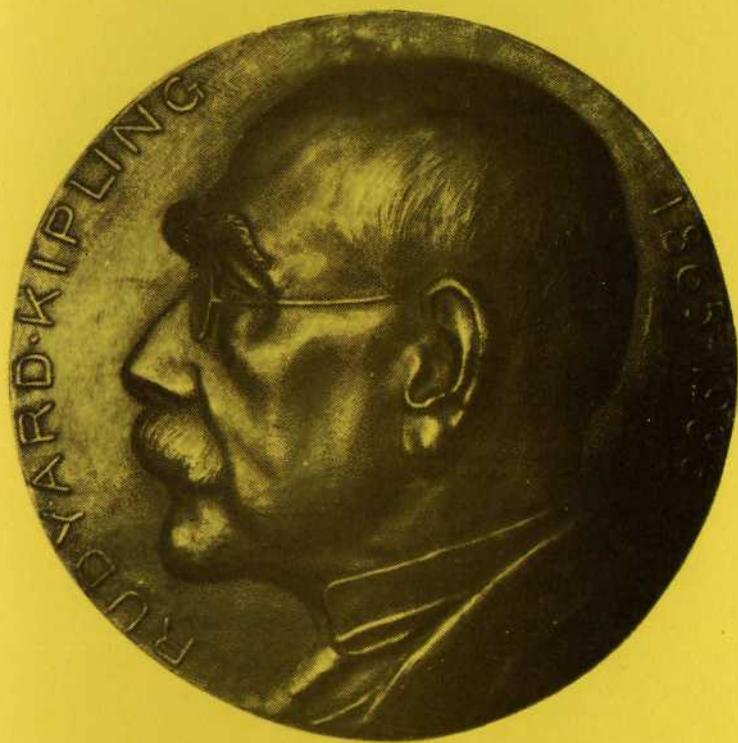


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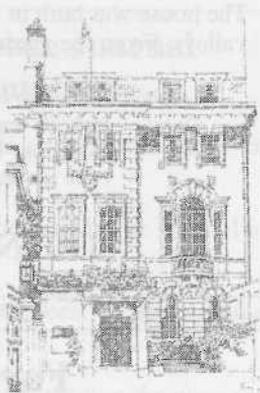
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## SECRETARY'S ANNOUNCEMENTS

SOME FORTHCOMING EVENTS: SEE ALSO THE  
'SOCIETY NOTICES' ON PAGES 44 TO 46

**Wednesday 15 April** at 5.30 for 6 p.m. at the Royal Overseas League, Park Place, off St James's Street, London SW1, **Elizabeth Lowry** on "Stage Irish? Mulvaney's dialect in Kipling's soldier tales".

**Wednesday 6 May** at 12.30 for 1 p.m. at the Royal Overseas League, the Society's **Annual Luncheon**. Guest of Honour: **Sir George Engle, K.C.B., Q.C.** Admission by ticket, obtainable from the Secretary. (Members in the U.K. will have received application forms enclosed with their issues of the *Journal*.)

**Saturday 20 June** at 12.15 for 1 p.m. at Kiplings Restaurant, Highgate, an **informal luncheon**. (See page 44.)

**Wednesday 15 July** at 4 p.m. at the Royal Overseas League, the Society's **Annual General Meeting**, and **Tea** (booking forms, for U.K. members, with this issue); and then a presentation by **Richard Leech**, "My friend Rudyard".

**Wednesday 16 September** at 5.30 for 6 p.m. at the Society's Library in City University (fuller details in our June issue), **Professor Tim Connell** (head of the Department of Languages, City University, and a member of the Society) on "The future of the Book in the age of telecommunication".

**Wednesday 11 November** at 5.30 for 6 p.m. at the Royal Overseas League, **David McAveney** of Gloucester, Massachusetts, on "Kipling and Gloucester".



MRS DeSUSSA AT HOME. (SEE PAGE 8.)

# THE KIPLING JOURNAL

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#### A NOTE ON THE ILLUSTRATION AT PAGE 6

This is a drawing by Reginald Cleaver to accompany "Private Learoyd's Story" (1888) in a volume called *Humorous Tales from Rudyard Kipling* (Macmillan, 1931). In standard editions the story is collected with *Soldiers Three*.

