



The
KIPLING JOURNAL

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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).

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 KIPLING SOCIETY ADDRESS—

18, Northumberland Avenue, London, WC2N 5BJ (Tel. 01-930 6733).

Be sure to telephone before calling, as the office is not always open.

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THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETINGS

At 50 Eaton Place, SW1, at 2 p.m.

Wednesday, 16th June, 1976.

Wednesday, 15 September 1976, after the AGM at 2p.m.

DISCUSSION MEETINGS

At "The Victoria", Room 10, 56 Buckingham Palace Road, SW1 (opposite the "Grosvenor Hotel"), at 5.30 for 6 p.m.

Wednesday 14th July, 1976, Mr. Laurence Cotterell, Chairman of the Poetry Society, will open a discussion on "Kipling, Poet or Versifier, Romancer or Romantic?"

Wednesday 15th September, 1976, T. H. Whittington, M.D., will open a Discussion on "Kipling as a Poet of the Sea".

ANNUAL GENERAL MEETING

Wednesday, 15th September, 1976, at 2 p.m., at 50 Eaton Place, SW1.

Besides routine business, the following members will be proposed for election as vice-presidents of the Society:

Mr. Roger Lancelyn Green, B. Litt, M.A., Editor Kipling Journal.

Mrs. C. Fairhead, Victoria B.C., Canada.

ANNUAL LUNCHEON

The Annual Luncheon of the Kipling Society will be held at the Connaught Rooms, Great Queen Street, London W2, on Wednesday, November 10th, 1976. The Guests of Honour will be Roger Lancelyn Green, B.Litt., M.A., Editor of the Kipling Journal, and Mrs Green.

Application forms will be sent out in early Autumn.

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NEWS AND NOTES

KIPLING PSYCHO-ANALYSED

It was inevitable that this form of "the Higher Cannibalism" should be applied to Kipling sooner or later—and indeed an early example by Dr. T. N. Cross was published in *The Michigan Review* in October 1965, and is said to be the forerunner of a full-length book. But as recently as 1975 another and fuller study, on the same lines, dealing with Kipling's childhood and his years at the U.S.C. was contributed by Dr. Leonard Shengold, M.D. to a work called *The Psychoanalytic Study of the Child*, Volume 30, published by Yale University Press.

Dr. Shengold's contribution, *An attempt at Soul Murder: Rudyard Kipling's Early Life and Work*, occupies pages 683-724. Its theme, predictably, is the effect which his experiences in 'The House of Desolation' at Southsea had on Kipling's subsequent life and works. In his case the 'Soul Murder' was initiated by his parents who left him and Trix at Lorne Lodge without any warning or explanation, and carried out by Mrs. Holloway, though without complete success.

"Soul murder", says Dr. Shengold, "results in splitting the victim's identity into contradictory fragments that function without effective synthesis. In Kipling's simultaneous portrayal of the authorities [in *Stalky & Co.*] as good and bad, the personal hatred he claimed to be drained of [by his Southsea experiences, cf. *Something of Myself*, p. 16] keeps breaking through. Kipling describes his beginning to write at Westward Ho!, and his motivation is revenge. This is a reference to the book based on Dante's *Inferno* into which Kipling says "I put, under appropriate tortures, all my friends and most of the masters."

But very much of the study seems arbitrary and pointless—and quite at odds with what the ordinary reader knows, or thinks he knows, about Kipling. Freudian psycho-analysis seems to have a world of its own in which anything can be given a sexual basis, and nothing can be disproved by any straight-forward literary or biographical method. And the results seem to have little or no connection with observed facts, literary or scholarly. Kipling certainly suffered under Mrs Holloway's tyranny, and appears bitterly misogynistic in *The Light that Failed*, having met Flo Garrard again and again been refused by her. But this ignores his flirtations with several young ladies in India, and his preference for rather older women such as Mrs. Burton and the Hill sisters who were more nearly of his own intellectual level—and has to explain away his happy marriage by quoting Henry James's remark that Carrie was "a good man spoiled". And it certainly does not prove that he hated his own mother! And where is the irony and concealed hatred in "Mother o' mine!"?

This bed of Procrustes into which Freudians must fit every comer, though it has a certain modicum of truth behind it, always seems to be self-defeating: we all have subconscious hatreds and sexual desires and fears, they say—but if so, Kipling, or who ever is on the couch for the moment, is not really different in these ways from the rest of us . . . So why is it of any interest to psycho-analyse him rather than anyone else?

KIPLING AND CATS

One of the most amazing of Dr Shengold's pontifications concerns, of all things, the cat in 'An Unsavoury Interlude', and is worth quoting in full. Still dealing with *Stalky & Co.*, he says (on p. 702):—

"Kipling demonstrates his being on both sides of the persecutor/victim struggle. He shows contempt for the school's compulsory games. There is a general acceptance of the cruelty that is presented, and cruelty to animals is a matter of course. In one story a cat is shot by the boys in Kipling's group and its corpse is left to stink in the rafters [sic] above the dormitory of offending enemies. (To paraphrase a well-known saying of Freud's, a cat is also a cat. But its symbolic meaning is significant. Here it expresses the hostility toward the female genital—"pussy"—in the predominant anal-sadistic, male, homosexual context of these stories). The sadistic masters are exposed and get tricked in successful revenge schemes, yet eventually their authority is justified . . ." etc.

