the ones possessed by Cornell are very valuable. The scarcity of Kipling letters written before he married leaves his biographers puzzled about some of his youthful adventures. Little is known, for example, of his love-affair with Caroline Taylor, Mrs. Hill's sister. The curiosity of Kipling's biographers is especially aroused as to the main cause of Kipling's estrangement from Caroline Taylor. According to some of them, it was the religious antagonism of Caroline's father, Professor R. T. Taylor, a clergyman, that influenced her decision to break with Kipling. While confirming the fact that Kipling fell in love with Caroline Taylor at Beaver, Pa., where her father was president of Beaver College, a letter of Mrs. Hill in the Cornell Kipling Collection explains the break between the two lovers by the 'unwillingness of Caroline's father to give yet another daughter to an Englishman; Mrs. Hill having married one earlier.

The latest additions to Cornell's Kipling Collection consists of twenty-five bound volumes of newspaper and periodical clippings from the collection of W. Arthur Young, the author of a Dictionary of the Characters and Scenes in the Stories and Poems of Rudyard Kipling, 1886-1911 (London, Routledge, 1911). Another shipment has some interesting Kipling letters and one from his wife to Captain Martindell. One of the Kipling letters was written to E. A. Taylor, Mrs. Hill's brother. A valuable item included in this acquisition is Kipling's poem, "L'Envoi" (page 352 of *Life's Handicap*), with an unpublished four-line verse in Kipling's hand.

From *Occasional Papers*. Cornell University Library Associates. Ithaca, New York, 1960-1961. pp. 18-19.

Occasional Papers is published by the Cornell University Library Associates, a group devoted to the advancement of the Library. Material that appeared originally in the Cornell Alumni News is reprinted here with the generous permission of the Cornell Alumni News.

CENTENARY NOTICE

The Windsor Guildhall Exhibition is proposing to put on a Kipling Centenary Display in 1965. Members are invited to lend objects such as personal mementoes, photographs, manuscripts, etc. Any member willing to do so should communicate with the Hon. Curator, Mr. F. M. Underhill, F.S.A., 32 Eton Road, Datchet, Slough, Bucks (Tel. Slough 41885). The Exhibition will be open at The Guildhall, High Street, Windsor, from April till October.

REPORT ON DISCUSSION MEETING

8th July, 1964, at the Ulster Room, Overseas House

The onset of summer weather and the holiday season can be blamed as the cause of a sparsely attended meeting on this occasion, to hear Mr. J. H. McGivering introduce another discussion, this time on Kipling and Motors. His discourse was in his customary breezy style, and would have been given verbatim had your reporter not discovered that this would involve no less than thirty footnote references. Therefore 'let a plain (and abridged) statement suffice'.

Mr. McGivering at once plunged into the dark ages of motor transport and introduced us to Mr. Harmsworth of the *Daily Mail*, who visited the Kiplings in his motor car in 1899 and thereby started the author on the slippery slope to Avernus where, in 1900, he was found enjoying the 'quaint unreliability' of the Locomobile steam car, but, let it not be forgotten in this year of grace, the Foden steam wagon, the nearly, if not quite, direct successor of the Locomobile, was still to be seen performing with the greatest efficiency, reliability and economy in the streets of London as lately as the recent war. But, as the speaker said, 'going back to steam cars for a moment, we have in our archives a delightful article in *The Veteran and Vintage Magazine* which tells of the hardships of early motoring: the author drove from Land's End to John o' Groats in a steam car in 1900, and so may be said to know what he is talking about. He points out that it was rather like sitting on a garden seat with no more protection than an overcoat, while the garden seat wandered along through rain, sleet and snow at anything between ten and twenty miles an hour.' Interpolation. This experience could have been had at any time before 1914, on the top deck of a London General Omnibus Company's vehicle. 'The only thing that was warm was the boiler, but the fire, like another one we know of, kept on blowing out and having to be relit. Well might Kipling refer to his steam car as now no more than an evil memory.'

The story that bears repeating many times is the one of 'Kipling's own Rolls Royce breaking down in France and the arrival of the Rolls men with spare parts in response to a telegram. They soon put matters right and returned whence they came, while Kipling resumed his holiday. On his return home, however, he naturally asked for his account, only to be blandly informed that there was no account as they had no record of any breakdown. "Our cars do not break down, sir!"'

'That tedious over-written piece of horseplay', as Graham Greene called it, 'The Village that Voted the Earth was Flat', received a meed of praise from the *New Schoolmaster* of August/September 1931 in the following remarkable phrases:

Kipling's humour is heightened by his command of the language, his wonderfully vivid and biting metaphors, and his artistic use of figures of speech. Hyperbole and meiosis, exaggeration and under-

statement, are alike in creating a simile, for both give rise to incongruous emotions. Nor are antithesis, alliteration and hypallage much less effective.