Here is shown the rich and portly Mrs DeSussa, expensively dressed, "for it isn't a cheap shop as keeps enough o' one pattern to fit a figure like hers". She is emotionally but unscrupulously attempting to persuade Mulvaney (with the moustache) and Learoyd to steal for her their Colonel's attractive dog, Rip, who "wor a bit on a rover" and whom they have brought with them. Though they have no intention of stealing Rip, they accept her large bribe to do so, and then outwit her by substituting another much less amiable dog, which Ortheris skilfully dyes, doctors and disguises for the purpose.

This bare summary diminishes a highly amusing tale; in fact, though mainly couched in Learoyd's barely penetrable Yorkshire dialect, it might not unreasonably claim to be the funniest short story Kipling ever wrote.

## EDITORIAL

PROFESSOR ANDREW RUTHERFORD, C.B.E.

It is with deep regret that we announce the death on 13 January, at the age of 68, of Professor Andrew Rutherford, one of our Vice-Presidents; and we offer our condolences to his widow and family. He had had a very distinguished career, as a respected teacher of English Literature, and as the Warden of Goldsmiths' College, and latterly as Vice-Chancellor of the University of London. His attainments were recognised in obituaries in the national press – for instance the *Daily Telegraph* of 21 January and *The Times* of 2 February.

I was invited by *The Times* to contribute to their obituary by supplying a few paragraphs on Professor Rutherford as a Kipling scholar. I did so, and their eventual text drew heavily on mine. Here is what I wrote for them:-

Although Professor Andrew Rutherford's range of knowledge and teaching experience in the field of English literature was very wide, he will be particularly remembered for his specialism in the study of Rudyard Kipling, to which he made a contribution of lasting value.

He first came to prominence with a book that he edited in 1964, *Kipling's Mind and Art*, an important (and at that time ground-breaking) collection of eleven critical essays by writers as various as George Orwell, Edmund Wilson, Lionel Trilling, Noel Annan and Rutherford himself. In it he expressed the conviction that Kipling had been "too readily, too easily dismissed" as "the representative of British Imperialism at its worst"; and hoped that this book would reveal Kipling as a great and original writer whose art transcended his politics.

In later years he edited with distinction several collections of Kipling's short stories. Rutherford's masterly introductions would persuasively reiterate the same theme, besides asserting that Kipling's controversial politics and prejudices deserved objective attention as true reflections of the age in which he lived; Kipling's was in fact "a profoundly representative consciousness", able to "give expression to a whole phase of national experience".

In 1986 he produced a valuable addition to the Kipling canon, *Early Verse by Rudyard Kipling, 1879-1889*, in which he assembled from letters, newspapers and other sources some 300 largely uncollected poems and verse fragments dating from Kipling's schooldays and his Indian years. Rutherford's meticulous scholarship and huge capacity

for taking pains were revealed to the full in this highly interesting compilation, which he edited and annotated in exemplary fashion.

Unsurprisingly he was a Vice-President of the Kipling Society. In a memorable speech to members of the Society in 1991 he conceded that Kipling's writings were full of "strong, often unexamined prejudices" about various subjects: "Indian self-government, America, the destinies of the Anglo-Saxon race, Irish Home Rule, the Boers, the German national character, women's suffrage, literary intellectuals, liberalism, radicalism, socialism, trade unionism, feminism, pacificism, democracy, and a dozen other topics". And yet, "as the years pass we can see more clearly that Kipling's art *is* primarily political, but that it's his artistry rather than his politics that commands our attention."

Rutherford's untimely death silences a critic whose dispassionate and revealing judgments will be sadly missed.

#### **THE DAY'S WORK BY JOHN COATES**

In my December 1997 editorial I briefly mentioned receiving a review copy of Dr Coates's *The Day's Work: Kipling and the Idea of Sacrifice* (Fairleigh Dickinson University Press/Associated University Presses, 1997; 136 pages hardback; £24.50). I have now had time to read this book, and I warmly recommend it.

It consists of seven essays in criticism, five of which have appeared during the last twenty years in the *Kipling Journal* – namely "Religious Cross-Currents in 'The House Surgeon' [*Actions and Reactions*]" (September 1978); "Failure and Success of Civilisations in *Puck of Pook's Hill*" (September 1980); "'Proofs of Holy Writ' [not collected in Kipling's lifetime]: Kipling's Valedictory Statement on Art" (September 1987); "Duty and Sacrifice as aspects of *Rewards and Fairies* (September 1988); and "The Redemption Theme in *Limits and Renewals*" (December 1991). The other two are concerned with "Necessary Suffering, and the Battle against Disorder in *Rewards and Fairies*"; and "The Limits of Knowledge: 'The Eye of Allah' [*Debits and Credits*]".