When Gilbert Murray, Kipling's exact contemporary, met him when they were both boys, he was a little put off by the fact that he "threw his stick at a cat" (and also by his ignorance of correct Latin verse!) Many ailurophils (myself included) have often regretted the death of the cat in 'An Unsavoury Interlude'. A little reflection tells us that it had to be a cat. Few readers would have thought twice had it been a rabbit—but of course it *had* to be a cat and no other animal (rat or mouse was too small) as the only one of suitable size that might have died naturally between the joists of a floor. Perhaps not sufficient excuse in itself, but social history must come to our aid. A hundred years ago cats were considered almost as vermin. There was no "property" in cats. If you killed your neighbour's dog, you could be prosecuted—but not for the slaying of your neighbour's cat.

One has but to re-read 'The Cat that Walked by Himself—the best story ever written about cats—to see how deeply ingrained in Kipling's background was the curiously ambivalent attitude to cats at the end of last century:—

"Then the Man threw his two boots and his little stone axe (that makes three) at the Cat, and the Cat ran out of the Cave and the Dog chased him up a tree; and from that day to this, Best Beloved, three proper Men out of five will always throw things at a Cat whenever they meet him, and all proper dogs will chase him up a tree."

According to Mrs. Kipling's diary (reference kindly supplied by Professor Carrington), Kipling gave his wife a Persian cat on 1 Dec: 1894, and 'The Cat that Walked by Himself' was written in Jan: 1902. How surprising that the Cat had not taken possession of the house and its occupants in those eight years . . . or perhaps it had!

'QUOTH THE RAVEN . . .'

A recent sale by 'Coins & Currency, Inc' of Philadelphia, U.S.A., quotes an interesting letter from Kipling to one, Fred M. Hopkins, dated 7 March '96, offered at three hundred and fifty dollars (about £175):—

"Dear Sir: Many thanks for your letter. I am of course in entire sympathy with you as regards the preservation of Poe's cottage. As a rule I do not approve of buying dead men's camps, but my own personal debt to Poe is a heavy one and I would cheerfully send in 50 dollars to save the place where his wife died and where he wrote "Ulalume" I note that you say money is not needed, but surely if the matter of keeping the cottage rests with the Albany Legislature, this must be an error. As an Englishman, I can have no influence. Very sincerely yours, Rudyard Kipling."

Poe's influence on Kipling is not easy to find. Quotations from "Anabel Lee" and "Ulalume" appear in *The Light that Failed* (p. 131)—the idea for Dick Heldar's painting of the "Negroid—Jewess—Cuban, with morals to match"; and 'A Supplementary Chapter' in *Abaft the Funnel* (Sussex Edn. Vol. XXIX, p. 152) where the Hawley Boy (one of Mrs. Hauksbee's *protégés*, "wore *jherum* coats, like "the scoriac rivers that roll down Yahek, in the realms of the Boreal Pole", and the poem "As the Bell Clinks" (*Def. Verse* p.52) which is in some sort a parody of "The Raven".

There seems to be only one reference to Poe in Kipling's short stories, in 'In the House of Suddhoo' (*Plain Tales* p. 151), where the dried head floating in the basin seems to speak: "Read Poe's account of the voice that came from the mesmerised dying man, and you will realise less than one-half of the horror of that head's voice." This refers to 'Facts in the Case of M. Valdemar' who was mesmerised on the point of death, though he did not actually speak until a moment after physical death, and remained able to do so for seven months when, on being released from the mesmeric influence, his body decayed in a moment.

But "influence" does not necessarily imply quotation, and Poe's tales of terror and mystery are to a certain extent models for such stories as 'Morrowbie Jukes', 'The Mark of the Beast' and 'At the End of the Passage'; and 'The Return of Imray', which might be described as an Indian version of Poe's 'The Tell-tale Heart'.

TWO ESSAYS ON KIPLING

'Kipling and A. Paterson: Men of Empire and Action', by Clement Semmler, occupied pages 71-78 of the June 1967 number of the *Australian Quarterly*. Although no copy is available for review, I have lately received a note or short synopsis of it from an un-named list of periodical publications:

"Although the revival of interest in Kipling is still somewhat defensive, due perhaps to a confusion between "imperialism" and "Empire", Kipling's notion of Empire still seems worthwhile today, and its un-attractive aspects should be considered in the context of the times. Kipling's Australian friend, A. B. Paterson, resembled him in his life and work. Both were poets of action whose verses had the qualities

of the traditional ballad. Possessing a common gift of word, phrase and rhythm, they recognised their poetic limitations and were myth-makers, Kipling establishing the figure of the private soldier, Paterson, the bushman. Paterson applied a romantic imagination to the Australian outback precisely as Kipling did to the Empire at large."

Kipling first met "Banjo" Paterson when he was helping to edit *The Friend* at Bloemfontein during the Boer War, and several of his contributions appear in *War's Brighter Side*. Carrington describes him as "one of his best contributors—A.B. Paterson of the *Sydney Herald*, the Australian ballad-writer, whose verses, written in Kipling's own earlier manner, were as popular as Kipling's."

The other essay, which has not yet appeared, is by Dr. Enamul Karim, who writes that it is promised for publication in *Notes and Queries* in August.