The meaning of the word 'hypallage' floored all, or nearly all, of the company and for those who are still interested, the Concise Oxford's definition follows: '(grammar). Reversal of natural relations of two elements in a proposition (e.g. *apply the wound to water for apply water to the wound*)'. By easy stages the discussion of the story led to the magisterial bench and the early motorist, and this was discussed, in its issue of 17th October 1931, by the *Justice of the Peace and Local Government Review*, of all appropriate but unlikely sources, in the following terms:

Kipling has two police court scenes in one short story . . . The first one is burlesque, with merely a grain or two of reality, but the second is a masterly piece of work . . . (Sir Thomas appeared on) 'charges of assault, disorderly conduct, and language calculated etc.'

We assume that the 'etc.' stands for 'to cause a breach of the peace' for, as the learned editor of *Stone's Justices' Manual* points out, not even sureties of the peace can be demanded "for merely rash, quarrelsome or unmannerly words unless they tend to a breach of the peace", and 'he who merely calls another rogue or rascal, or teller of lies, drunkard, etc., ought not for such cause to be bound to be of good behaviour.' But the fact that the lodge-keeper's wife threw her apron over her head seems to point to obscenity on Sir Thomas's part, for which he could be punished under the Towns Police Clauses Act, always supposing it was in force in Huckley. Probably, however, the sergeant framed the charges badly, and the case should have been taken under the Profane Oaths Act, 1745 . . . with a fine of one shilling for a day labourer or seaman, two for any other person under the degree of a gentleman, and five for baronets and suchlike.

The learned writer thinks that the bench took the right line, continued the speaker, whether they were ensnared by the imported London lawyer or not, as Sir Thomas could only have been bound over on the other charges.

The early appearance of the motor car on the (mock) field of battle in 'The Horse Marines' did not escape notice, and called for regret that no reply was vouchsafed by the black-eyed sergeant to the question whether there was a rocking-horse in the battalion's baggage. Kipling, the speaker believes, was responsible for the preservation of certain 1914/18 war tanks, including the prototype vehicle, at the Royal Armoured Corps Museum at Bovington.

In discussing 'The Puzzler' and 'The Vortex' from the motorist standpoint, a conjecture as to the 'splendid' Penfentenyou's nationality was attempted by the speaker, who stated that Professor Bodelsen has no hesitation in making him a Canadian, but on what evidence was not disclosed.

Inevitably a glance was taken at 'A Tour of Inspection', but Mr. McGivering introduced a new aspect of this early account of the towage of a lighter by motor car, by saying that it was a 'good example of the

advantage that the trained man with a saving grace of humour has over a pack of mere civilians', which highly questionable statement, lacking any vestige of authority, came as a surprise to some of his hearers, in particular those who remembered, as the speaker did not, that the idea was evolved by the author of the story, himself a 'mere civilian'. This in turn is a good example of the besetting sin, when discussing Kipling, of treating as recorded history what is undeniably fiction.

Several of the other stories giving glimpses of motoring Mr. McGivering took in his stride, notably 'Aunt Ellen', which some find comic and some do not, and finally came to many pleasing quotations from *The Muse among the Motors*, and some references to Kipling in France.

The audience then settled down to a discussion which, because of the small number present, transformed itself into something of a *conversazione*, and was none the worse for that, enlivened as it was by the presence of Doctor Tompkins, whose attendance we all look forward to, and whose pungent comments are always worth hearing. The pleasant talk meandered at will, far beyond the subject of the evening's discourse, comprehensively though that had dealt with the motoring aspects of Kipling's writing, as to which the speaker confessed that it had 'been very difficult to know where to draw the line', a difficulty with which his hearers sympathised.

P.W.I.

September 16th, 1964, in the Ulster Room, Overseas House

On this occasion the Society was specially favoured in that Mr. David Goddard, of the British Broadcasting Corporation, the producer of the series of dramatised versions of the Indian stories of Rudyard Kipling on television, had kindly undertaken to address the meeting on the various aspects, technical and otherwise, of these productions, and the difficulties which accompanied the projection of the stories before a modern audience largely unacquainted with the author's works. It was an indication of the interest the occasion aroused that the attendance at the meeting was considerably larger than usual, and members were rewarded by the highly informative, and at the same time diverting, discourse which Mr. Goddard provided for their entertainment. To mark the occasion, Mr. R. E. Harbord, the President, took the chair at the opening of the meeting and suitably welcomed the speaker and Mr. Alan Shallcross of the B.B.C., who also was present.