Dr Coates is an academic, and a dealer in ideas of considerable intellectual subtlety, but he succeeds in conveying them both persuasively and in terms readily comprehensible to the common reader. In all these essays he discusses the sense of foreboding, sometimes of horror, which can be detected in much of Kipling's writing, especially that of his 'middle' and 'late' periods; and examines the philosophy that Kipling adopted in order to confront the perceived

reality of life without giving way to pessimism. Dr Coates's thoughtful approach is apt to reveal significant undercurrents which may not be apparent on a casual reading of the stories and poems that he selects for scrutiny, but which, once observed, materially affect our appreciation of them. This enlightening capacity is always valuable, but especially so for the 'Puck' stories, which were cast in mythic form and designed to carry more than one layer of meaning.

Dr Coates is a highly individualistic critic, and in his admirable Introduction to this volume (itself an interesting 24-page essay on the present state of Kipling criticism) it is noteworthy that he explicitly distances himself from other, more predictable, ideology-obsessed critics whose knee-jerk condemnation of Kipling's political prejudices blinds them to his literary merits. In Dr Coates's words, "They approach Kipling's texts through the deconstructionist paradigm of disruptive revelations... What is disconcerting is the way in which certain historical premises are offered simply as indisputable facts... These political and historical assumptions and conclusions are restrictive and doctrinaire... The work Kipling's characters perform [in India], whether building bridges or relieving famines, is work with tangible materials producing tangible effects. Their world cannot be reduced to 'discourse' and 'ideology'... Perhaps it is not ill-natured to find something faintly ridiculous in the spectacle of great empires, which have spanned centuries... and ruled multitudes for good or ill, being condemned... in the (briefly) current catchphrases of some sheltered academic coterie."

These are refreshingly bold words, and they establish the criteria of Dr Coates's criticism. He is no imperialist (who is, today?) but his historical sense demands that in order to be understood Kipling's vivid apprehensions – some might call them neuroses – about the state of the world be seen in the context of what his world was actually like.

Dr Coates is convincing in his assertion that "Kipling's texts embody, and are often driven by, a highly sophisticated awareness of the problems of maintaining, and of giving some kind of legitimacy to, rule and order; and of the darkness and horror that wait if those problems are not solved."

## A CRITICAL EDITION OF KIPLING'S "OUR LADY OF THE SNOWS"

### THE OUTLINE OF A TEXTUAL INVESTIGATION

by JAMES L. MITCHELL

[It is not Mr Mitchell's fault – if anyone's, it is mine – that this article just failed to appear in print in 1997, when it would have marked the centenary of Kipling's curious political poem about Canada, "Our Lady of the Snows". Mr Mitchell produced it in good time, but it was then held up in a bottleneck awaiting publication.

Although Mr Mitchell happens at the moment to be on this side of the Atlantic, adding to his qualifications with a Master's degree course in Editorial Musicology at the University of Edinburgh, he is actually a professional Canadian librarian, and has been working as such in British Columbia. His keen interest in the specialism of "textual criticism", and in Kipling, stems from a course that he took a few years ago at Dalhousie University in Nova Scotia, for a Master's degree in Library and Information Studies. This included an elective programme in Bibliography, for which Mr Mitchell conducted a textual analysis of Kipling's "Epitaphs of the War". He chose that subject both because he had long admired the "Epitaphs" and because Dalhousie, with its superlative Kipling Collection, was able to give him access to virtually all the printings of the "Epitaphs" published in Kipling's lifetime.

He then decided to conduct a similar analysis of "Our Lady of the Snows", helped by the existence at Dalhousie both of a comprehensive range of printed editions of that poem and of the extant manuscripts in Kipling's hand. The resultant product was a veritable book, of some 85 pages including appendices and full-size photocopies of manuscripts; and when Mr Mitchell approached me with a view to its possible publication my feelings were mixed. On the one hand, I greatly admired the painstaking industry and scholarship which had palpably gone into the assemblage of so much detailed material, and I felt that it was a model of its kind. On the other hand, it was obviously too long to be considered as it stood for the *Journal*, and it did not seem structurally adaptable to be handled in instalments.