'GRASS ROOTS'

In *The Times* of 18 December last Mr. Philip Howard discoursed on the origin of this phrase—by now so over-used in various contexts as to be almost useless—and, after describing its *literal* use in America since 1876 continued: "The metaphor was in fact first used by Kipling in a curious passage from *Kim*, published in 1901: 'Not till I came to Shamlegh could I meditate upon the Course of Things, or trace the running *grass-roots* of Evil.' The word here means the fundamental level, the source or origin, without the political connotations that subsequently accreted to it."

This was followed by a letter from Mr. Alfred Alexander: "The *grass roots* in the Kipling passage quoted by Philip Howard . . . do not mean the 'fundamental level, the source of origin,' as Mr. Howard suggests, but the ramifications, and the picture is taken from the roots (or rather rhizomes) of the couch or twitch grass which runs below the surface."

R.L.G.

HON. SECRETARY'S NOTES

NEW ADDRESS FOR DISCUSSION MEETINGS

Please always read carefully, on page 1, the address at which each discussion meeting is to take place. Owing to a policy change the R. Society of St. George can no longer promise us the room at Wilton Mews as far in advance as we need to reserve it, if our Meetings Secretary is to secure the speaker he is pursuing.

Please act on this notice : you may be disappointed if you don't!

A.E.B.P.

NEW MEMBERS: We are delighted to welcome the following:
U.K. : Mmes C. Loxton-Peacock, R. Oliver; Messrs P. C. Beale, G. de Chalus, T. G. Franklin, A. M. Pechey, J. Shearman; Leicester Univ.
Liby. *FRANCE*: M. Senter. *MELBOURNE*: Mmes B. Gould, T. A. Smith. *U.S.A.* : Mrs E. S. Copleston.

A MANUSCRIPT OF "IF—"

By C. Gordon-Craig

A manuscript copy of the poem "If—" in Kipling's own hand was sold by auction at the Ritz Carlton Hotel, Montreal, on the afternoon of Thursday, 18 September, 1975¹. The manuscript, which was Lot 183 of the sale conducted by Montreal Book Auctions Ltd., consists of two pages of a folded sheet of Kipling's notepaper with the printed letterhead from Bateman's, Burwash. It contains a complete text of the poem, holograph throughout, with Kipling's autograph signature at the end. The handwriting is neat and in the black ink that Kipling preferred². The text contains no variant readings, only a few unimportant differences in minor accidentals.

Accompanying the manuscript is a separate letter which reads:

B.E.F.
16-7-16

Dear Vince,

A man sent me a piece of verse yesterday written in his own hand. I am sending it to you because I think you admire the author, and would like to possess this copy.

Yours faithfully,

Macphail

After its first appearance in print in *Rewards and Fairies* (1910), "If—" rapidly became one of his most popular and best-known pieces of writing and, in some instances, seems to have acquired almost the quality of a talisman. Kipling himself said that the verses "were printed as cards to hang up in offices and bedrooms; illuminated text-wise and anthologised to weariness."³ Professor Carrington notes that Woodrow Wilson "wrote, through a mutual friend, to ask Rudyard for an autographed copy of 'If—' "⁴ and while it is not wholly clear whether President Wilson expected a holograph or a printed copy autographed by Kipling, it would be interesting, in view of Kipling's apparent lack of empathy with the President, to know how he replied to this request.

In any case, it must have been as a special favour that Kipling sat down and wrote out this particular copy of the poem. It was sent by him to Lieutenant-Colonel James Alexander Macphail; who in the First World War was the Commanding Officer of the First Canadian Division Engineers, Canadian Expeditionary Force. As is plain from Colonel Mcphail's letter, he passed on the manuscript almost immediately to a friend and fellow-officer in the Canadian Expeditionary Force, Edward Raban Vince. It is unthinkable that Colonel Macphail gave away the manuscript the day after receiving it in a mood of either repugnance or indifference, nor would Kipling have gone to the bother of writing it out and sending it to Colonel Macphail unless he were assured of its favourable reception. Equally unlikely is the supposition

that Colonel Macphail used the words "a man" in his letter in any disparaging sense. The explanation must lie elsewhere.

Among Kipling's many contacts with Canadians prior to the First World War was his visit to McGill University to receive an honorary degree in 1907, the same year that Colonel Macphail's brother, Sir Andrew Macphail, the distinguished physician and writer, became Professor of the History of Medicine at that University. Kipling was proud of the honorary degree, his first, and in his Convocation Address on that occasion referred to himself as "one of your wandering scholars returned."⁵ After the ceremony he was taken for a wild ride through the streets of Montreal by the students of whom he later wrote: "In '15 I met some of those boys digging trenches in France."⁶

We know that Kipling saw aspects of the war at first-hand in France in August 1915,⁷ and he was plainly interested in the Canadian troops, not only from his own contacts with them but also through his friendship with Max Aitken, later Lord Beaverbrook, and through Mrs. Kipling who was, Professor Carrington tells us, "an active member of the committee of the 'Maple Leaf, the club for Canadian soldiers on leave in London."⁸

While it would be pure surmise to suppose that Kipling had met either Sir Andrew Macphail or his brother before the war, and we do not know exactly when or how Kipling did make the acquaintance of Colonel Macphail, it is clear that at some point a respect or friendship existed between them. Colonel Macphail was also an alumnus of McGill University and Kipling would have been bound to see this as a mutual link of fellowship. Moreover, Kipling did have an interest in engineers, an attitude that was connected to his admiration for builders and doers.