According to Mr. Goddard, the inception of the idea of a series of Kipling's stories dramatised was the receipt of a letter from a correspondent suggesting a series based on the two *Jungle Books*, but the enormous difficulties that would accompany such an enterprise are at once apparent, animal actors capable of rational communication with humans being very rare indeed. Apart from this, difficulties were foreseen in presenting short stories as distinct from full-length books — series rather than serials — although the commercial television companies claimed successes with the stories of Guy de Maupassant and 'Saki', but the conditions under which they operate, with pauses for advertisements, provide advantages not available to the B.B.C.

Since the majority of Kipling's Indian stories are very short, being little more than anecdotes, it was decided to enhance their entertainment value by combining into one episode two stories with complementary ideas as far as this was practicable. The two young script-writers (ages 24 and 26) selected for this work were completely ignorant of Kipling's prose, but very soon became enthusiastic, which is no small compliment to the author. It was also discovered that the characters in the stories had considerable 'actor-attraction'.

Mr. Goddard claimed that the liberties — quite a few — which had been taken with the stories in order to provide good visual entertainment had been fully justified by results, the reception by viewers having been overwhelmingly favourable. He emphasised that, although the two newspaper-men had been introduced to provide a link between the two stories forming the basis of an episode, there was no impersonation at all of Rudyard Kipling in either character, but inevitably, 'Seven Years Hard' in *Something of Myself* had provided no little inspiration.

Dealing with particular characters and incidents, the speaker defended the decision to cast a woman of beauty and elegance as Mrs. Hauksbee on the grounds that such a character must catch the eye at once; there is not time to develop the more subtle charm of Kipling's original. He mentioned, also, that an indignant criticism of Strickland's moustache as being inappropriate to the character on account of the necessity for disguise was easily refuted by Kipling's own reference to it in 'The Mark of the Beast' on page 247 of *Life's Handicap*.

Mr. Goddard said that no attempt was made to spoon-feed the viewer as to a story's *dénouement*, but that Kipling's statement of the plot was portrayed and the audience left to draw the conclusion. Scenes of horror, which while acceptable in print would shock if screened, were carefully avoided, as for instance in the culminating incident of 'Beyond the Pale'. He concluded by assuring those present that the attitude of the B.B.C. in making these adaptations was one of the most sincere respect towards the work of a famous author, and he left no doubt in anyone's mind of the immense amount of work being put into the series, and of the trouble being taken to minimise errors of detail.

As might be expected, the discussion which followed was animated and critical. The main armament of the critics was aimed at the superimposition of one story upon another in a manner which could not have been foreseen by their author. Colonel Purefoy found his own objections on this score still unresolved at the end of the meeting, these being that the jumbling of two plots together will cause the groundlings — who are used to simple tales like Dr. Finlay — to switch off their sets after ten minutes, saying 'We can't make head or tail of this jumble'. The three musketeers were strongly criticized in the matter of hair-style, which was quite out of period, and a drawing by Reginald Cleaver (approved by the author) was produced to show that the soldier of the period would have been short-cropped at the back with a 'cowlick' in front. In consequence, it was objected, the presentation of the three failed in that they did not look like soldiers at all, but barrow-boys. Some of the other soldiers, however, were truer to life in this and other respects. Mrs. Scott-Giles, with customary aural acuity, pointed out that

a cockney of the period would not have said 'Oh, yerss', but 'Ho, yuss'. The performance of the head compositor, Rukn Din, received compliments from all sides on a most convincing portrayal.

The chairman, in conclusion, summing up the attitude of the meeting towards this meritorious attempt to project the works of a master storyteller in a new medium, said that the sincerity of those concerned in the production was now established beyond doubt in the minds of those who had been privileged to hear Mr. Goddard's able exposition. Nevertheless, the verdict in general on the B.B.C.'s praiseworthy enterprise had to be '*C'est magnifique*' — but not Kipling.

After the meeting closed members were able to examine a large number of photographs, and original drawings by J. Lockwood Kipling, which Mr. Goddard had brought with him, and which he said had been of invaluable service in mounting the productions.

P.W.I.

BOOK REVIEW

Dawn in Paradise

Smugglers' Village is a delightful little brochure by Henry Blyth which tells 'The Story of Rottingdean' where Rudyard Kipling lived from 1897 to 1902. Profusely illustrated with excellent photographs and printed on high quality paper, it is most attractively produced. It traces the history of this famous little Sussex village from early Tudor times to the present day and the part it played in signalling from Beacon Hill a warning of the approach of the Spanish Armada.