Mr Mitchell and I therefore reached an accommodation. He would kindly present a copy of his thesis to the Library of the Kipling Society, and would also produce a steeply curtailed version, adapted to the general reader, for the *Journal*. He has accordingly supplied a very handsome bound volume, *A Textual Analysis and Critical Edition of Rudyard Kipling's "Our Lady of the Snows"*, which I am passing to the Library, and which I commend to any member attracted by the arcane lure of minutely detailed bibliographical detective work. In the article below, Mr Mitchell provides, in readily accessible terms, an outline of the evidence which was the basis of his study.

Quite apart from the textual details so diligently examined by Mr Mitchell, "Our Lady of the Snows" is of considerable historical interest. In that year of 1897 the politics of the

British Empire, and in particular the relationships between Britain and the self-governing Colonies (the term applied to Canada, Australia, New Zealand, Cape Colony and Natal), were a very live issue. They found an emotional focus in the spectacular climax of the Diamond Jubilee, and also a more pragmatic forum in an Imperial Conference in London, chaired by the Colonial Secretary, Joseph Chamberlain.

There was no doubting the strength of the sentimental attachment between Britain and the self-governing Colonies, but much thought was being devoted at that time to the problematic task of giving it a formal or practical expression. In particular, it was recognised that Britain bore a disproportionate part of the financial burden of imperial defence, yet there were acute difficulties in even assessing – let alone attempting to impose – the respective contributions that might fairly be expected from the Colonies. Therefore when Canada, unsolicited, announced a preferential tariff in favour of imports from Britain, it was seen as a particularly helpful gesture which might with advantage be imitated elsewhere – notably (to quote from "Our Lady of the Snows") in "the East and the South", i.e. the Australasian and South African Colonies. Hence the portentous tone of Kipling's poem. – *Ed.*]

The following is an encapsulation of a larger paper, with complete bibliographical apparatus, now held in the Kipling Society's Library at City University, London. Here, in addition to offering background information on "Our Lady of the Snows", I discuss the extant autograph manuscripts, present the rationale for my choice of copy text, and briefly discuss the decisions made in producing the finished critical edition [which is at pages 19-20].

#### THE POETIC BACKGROUND

The year 1897 coincided with the Diamond Jubilee of Queen Victoria, and was a time when Kipling's strong imperialist beliefs closely matched those of his fellow-countrymen. Although Kipling had turned down the honour of being appointed Poet Laureate after the death of Tennyson, he was in the habit at that time of offering comment on political and public events by sending occasional verses, on a free and unsolicited basis, to popular newspapers of the day.<sup>1</sup>

Motivated in the late 1890s both by his perception of Britain's growing lack of concern for her colonies, and by his fondness and admiration of Canada and her peoples, and by *the Times* of London, for publication on 27 April 1897, the poem entitled "Our Lady of the Snows". The poem celebrated the Canadian Government's introduction of a now long

forgotten preferential tariff towards goods produced in Great Britain.

Although the subject was outwardly not a particularly exciting or promising one, it was nevertheless one that inspired Kipling: the poem has long been critically well-regarded, and is also one of the most heavily anthologised of all his poems. This includes meriting a place in the volume entitled *Kipling Stories and Poems Every Child Should Know* (1909), and being included in the collection chosen personally by T. S. Eliot, entitled *A Choice of Kipling's Verse* (1941).

It is interesting to note that the poem was not immediately popular in Canada, even though it displays in each stanza Kipling's high regard for the Canadian peoples. For example, he may have tried to accommodate the Catholic French Canadians with the repeated references to "Our Lady".<sup>2</sup>

The problem with the poem's reception may have originated in the outwardly innocuous references to "Snows" which occur throughout the text. Apparently Canadians of the time were somewhat sensitive to what one volume had referred to as "the injury which American misrepresentation of English ignorance of their climate had done to their country".<sup>3</sup>

Kipling was reported to have been "so instantly converted to the beauty of snow" on the winter day in 1892 when he first arrived in Brattleboro, Vermont, that he was probably unaware of the complicated overtones that the word implied for Canadian and United States relations at that time.<sup>4</sup> In spite of his good intentions, some Canadians felt that he had hit upon a phrase that could be used by the Americans to demonstrate British ignorance of their country, which was ironically the one thing he had wished to avoid. He had also unwittingly increased the inclement image of Canada that had already deterred so many potential British immigrants.<sup>5</sup>