It has been asserted that, "In France, during the First World War, Kipling visited the officer's mess where he met . . . Vince,"⁹ and either Colonel Macphail was present at that meeting or else Kipling knew already of the association between Colonel Macphail and Vince. The very fact that Colonel Macphail did not keep the manuscript any longer than he did, together with his deceptively casual reference to "a man," indicates that the gift was to be in the nature of a welcome but unexpected surprise for Vince.

At the time he was given the manuscript, Vince was twenty-nine years of age while Colonel Macphail was seventeen years his senior. Considering the circumstances and the general tone of Colonel Macphail's letter, what could be more straightforward than to suppose that Colonel Macphail, aware of Vince's great admiration for Kipling and his work, suggested to Kipling, after the latter's meeting with Vince, that a copy of "If—" would be a deeply-appreciated gift? Obviously Kipling was sufficiently impressed by Vince to be willing to write the poem out personally for him and which he then sent to Colonel Macphail to deliver to his young friend to become a possession treasured by Vince for the rest of his life.

NOTES

- 1 The manuscript is now in the possession of this writer.
- 2 Rudyard Kipling, *Something of Myself*, (1937; rpt. Sussex Edition, Vol. 31, London: Macmillan, 1938), p.241.
- 3 Kipling, *Something of Myself*, p.209.
- 4 C. Carrington, *Rudyard Kipling: His Life and Work*, (London, Macmillan, 1955), p.444.
- 5 Rudyard Kipling, "Values in Life," *A Book of Words*, (1928; rpt. Sussex Edition, Vol. 25, London: Macmillan, 1938), p. 17.
- 6 This excerpt and his account of the visit are to be found in *Something of Myself*, p.216.
- 7 Carrington, *Rudyard Kipling*, pp.433-436.
- 8 Carrington, *Rudyard Kipling*, p.432.
- 9 Notes to the Catalogue for Sale No. 82, Montreal Book Auctions Ltd., 18-19 September 1975, Lot 183, p.26.

THE 'SARAH SANDS': A PROLEGOMENON

(Part Three)

By J. H. McGivering

GENERAL ORDER No. 700

Horse Guards, S.W.

27th February, 1858

HIS Royal Highness the General Commanding in Chief, has great gratification in making known to the Army the substance of a report received from Major-General Breton, commanding the Troops at Mauritius, recording the remarkable gallantry and resolution displayed by the Officers and Soldiers of the 54th Regiment on board the ship "Sarah Sands", on the 11th November, 1857, under circumstances of a most trying nature, namely, when that vessel took fire at sea, having at the time a large quantity of ammunition on board.

It is under such emergency that presence of mind, high courage, and coolness—qualities which are the attributes of British Soldiers—are conspicuous, and are rendered particularly so when attended by the maintenance of that discipline which was evidently observed on the occasion.

Major-General Breton states in his report, that the first consideration acted upon was to throw the powder overboard, a most hazardous and dangerous duty, which was effected (with the exception of a portion of it) by volunteers, at the risk of their being suffocated by the smoke below.

The boats were got ready—the women and children placed in them—and the greatest degree of emulation evinced by the Officers and Men in the performance of all that could be required of them.

For the lengthened period of sixteen or eighteen hours, the ship was in extreme peril, until the fire was subdued, and the hold

cleared of water, which was thrown in for the purpose of extinguishing it, or which had rushed in through the opening in the stern, caused by the explosion of the last of the powder.

The following Non-commissioned Officers and Privates are specially named by Major Brett (upon whom the command devolved) as having particularly distinguished themselves on the occasion:-

Sergeant Henry Robinson	Private Thomas Holland
Thomas Page	" Francis Glenny
James Doyle	" George Lamb
James Houston	" James Carmichael
(Instructor of Musketry)	Lance Corporal John Westby
Private William Warren	Private Phillip Folland
" John Doyle	" James Buckingham
James Hopkins	" Robert Denton
" James Fitzpatrick	" Bartholomew Canavon
" George Dodd	Lance Corporal John Stevenson
" James Gallagher	Private Michael Byrnes
William Wiles	Lance Corporal John M'Cullum
" Andrew Walsh	Private Stewart Hall

The Colours of the Regiment appear to have been saved by Private William Wiles, 54th Regiment, and Richard Richmond, one of the Quarter-Masters of the ship, at the hazard of their lives.

Major Brett exerted himself to the utmost, and is entitled to high praise for his conduct throughout. He reports of the Officers generally, that their conduct was admirable, and gives great credit to Captain Gillum, Lieutenant and Adjutant Houston, and Lieutenant Hughes.

By extraordinary exertions the ship was saved from destruction, and enabled to reach Port Louis.

His Royal Highness is pleased to observe, that the behaviour of the 54th Regiment during the course of this distressing occurrence was most praiseworthy, and, by its result, must render manifest to all the advantages of subordination and strict obedience to orders under the most alarming and dangerous circumstances in which Soldiers can be placed.