As is to be expected Henry Blyth has devoted a chapter to Rudyard Kipling and his residence in *The Elms* and his influence on the community there. But it is not only of Kipling he writes for he describes in some detail *The Grange* and *North End House*, recounting their history together with an account of the people who lived in them — the Burn-Joneses, the Ridsdales, Sir Roderick Jones and others, all famous in the world of Literature, Architecture and Painting.

Included in this historical story are two of Kipling's best known poems which are special to Rottingdean: *A Smuggler's Song* and *Sussex*.

Apart from Kipling there is much of interest to be found in the pages of Mr. Blyth's little book. Rottingdean is still a quiet Sussex village unspoilt by the close proximity of its larger neighbour Brighton. Much of its early antiquity continues to wrap the village in a dignified grandeur which is a quality of the Sussex which Rudyard Kipling loved so much.

'Five and twenty ponies trotting through the dark' might well have been" the village motto for Rottingdean was truly a smugglers' haunt and much of its history is built upon this romantic, if hazardous, but profitable trade.

WILLIAM MAITLAND

[*Smugglers' Village* — The Story of Rottingdean. Printed by the Brighton Herald Ltd. 5s.]

READERS' GUIDE TO 'THE DEVIL AND THE DEEP SEA'

by P. W. Inwood

page 152 line 17 *connecting-rod . . . forward crank* ! The piston in the cylinder is thrust upward and downward by the steam at every stroke (from which the name of reciprocating engine derives), whereby the combined action of the piston-rod and connecting-rod turns the cranks of the crank-shaft which, with the propeller-shaft to which it is attached, revolves and drives the propeller. The connecting-rod ends in a bearing which clasps the crank; the two halves of this bearing are joined by bolts — these are the ones which fractured.

line 21 *released piston-rod* : The piston was still in motion by the power of the steam, and carried the now uncontrolled piston-rod up with it as far as the top of the cylinder.

line 23 *cylinder-cover* : The top of the cylinder.

line 27 *cast-iron supporting columns* : The engine cylinders are supported by vertical columns, which also act as a guide for the cross-heads (see below).

line 32 *after-engine* : Meaning the after-cylinder, or L.P. cylinder (see above).

lines 32 to 33 Professional opinion says that strictly speaking this is not technically possible, but author's licence must be permitted and it helps the story.

page 153 lines 1 to 4 As above. The damage to the H.P. side is so extensive that the flow of steam to the L.P. cylinder would stop and even the "propeller drag" would be insufficient for the H.P. crank to overcome the obstruction caused by the connecting rod with the result that the shaft would be prevented from rotating.

line 4 *cross-head* : The cross-head pins and bearings form a hinged joint between the piston-rod and the connecting-rod, so to speak an elbow joint, since the piston moves upwards and downwards in the same line, but the connecting-rod, fixed to the piston-rod at one end, must be free at the other to go round with the movement of the crank. The free reciprocating motion is maintained by the cross-head guide shoes at the joint, without which distortion of either the piston-rod or connecting-rod would be certain. An oscillating cylinder would avoid the need for a connecting-rod but such an arrangement is rare nowadays.

line 12 *brought up all standing* : This phrase, in common use today meaning "abruptly stopped", originally meant that a sailing ship whose way was arrested suddenly by grounding, collision or some other cause, was stopped with all her masts, spars and rigging "standing", that is, intact.

line 22 *upper grating* : The grated gallery round the upper part of the engine room, from which the ladders to the machinery spaces descend. The Chief Engineer would come out of his cabin, enter the engine room doorway just adjacent and stand on the grating, through which he could survey the engine room.