By Order of His ROYAL HIGHNESS

THE GENERAL COMMANDING IN CHIEF,

G. A. WETHERALL

Adjutant General

AFTERWARDS

Kipling and Schlotel leave her in Mauritius, but that is not the end of the story. The Colours for which so many brave men risked their lives are laid up in Sherborne Abbey, with a magnificent array of others—37 in all, dating from 1800 to 1956, including the T.A. Battalion, the Dorset Militia and the 5th and 6th Battalions.

The *Sarah Sands* Colours (presented in 1841 by General Gascoigne, Colonel of the Regiment) were first deposited in Norwich Cathedral on 19th January, 1868 (Buckingham, a Sergeant by then, tore off a fragment, which is now in the Museum) and handed over to the Dorsets in 1946. They are very discoloured, as might be expected: of the

Queen's Colour, about one-half remains, of the Regimental Colour, about one-third. The wonder is that they are there at all.

Other relics in the Museum include a china plate from the Sergeants' Mess, a Drum-Major's staff (taken from Tippoo Sahib in 1799) and a photograph of a miniature of Sarah, probably about the time of her marriage in 1814.

Captain Castle wrote to the *Daily Mail* (28 December, 1898) complaining that Kipling had got it wrong—his crew were not all pier-head jumpers, and were signed on in the usual way in the Shipping-Office, East India Dock Road, Poplar. He (Kipling called him "Castles") went on to command P & O steamers, including the *Candia* which was badly damaged in a cyclone. He brought her in, too!

He later became a Nautical Assessor under the Home Office, and a member of the Board of Trade Committee on Ships' side-lights in 1895.

Kipling's remark that they "were nearly dashed to pieces on a coral reef" brought the explanation that the Captain naturally had no chart or Sailing Directions for Mauritius, but he had been there several times: since his last visit, however, and unknown to him, a lighthouse had been built on Canonier Point: thinking this marked the entrance to the port instead of the old bell-buoy, he steered for it with the lead going. He did not get the soundings he expected, so stood off until daylight.

He died in 1904, aged 82. The Regiment sent a wreath.

Sergeant Murray became a Colour-Sergeant in the Northumberland Militia: at the suggestion of his Commanding Officer, the 7th Duke of Northumberland, he wrote his account of the fire *The Narrative of the Burning of the Sarah Sands Steam Transport*, Alnwick, 1906.

Sergeant-Major Parnell was offered a commission, but as his hearing was affected by the explosion of the magazine, he declined: his portable writing-desk is in the Museum.

Schlotel left the Army in 1858 and joined the Stock Exchange. He lived in Brixton, Kensington and Eastbourne, where he died in 1902, his occupation being "Lieutenant, 54th Regiment, Retired." He left a widow, but no surviving issue.

Brett commanded a Flying Column on the Nepal frontier, and received the special acknowledgement of the Governor-General for his energy and zeal. He died in 1884.

Gillum sold his commission in 1861, Thompson died in 1893, Houston in 1860. Galbraith sold his commission in 1861 and Hughes retired as a Major-General in 1884: he died in 1908.

No. 3190 Andrew Walsh, Private, 54th Regiment, was recommended for the Victoria Cross by Brett, a Brevet Lieutenant Colonel in 1860

. . . for daring and valour during the burning of the Steam Transport 'Sarah Sands' at sea on the 11th Novr. 1857, in the following instances—

I. For having, soon after the outbreak of the Fire, when volunteers were called for to clear the Powder Magazine—entered the Port Magazine; and with other soldiers of the 54th Regiment succeeded in clearing it of the greater portion of the powder. He did

not quit the Magazine till, from fire and smoke it was impossible to remain—they rendered incalculable service—

II. For having, in company with Mr. Welch (Chief Officer of the "Sarah Sands") gone aloft with wet blankets, and succeeded in extinguishing the fire at the main topsail yard (the yard and mast being on fire) a service of great peril and risk, the ship at the time rolling heavily & being, as stated by Capt. Castle in his report "one body of flame from the stern to the main rigging." And generally—after the imminent danger during the many hours the fire lasted had been overcome—for good conduct and example during the twelve days (a period of great anxiety and danger) the wreck was at sea before reaching Mauritius.

I have great pleasure in submitting the name of Private Andrew Walsh for the decoration of the Victoria Cross and request you will be pleased to forward this letter . . .

After much correspondence it was at last concluded that as the actions of Private Walsh were not in the presence of the enemy he could not be considered for the Cross.

THE END

The old iron ship "Sarah Sands" (one of the first vessels to which the screw was applied) is reported lost on the Laccadive Islands in the Indian Ocean.

The Times 29th April 1869.

28.4.69 SARAH SANDS of Liverpool

Liverpool to Bombay Coals

Totally wrecked on the Kalpeni Reef

Board of Trade Minute 6515-2602 3.8.69 with Report of finding of Court of Enquiry held at Bombay.

Master exonerated.

The Wreck Register.

The *Sailing Directions* of 1880 (the earliest available) state that the Lakadivh Islands (the spelling differs in every source) consist of a small group of a dozen or so, with a few detached reefs and banks on the verge of steep coral reefs. The islands are very low, with palm-trees 50 or 60 feet high, and are not discernable at any distance. They are avoided by prudent navigators—the more so as soundings commence in the surf. . .

H.E. the High Commissioner of India very kindly arranged for enquiries to be made on Kalpeni Island (Chart No. 827) and for a transcript of the report of the saving of the crew, which latter I hope to reproduce later. There are memories of her on the Island, and what is believed to be the wreck of the *Sarah Sands* still lies in about 5 fathoms off the entrance to the lagoon.

POSTSCRIPT

The Devonshire and Dorset Regiment still celebrates Sarah Sands Day with a Ball and other festivities.

Captain Castle seems to have been for abandoning her, and who can blame him? He was, however, persuaded by the soldiers and obviously did his utmost to save her. This is one of the very first instances

of a major fire in a ship being successfully extinguished, and must have done much to demonstrate the superiority of iron construction.

This is not the place, unfortunately, to go into the fascinating history of the development of iron ships, but reference to *A Fleet in Being*, page 36, shows a light cruiser described as a 'commodious coffee-grinder,' a curious phrase that appears to have no particular connotation until one comes across the information that the *Industry*, a steamship of 1841 was popularly known as 'The Coffee-Mill' on account of the dreadful noise made by her machinery. (Fletcher, p.66).

Troopships have gone, and none will mourn their passing, but all who have survived a passage in one will salute all who were aboard the *Sarah Sands*.

I am very much obliged to the following for information and assistance :-

H.E. the High Commissioner of India.
 The Admiralty Library.
 Edward J. Boys, Esq.
 M. J. Crook, Esq.
 Dorset Military Museum.
 The Hydrographer of the Navy.
 The India Office Library.
 The Institution of Civil Engineers.
 City of Liverpool Libraries.
 The Corporation of Lloyds.
 The National Maritime Museum.
 The Public Record Office.
 The Royal Institution of Naval Architects.
 Thomas Blakemore Sands, Esq.
 R. H. Schlotel, Esq., C.B.E.
 The Science Museum.
 Lt. Col. G. A. Shepperd, M.B.E.
 The Stock Exchange.
 Lt. Col. D. V. W. Wakely, M.C.

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DISCUSSION MEETING

SECOND THOUGHTS ABOUT KIPLING

C. E. Carrington

Mr. Carrington offered to re-capitulate the circumstances in which he undertook to write the *Life of Kipling* 24 years ago, and to recall the general ignorance that then pervaded about even the principal events of Kipling's career. There had been two periods, he said, when Kipling's prose and verse had been given the widest publicity, often by writers who knew little of his background and invented a mythology about him that has been difficult to dissipate.

In the early 1890s, several writers of the highest literary eminence, Henry James, Edmund Gosse, Andrew Lang, Oscar Wilde and others wrote eulogies of his books, and warnings against his faults, which are still quoted and even re-printed today as if they were valid comments on the mature work of this long-lived, prolific and various author. These criticisms, which related only to his precocious juvenilia, should now be dismissed as irrelevant.

Theirs was a Kipling without 'Mowgli', without 'Stalky', without 'Kim', without 'Puck of Pook's Hill', without 'M'Andrew's Hymn', without 'Recessional', without 'If—' and, of course, without the superb series of psychological stories from 'Mrs. Bathurst' to 'Dayspring Mishandled'.

After long years when he was dismissed by the *avant-garde* as a merely 'popular' author, a new school of criticism arose, initiated by our fellow-members of this Society, Joyce Tompkins and the late Bonamy Dobrée. Before Kipling's death, his repute as a Master of English Prose had been re-established, and the Obituary articles of 1936 at last did him justice. Again, there was an outburst of Kipling criticism to which the grandees of American Literature such as Edmund Wilson and Lionel Trilling contributed. His poems were re-admitted to Parnassus by T. S. Eliot and even received a grudging tribute from Yeats in the *Oxford Book of Modern Verse*.

This second spate of writing about Kipling, from 1936 to 1945 was hampered, and sometimes misled, by continued ignorance of the conditions under which his books were written. Whatever else, Kipling was admitted to be a journalist of genius and many of his writings had an autobiographical flavour. The publication of *Something of Myself* in 1937, a most provoking book, more interesting for what was left out than what was put in, did little to dispel the obscurity. There was no mention, and the reading public remained ignorant, of Flo Garrard, Mrs. Hill, Beatty Balestier, the Vermont Feud, the death of Josephine in New York and the death of John Kipling at Loos. On the other hand the unhappy childhood at Southsea was allotted a whole chapter and *Baa, Baa, Black Sheep*, which a discerning critic had once suggested "might contain an autobiographical element", a hint that no one else took up, was now displayed in *Something of Myself* as rather less than the truth.

Mr. Carrington introduced his opinion that this old man's reminiscence was over-written. Kipling's sister, 'Trix' Fleming, contributed a

Memoir to the *Kipling Journal* which gave us a little more information, conveyed in her imaginative style, and enabled Hilton Brown, in 1945, to produce the first biography of Kipling with a knowledge of the main facts. It was good as far as it could go.