- page 153 line 24 *knots an hour* : This solecism has been exhaustively dealt with elsewhere.
- lines 31, 32 *Tanna Bank, Seahorse Bank, Amanala Sea* : none of these places can be traced, except that there is a Seahorse Bank near Palawan Island in the Philippines.
- line 24 *twelve knots* : Unlikely. 11 knots would be about her absolute maximum.
- page 154 line 18 *strained her tubes* : "Tubes" means boiler tubes. At that period the water-tank boiler, in which the fire passes through a series of tubes inside the boiler, was in fairly general use, the water-tube boiler being in its infancy. Such boilers worked up suddenly to full output and then suddenly stopped could leak. Excessive cold air from forced draught fans (if fitted) would cause contraction. No good results to the boiler tubes could be expected from either of these circumstances.
- page 155 line 16 *the perversity of inanimate things* : Or another phrase in use at the turn of the century, "the cussedness of inanimate objects, or butter side down."
- page 156 line 18 *making steam* : This is not quite what is meant. No indication is given that the boilers were harmed (and see page 176, line 21). The correct phrase would be "getting under way" or "steaming."
- line 24 *structure* : Hull structure understood.
- condenser tubes* : The tubes in the final phase of the stage-expansion engine (see above).
- line 29 *donkey* : The donkey-engine, an auxiliary for use in the absence of main steam, for cargo-working, etc.
- page 157 line 13 *heavy on the tow* : See below at page 159, line 18
- line 21 *baulks* : A baulk of timber is a "sided" log, square in section.
- line 26 *butts* :. The ends of the timbers.
- page 158 line 3 *escape valve* : A relief valve, whose function is to release the steam from the cylinder if required.
- line 12 *tunnel* : Between the engine room and the stern, in which the propeller shaft lies.
- line 13 *shaft coupling bolts and nuts* : The fastenings between the crank-shaft and propeller-shaft, or separate sections of the latter
- line 14 *cylinder bolts* : The bolts securing the cylinder head, or cover.
- page 158 line 17 *bilge- and feed-pumps* : Bilge-pumps are to free the bilges (lower spaces of the hull) of water. Feed-pumps supply water to the boilers.
- line 24 *double bottom* : As the name implies, a second bottom above the actual bottom of the ship. If no cargo is being carried, the space thus available is filled with sea water as ballast. In war time, when the space would otherwise be empty it was frequently used for the carriage of oil fuel.
- page 159 line 1 *collars of the thrust block* : The multi-collar thrust block, situated at the after part of the engine, or adjacent to the L.P. cylinder where the propeller shaft begins, takes the thrust of the propeller as it drives the ship forward. It is in fact an

elaborate bearing with several collars impinging on the housing of the shaft in the after part of the engine room. Not to be confused with the Michell thrust block used in geared turbines, which acts in a similar way.

line 18 *heavily weighted jib* : This was in effect a sea-anchor, or drogue, used as a brake. A jib is a small triangular sail.

line 25 *Chinese junks* : This does not necessarily imply that they were in Chinese waters, but is merely an indication of the type of craft.

page 160 line 10 *on the beach* : Is here used literally, but it is a seaman's phrase for being ashore, getting a job on land, being out of work, or a distressed British seaman in a foreign port and thereby entitled to repatriation by the British Consul. A sailor describes his retirement from the sea as being on the beach, or sometimes "swallowing the anchor."

page 162 line 11 *nether to upper millstone* : Cf. Job xii, 24.

page 164 line 13 *cuddy* : Properly speaking the cabin of a small half-decked vessel, e.g. a fishing boat. In the Royal Navy the personal quarters of an admiral are humorously described as "the cuddy" by his staff and others. Here it means the saloon.

page 165 line 17 *sheet anchor to windward* : A sheet anchor is a spare bower (bow) anchor and, as suggested here, is laid out to windward in stress of weather or other emergency to prevent the drift of the ship to leeward.

line 30 *copper ventilators* : The reference is to ventilator cowls of copper, most yachtlike and unusual in a merchant ship.

page 166 line 3 *prized* : An error for "prised", meaning "levered."

line 9 *hatch-irons* : The steel bars which secure the tarpaulins and wooden covers of the cargo hatches. Also called hatch-bars, they are padlocked to the hatch to prevent unauthorised entry,

funnel stays : The wire ropes supporting the funnel.

page 166 line 11 *squeegees* : Rubber-bladed brooms for clearing water from the decks.

holy-stones : Pieces of friable stone for cleaning wooden decks. So called because the user works on his knees.

line 14 *belfry* : Read "bracket."

page 167 line 4 *convict hulk* : Until recent times it was customary at seaports to keep convicts in hulks, i.e. dismasted sailing ships. Kipling is here drawing on his youthful memories of Portsmouth,

line 6 *barge* : In the Oval Navy a barge is the boat appropriated for the use of an admiral. In other senses it is a large flat-bottomed craft, usually without engines, for the conveyance of cargo. It is also the name of a ceremonial craft for use on occasions of state. Cf. *The Passing of Arthur* (Tennyson) : "Then slowly answered Arthur from the barge..." In this story it evidently means some sort of small rowing boat capable of being propelled by one man to ply between ship and shore.

page 168 line 13 *Harland, Mackesy...* : It seems that the engine room staff, other than the Chief, was eight. This complement might have consisted of second, third and fourth engineers, two greasers and three stokers, not an excessive number if it was a three-watch ship.