Everyone in the Book Trade knew that Kipling, much of whose energy had been spent in struggles with American publishing 'pirates', was a most difficult author to handle; and that his literary agents, A. P. Watt & Son, had been instructed to keep a tight grip upon every limb of his copyrights. After his death, the senior members of the firm imposed such strict control on his literary property that it became impossible for a biographer to make progress except under their direction. Mr. Carrington revealed that he and a friend, both young men who had already won some small success in authorship, were rebuffed by A. P. Watt in 1937 when they submitted a plan and some specimen chapters of a Life of Kipling for the approval of his literary Executor. Arrangements had already been made, it was said, for an authorised Life, and no intruder would be given the slightest encouragement or help. In short, A. P. Watt were in a position to obstruct any rival author and would use their powers ruthlessly. Mr. Carrington and his friend then laid the project aside and turned to other literary pursuits.

Twelve or thirteen years later, when no authorised Life had appeared, rumours were running round the book-trade about more than one project for a Life that had broken down. At this time Mr. Carrington was a publisher, on the staff of the Cambridge University Press. In 1951 he was negotiating with A. P. Watt in the ordinary course of business about a quite different publication. At a luncheon with Mr. W. P. Watt, who was then head of the firm, the conversation turned to Kipling, and Mr. Carrington ventured to ask what progress was being made. Mr. Watt admitted that negotiations with an author had ended in failure, not for the first time. Mr. Carrington then suggested vaguely that he might 'have a shot at it', and Mr. Watt, ignorant or forgetful of the 1937 negotiations, now encouraged him. All depended on Mrs. Bambridge's approval. They met, exchanged visits, and struck up a friendship which Mr. Carrington recalls with pride and pleasure.

Conversations with Mrs. Bambridge and Mr. Watt revealed the truth of young Lord Birkenhead's attempt to produce the authorised Life, an event of which some rumours got into the gossip-columns. He had been given a firm contract to write the Life and had put much hard work into it, but Mrs. Bambridge rejected it as an inaccurate picture of her father. The manuscript was referred to no less eminent a critic than T. S. Eliot, who concurred with her that it was insufficient. (Now that Eliot and Birkenhead have died, the time seems to have come to release the story, which does no discredit to any of the parties. Mr. Carrington heard the truth both from T. S. Eliot and from W. P. Watt, who is also dead).

Lord Birkenhead withdrew, honourably suppressed his manuscript; and received compensation for his unfruitful labour. He lived to write several other biographies which did him great credit.

But this is not the whole story: Mr. Carrington was not the second, but the fifth to attempt the task. He knew the names of three others but mentioned only the first, Hector Bolitho, a popular historian of the

1930s, who revealed in his autobiography that he tried his hand but was unable to come to terms with Mrs. Rudyard Kipling who was then still alive; she died in December 1939. Of the other two contestants he was not qualified to speak: he claimed no advantage over Birkenhead except maturity, and he was, within a few months, the same age as Mrs. Bambridge. They both remembered the world as it was before 1914 and shared the same social heritage. The world of Rudyard Kipling came naturally to them and their assumptions about conduct and manners were congruent. Some day a new Life of Kipling will be written to explain him to a new world which has lost the old English tradition: the first Biography had to be by one of his surviving contemporaries. 'Freddy' Birkenhead was too young, and a Biographer in the style of his generation would never have served.

As a publisher by profession, Mr. Carrington drew up his own contract with A. P. Watt, warning them that he would not 'stand and be still to the *Birkenhead* drill'. He put in an arbitration clause in case there should be a disagreement with Mrs. Bambridge: she chose T. S. Eliot as her arbitrator, he chose Sir Maurice Bowra of Wadham College, Oxford—all to no purpose as these gentlemen were never called in. There never was a quarrel of any kind. Mr. Carrington visited Wimpole Hall at intervals to report progress and took away parcels of papers from the Kipling Archives to study at home, papers which were in excellent order, thanks to Miss C. Nicolson, a secretary whom Mrs. Bambridge inherited from her father. Many a ding-dong argument did they have about what to put in and how to treat this incident or that, but never a final disagreement. Mrs. Bambridge withheld nothing and vetoed nothing; it was true collaboration, so that he offered to put her name on the title page as part-author. She preferred, however, to keep her independence, and to contribute her own sections to the book. It appears that she was right, as several reviewers have praised them.

In June 1954 the book was completed and approved by Mrs. Bambridge. The work was final; it need not be done again, and it never can be done again. Other Lives of Kipling there will be, giving new interpretations of his art, but no one will ever again be able to discuss Kipling with the generation of his contemporaries that has passed away. Mrs. Bambridge and Mr. Carrington were just in time to consult together about his visits to her old friends and relatives such as her charming cousin Florence Macdonald with whom Rudyard stayed in his school holidays. Sir Hugh Poynter who visited Kipling at Embankment Chambers, Edwin Howard, who succeeded him at the *Civil and Military Gazette* and took over their Lahore house from the Kiplings, Philip Gosse, who was present as a boy at Rudyard's wedding, S. C. Cockerell, who had been secretary to William Morris and knew all the Burne-Jones circle, several friends of Flo Garrard, Howard Rice, Senior, who reported the Brattleboro trial for the local paper, the Holbrooks who bought the house called "Naulakha", Beatty Balesstier's widow, Angela Thirkell who remembered Josephine Kipling, Lady Milner who was 'Carrie' Kipling's closest friend—Oh, and many more.

No-one can write a worthwhile book about Kipling without referring to the work that Mrs. Bambridge and Mr. Carrington wrote together.

The audience expressed great delight at the conclusion of Mr. Carrington's fascinating address, which was delivered without a script, and was, therefore, the more convincing.