As a variation, it might have consisted of second and third engineers, donkeyman and five stokers. It was fairly common in old "compound" ships for the second and third engineers to do their own greasing, and the donkeyman stood the Chief's watch instead of a junior engineer.

line 32 *bilges* : The bilge is the turn of the hull from the vertical towards the keel, but the term is also used to mean the bottom spaces where water (bilge-water) collects.

page 169 line 2 *differential blocks* : To obtain a more efficient purchase without using a large number of sheaves, a differential pulley block, of which the Weston is a prominent example, is used. The upper block carries a pair of chain pulleys, strongly secured together and of different effective diameters. An endless chain passes round these pulleys and a single loose pulley in the lower bight of the chain. By its aid heavy weights in workshops can be hoisted.

line 8 *compound engines* : See above at page 152 line 16.

line 2 *Kismet* : Fate, destiny. From the Turkish *quismat*, meaning portion or lot.

line 32 *rod... fell away* : No indication has been given that the connecting-rod was detached from the piston-rod or cross-head, as it must have been if it fell into the crank pit (underneath the crankshaft).

page 170 line 4 *donkey engine* : See above at page 156, line 29.

line 9 *the Malay from the boathouse* : By virtue of his office, quite clearly one of the arch-thieves, who may have tried to remove the donkey engine with the resulting disorganization described.

page 170 line 13 *cargo-derrick* : A long boom fitted with pulleys and lifting tackle, capable of being driven by a donkey-engine. This would have provided some sort of lifting appliance to deal with the engine.

line 23 *oakum* : Loose fibre from old rope, used for caulking. Picking oakum was formerly a task given to convicts and paupers. It was^t very hard on the fingers.

page 171 line 4 *junk-ring studs* : The junk ring is situated at the top of the piston. Its function is to keep the piston ring in place. By removing two of the studs which secure it, screw-holes are made available for the lifting eye-bolts.

page 172 line 1 *boiler-plate, three-quarters of an inch thick* : This would present a heavy job for cutting by hand. Hacksaws would be out of the question and it would probably be necessary to cut it by chisel (hot-set) after its having been heated.

line 10 *chalk-marks* : To shew where the strengthening plate was to be applied, and also to make the cracks distinct.

line 18 *ratchet drill* : Also called a ratchet brace. A workshop hand tool for heavy drilling. Its great advantage is that it can be used in a situation where a complete revolution cannot be made.

hand-forge : A quite inadequate piece of equipment for the work involved in the structural repairs described in the following pages. Professional opinion says that the work might be done with

the facilities available but that it would be little short of a miracle.

line 22 *clouted* : Patched with the boiler-plate.

line 30 *bow-anchor davits* : These are called "catting davits" and their presence is an indication that the anchors were of the old type with a stock, or crosspiece, which prevented their being stowed in the hawse-pipes as is the case with a modern stockless anchor. To cut a three-inch davit with a file would be an almost superhuman performance. But the davit should have been fitted with its heel in a socket with a locking pin : this pin having been driven out, the davit is thereby released.

page 173 line 11 *main stanchions of the bridge* : These, too, would be two or three inches in diameter and would present an equally difficult operation for their removal. Incidentally they would have to be replaced by, possibly, timber supports to prevent the bridge from collapsing.

line 14 *flattened from top to bottom* : The bars of iron would probably be from 6 to 8 feet long, and to be beaten flat would have to be passed again and again for their whole length through the single small forge available, unless the Chief Engineer had managed to extemporisée supplementary and larger forges, which is unlikely because of the need for an artificially produced draught. In the absence of a fully equipped smithery, the presence of a large anvil and a set of hand-forging tools — fullers, flatters, swages, hotsets and punches — must be assumed. These tools should be part of the engineers' stores in a properly equipped ship.

page 173 line 24 *the iron that had entered into their souls* : From *A Sentimental Journey*, by Lawrence Sterne (1713-68), (The Captive — Paris) : "He gave a deep sigh — I saw the iron enter into his soul."

line 26 *temperature of 85°, Fahrenheit* : equals 30° centigrade (approx.).

line 32 *this was a job for a regular dockyard with every appliance* A truer word was never spoken.

page 174 line 10 *fires everywhere* : See note on page 173, line 14

page 175 line 14 *forge and shrink a wrought-iron collar... bolted into the crosshead* : A feasible, if difficult, repair in the circumstances, but there is a considerable amount of licence here. The Y-piece if bolted to the crosshead would weaken it.

page 177 line 2 *condenser tubes are started* : Strained in their seatings
See notes on page 152, line 16.

line 3 *propeller-shaftin' out of true* : His estimate was probably no more than a very few thousandths of an inch.

line 22 *a trial trip* : He might, however, have given the engine a "basin trial", as it is called in dockyards, i.e., a trial while the ship is moored, but this might have been observed from on shore, with awkward results.