Various points were afterwards touched on, including some more personal reminiscences by Mr. Alexander, who told of his time in the Canadian Army during the 1914 War and took dictation from Kipling at Browns Hotel with occasional prompting from Mrs. Kipling. This was an account of the landing of Canadian Troops in Flanders, and has not, so far as is known, been published. If it still exists, it will probably be in the military archives at Ottawa.

At the conclusion of the Discussion the thanks of the audience was expressed to Mr. Carrington in no uncertain terms.

J.H.McG.

LETTER BAG

JUST-SO ORIGINALS

In your correspondence column (No. 197, page 17) there is an enquiry about a possible connexion between 'Yellow Dog Dingo' and 'Waltzing Matilda'. For my part, I cannot recognise the resemblance, though someone with a finer ear may do so. If there is a connexion it is not that more likely that 'Matilda' was influenced by 'Yellow Dog Dingo'? The Australian ballad-writer, 'Banjo' Paterson, notoriously influenced by Kipling, met him in 1900 when both men were War Correspondents in South Africa. '*Old Man Kangaroo*' was first printed in 1900; '*Waltzing Matilda*' not till 1903. Kipling's knowledge of Australia was limited; he spent three weeks in and around Sydney and Melbourne in 1891, and was deeply interested in the Australian regiments who fought in South Africa.

May I take the opportunity of raising another query about *Just-So Stories*. I was recently asked to speak at the Casada Brazil on Kipling's *Brazilian Sketches* and introduced my talk with a reference to his other Amazonian piece about the 'Armadilloes'. On this my information failed as I could not discover where young Rudyard Kipling picked up his local colour. *The Crab that Played* clearly derives from Skeat's *Malay Magic*, and *The Butterfly that Stamped* from Browning's bad poem about 'Queen Balkis'; but where do 'painted jaguar' and 'Stickly-prickly' originate? And where his picture-map about the Elizabethan voyagers? There's just a hint of the jaguar in Wallace's *Travels on the Amazon*, nothing in Bates's *Naturalist on the Amazon*, nothing in Southey's *Brazil*. These fancies don't read as if they were sheer inventions; something sparked them off.

C. E. CARRINGTON

THE KIPLING SOCIETY

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER, 1974

INCOME	1974	1973	EXPENDITURE	1974	1973
	£	£		£	£
Subscriptions	1,047	976	Office Rent, Rates, Lighting and Heating	176	176
Sales—Journals	13	5	Printing and Advertisements	37	29
Investment Income	68	42	Postages and Telephones	78	57
Interest on Deposit Account	219	17	Office Expenses and Purchase of New Equipment .	361	236
Sale of Rights	38		Journal Expenses: Cost of Printing and Despatch of		
Functions:			Kipling Journals	648	513
Profit on Members Meetings	4	7	Balance being excess of Income over Expenditure	89	76
Annual Luncheon	—	14			
Photographs	—	26			
	<u>£1,389</u>	<u>£1,087</u>		<u>£1,389</u>	<u>£1,087</u>

BALANCE SHEET AS AT 31st DECEMBER, 1974

	1974	1973	Represented by:	1974	1973
	£	£		£	£
CASH AND BANK BALANCES			INCOME AND EXPENDITURE ACCOUNT		
Cash in Hand	22	19	Balance at 31st December 1973	1,024	948
Bank Balances:			Excess of Income over Expenditure	89	76
Current Account	970	313	Legacies	6,111	
Deposit Account	3,247	228	Loss on Disposal of Shares	1,862	
DEBTORS AND PREPAYMENTS	40	25		<u>4,749</u>	—
STOCK OF STATIONERY	10	10		<u>£5,862</u>	<u>£1,024</u>
INVESTMENTS — NOTE 1					
£1,200 3½% War Loan Stock at cost less £253	611	—	611 Note 1 The market value of the Investments held at 31st December 1974		
written off	454	—	were:—		
720 Imperial Group Ltd. Ordinary Shares of 25p ...	695	—	£1,200 3½% War Loan	£246	
190 Commercial Bank of Australia \$A1 Ordinary Stock	6,049	1,206	190 Commercial Bank of Australia \$A1		
	187	182	Ordinary Stock	£332	
CREDITORS AND ACCRUED EXPENSES			720 Imperial Group Limited Ordinary Shares		
	<u>£5,862</u>	<u>£1,024</u>	of 25p	£248	
			No provision has been made in these Accounts for the		
			fall in Market Value of Investments.		

A. E. BAGWELL PUREFOY, Hon. Sec. Kipling Society
WALTER GREENWOOD, Member, Kipling Society

REPORT OF THE HONORARY AUDITORS TO THE MEMBERS OF THE KIPLING SOCIETY

We have examined the above Balance Sheet as at 31st December, 1974 and the Income and Expenditure Account for the year ended on that date with the Books and Vouchers of the Kipling Society, and certify that they agree therewith. The Society's Library, Office Equipment, and Furniture have not been taken into consideration.

5 Albemarle Street
Piccadilly,
London, W1X 4EL

Date: 17th December 1975

MILNE, GREGG & TURNBULL
Chartered Accountants

The Kipling Society

Founded in 1927 by J. H. C. BROOKING, M.I.E.E.

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