line 30 *sixty-pound* : Sixty pounds pressure per square inch
This would be about right for a "compound" — anything between 60-100.

page 178 line 11 *half-seas-over* : Drunken.

line 23 *propeller needed re-keying* : The key is a wedge which

enables the propeller to grip the shaft. The danger is that if the engines were put astern and then ahead a few times the propeller would lose its grip and fail to revolve. But if the engines were kept going ahead, the propeller's thrust through the water would help to keep it tight.

page 179 line 11 *proa*, (Malay: prau) : The general Malay term for all vessels from the sampan, or canoe, to the square-rigged ship, but in Western usage the term is applied to the swift-sailing craft formerly used by the pirates of the Indian Ocean, which has a large triangular sail and an outrigger to assist stability.

line 17 *their owin peculiar way* : A mild form of piracy is indicated.

line 25 *tripang* (or trepang) : The edible sea-slug used in China for soup.

page 180 line 3 *purchase* : This is a play upon words. In law, purchase means acquisition of property by one's personal action, This was piracy in reverse.

page 180 Une 8 *well-decked* : So called because the main, or cargo, decks are lower than the fore-castle, poop and midship section.

page 180 line 21, *opened-up* : When approaching a harbour, gulf, or other inlet of the sea, each feature within is said to be opened-up as it comes into sight of the approaching ship.

line 25 to end. The most reasonable, indeed the obvious, explanation of the concluding words of the story is that the *Haliotis*, having towed the proa to Pygang-Watai, was scuttled by her ship's company at the mouth of the harbour that was the turning point of the gunboat's patrol. The crew took to the proa and innocently watched, from a safe distance, the foundering of their former captor which had struck the sunken vessel. The indication of the Master's intention is given on page 178 with the words "We'll break down at Pygang-Watai, *where we can do good . . .*", and the words "opened-up the low coral beach" indicate that the Master was placing his ship in the exact position for scuttling it. Kipling's intention is quite clear.

LETTER BAG

'MRS. BATHURST'

I hesitate to add to your correspondence on the topic of 'Mrs. Bathurst' since my view is that too much has been made of the mystery. The speculation in past numbers of the *Journal* and elsewhere makes interesting reading with Professor Bodelsen's taking the prize for the most unlikely : perhaps something in his own national mythology suggested it. Recently I asked my wife to read the story without telling her of any of the difficulties and theories, and she came to the same conclusion as myself quite independently.

My opinion has always been that Kipling was writing something very advanced for its time in trying to convey the incomplete nature of stories heard in real life. Certain events could well be known in detail to one man, as Pycroft knew Vickery's behaviour in Capetown; another man could have known someone mentioned, as Pritchard knew Mrs. Bathurst; another could know of some later event, as Hooper knew. None of them would know the full story in real life, as even first-person narrators sometimes do in fiction. It is entirely realistic, for example, that Pycroft knew that Vickery had been to see the captain but that he could never know what had been said. I consider that motives and events are intended to remain obscure, and that Kipling himself did not necessarily have a solution to the mystery of Mrs. Bathurst. The puzzles and loose ends are deliberate.

Incidentally my wife did notice that Hooper is the first to mention Vickery's name (Uniform edition, p. 348), and this without further comment from Pritchard, thus showing that a description had indeed been circulated.

F. A. UNDERWOOD

[I had also tried the same experiment — with the same result. Be it noted, in view of the following letter, that neither lady, reading the story for the first time, thought for a moment that the second tramp could possibly be Mrs. Bathurst. — R.L.G.]

THE SECOND TRAMP

... I am glad that P.W.B. too rejects the notion that the second tramp was Mrs. Bathurst herself. In my own essay I pointed out that the idea that Mrs. Bathurst and the tramp were one was plainly taken for granted by J. Delancey Ferguson in his 1932 essay for *The Colophon* [quoted and immediately confuted, in *Kipling Journal* 22, pp. 36-7, June 1932]. So we know that the notion is at least as early as that, and that Ferguson may, in fact, have been its author. Miss Tompkins has taken issue with this idea. In a letter to me dated 14th December 1962 she writes: 'I don't think we can ascribe the assumption that the second corpse was Mrs. Bathurst's to Ferguson's 1932 article. It may be a wrong conclusion, but it is made spontaneously by many readers.' I think her point is well taken. Somehow Kipling has constructed his story so that the casual reader almost automatically makes the familiar assumption. Only when the same reader takes the trouble to read more carefully does he realise that he has been deliberately invited to accept the cliché of the two lovers dying — romantically — together so that the absurdity of that cliché (in the universe which this story envisions) may be exposed. Thus we may pretty safely guess that the first reader to make the mistake of identifying the tramp with Mrs. Bathurst was the first reader of the story. It is each reader's job to come to see the impossibility of this identification for himself.

ELLIOT GILBERT

[It has been pointed out to the Editor that P.W.B. mentioned hardly any of the scholars and critics who have striven to unravel the problem of Mrs. Bathurst. But this was intentional, and he feels that he should point out here that P.W.B. was asked to give a summary of the Bathurst

Case and not a report of the Trial : any mention of names was purely fortuitous, and no reflection was intended on any of those eminent detectives who, in the last thirty years, have become members of the Bathurst Investigation Department.]

FOR JANEITES ONLY

The enclosed editorial from *The British Medical Journal* [18th July, 1964] is of rather melancholy interest, but, as Sir Zachary Cope points out in his article, Jane Austen died from an ailment the nature of which has never been ascertained or, so far as he is aware, seriously discussed, so the study was well worth while.

'The main features of Jane Austen's last illness,' says the editorial, 'seem to have been its insidious onset about a year before her death, intermittently progressive weakness and languor, gastric upsets, and discoloration of the skin. Sir Zachary's discussion [p. 182 of the *B.M.J.*] of the differential diagnosis includes pernicious anaemia, myasthenia gravis, and cancer of the stomach, but many doctors will probably agree with him that the most likely condition is Addison's disease of the suprarenal glands.

'Further research may perhaps show that letters of her contemporaries provide evidence for or against the diagnosis, though Sir Zachary found nothing to help in the documents that survive from the immediate family circle or her doctors. As he remarks, her own observations [as reported in her letters] are particularly trustworthy, for her perspicacity and cool judgement of what she observed were the essence of her genius. It is peculiarly tragic that so uncommon a disease should have struck down so rare a spirit.'

Thomas Addison (1793-1860) graduated in medicine at Edinburgh in 1815. In 1837 he was appointed physician and lecturer to Guy's Hospital, London. His *Essay on Disease of the Suprarenal Capsules* was printed in 1855. Addison's Disease is usually due to tuberculous infection of the suprarenal glands (or capsules). It was not recognised in 1817, but, even if it had been, there was no treatment that would have been of any avail.

A. J. C. TINGEY

JOHN LOCKWOOD KIPLING

Mr. Carl T. Naumberg, Hon. Sec. of the New York Branch of the Kipling Society, sends the following letter from Mr. Mark Ritter Sponenburgh, Professor of Art History at Oregon State University, School of Humanities and Social Sciences, Corvallis, Oregon, U.S.A. (sometime Mayo Professor of Fine Arts in the National College of Pakistan) :—

'In the course of gathering documentation for a study of John Lockwood Kipling it has occurred to me that the Kipling Society might very well have knowledge of sources beyond my present range. I am particularly interested in the possibility of projecting John Lockwood Kipling as one of the significant educationists of British India during the last quarter of the nineteenth century. In this connection I shall be grateful for all references and suggestions.

MARK SPONENBURGH

[This is particularly intended for Members with Anglo-Indian connections or recollections. The most important references in *The Kipling Journal* are 'Lockwood Kipling and the Bombay School of Art' by Capt. W. E. Gladstone Soloman, No. 3, pp. 9-13, Oct. 1937; 'Rudyard Kipling's Parents in India' by Miss E. R. Plowden, No. 46, pp. 42-45; and 'Let Us Now Praise Famous Men' by John Maynard, No. 139, pp. 13-19.—*Editor*].

KIPLING'S INDIA

I hope the Kipling Society is having a proper go at the B.B.C. over the farcical travesty of *Plain Tales* and *Life's Handicap*. Why do they have to mount the party in 'False Dawn' on what are obviously circus ponies, and skewbalds at that (a very rare colour in India in any case), standing about 12 hands? No private soldier would have been at liberty if they'd gone about with hair down about their shoulders, as Mulvaney and Co. are shown. No soldier of *any* rank was permitted to shave the upper lip until this *regulation* was relaxed in favour of Kitchener's Army in 1916. And where in heaven's name did they find those ridiculous uniforms which (a) don't fit and (b) would not have been in common wear, as khaki was then regulation. And soldiers wearing topees *at night*, and the awful scruffy little dwarfs masquerading as 'officers and (my God!) *Gentlemen*'. They can't even speak English! And not even the British cavalry, then notorious for their *awful* manners, would have treated native servants as the B.B.C.'s sahibs are shown as doing. Nor did British officers in *any* army dine out or be seen out *off duty* in uniform even in the 80s, which the B.B.C. seem to think were 150 years ago!

J. A. BOARD (Major)



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