These Canadian reservations can be seen in a book of miscellaneous commentary on Kipling and his works, entitled *Kiplingiana*, which was published only a year after "Our Lady of the Snows" was written. The book quotes from a Canadian periodical of the day:

Mr. Kipling thought to compliment Canadians by writing his poem 'Our Lady of the Snows'. We recognize that there is at times a good deal of snow in Canada, but we accept Mr. Kipling's poem in the spirit in which it was offered.<sup>6</sup>

The entry closed by arguing that Canada, in opposition to the sentiments of the poem, actually has:

the finest climate in the world and that in response to 'Our Lady of

the Snows' a publisher has decided to issue a publication entitled 'Our Lady of the Sunshine'.<sup>7</sup>

### THE EXTANT MANUSCRIPTS

A textual analysis of all relevant published texts, and production of the critical edition of the poem, was made possible by access to the excellent Kipling Collection held in Special Collections at Dalhousie University in Halifax, Nova Scotia. I was able to examine over thirty-three texts containing the poem, published either during or shortly after the author's lifetime, as well as Kipling's original handwritten manuscripts.

The extant original autograph manuscripts of "Our Lady of the Snows" in Dalhousie's collection consist of five 8<sup>1</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub> inch, unlined, letter-sized sheets of paper. Four of the sheets are complete and intact, with a fifth sheet having been cut into two separate pieces, three-quarters of the way down its length. In addition to the handwritten sheets, there is also an envelope addressed to *The Times* of London in Kipling's own hand; this was evidently used to send a copy of the poem for newspaper publication.

Specifically, these manuscripts comprise one sheet of what I called *Text A*, which is the first autograph draft of the poem; two sheets making up *Text B*, which is the completed poem as telegraphed to a dinner in Canada immediately after it was written, in order to celebrate the tariff; and *Text C*, which is the text of the poem as mailed for newspaper publication.

*Text C* is made up of a three-quarter-length sheet of paper holding the first four stanzas of the poem; another full sheet containing the last two stanzas; and then a small slip of paper, which I called *CI*, apparently cut from the bottom of the first page of *Text C*, and containing variants of the poem's last two stanzas.

An initial examination of the manuscripts did not readily reveal their relationship to one another, or in what possible order they had been written. What added to the confusion were the typed pages within Dalhousie's Kipling Collection which offered commentary on the manuscripts and which may have accompanied their purchase. They stated that the first autograph draft (what I called *Text A*) was the one dated at the top as being written on Monday morning, 26 April 1897, at 7 Beacon Terrace, Torquay.

This made sense, as it consisted of a single page containing only three completed stanzas, with a fourth stanza unwritten apart from the presence of the capital letter "I" followed by a space and the small

letter "c". This is the beginning of line 25 which reads, "I called my chiefs to council", and we can only speculate as to what or who distracted Kipling at the exact moment in which he was putting that line to paper.

There is also an interesting occurrence in line 15 of *Text A*, where the line "Bend we the knee to Baal" appears only after he had crossed out an entire line previous to this, which I was almost able to read with the aid of a magnifying glass. The probable reading of this deleted line is "Serve we on barren altar".

The typed accompanying material went on to state that this autograph draft consisted of not just this one page but also an additional quarter-page of manuscript. This evidently meant that it had originally been decided that the text which I called *CI* represented a continuation of the three stanzas contained in *Text A*. The appearance of matching marks and impressions on both these manuscripts, made by the use of a paper-clip, suggested that indeed, at some time it had been decided that they belonged together.

However, this connection was problematic, as it would have made an unusual first draft, made up of the first three and the last two completed stanzas of the poem, with the fourth stanza absent apart from two letters. In addition, *CI* displays evidence that it was cut off from another piece of paper by scissors, and the first page of *Text C* is a three-quarter length page that was also cut off at the bottom by scissors. When I put these two manuscripts together, they matched perfectly to form one full sheet, thus indicating that the first draft consisted of only three completed stanzas.

*Text B* was stated as being the text as telegraphed to a dinner in Canada to celebrate the granting of the tariff, and consists of the first four stanzas on one sheet, and the remaining two on a second sheet. As the accompanying materials mentioned that this text was telegraphed to Canada "immediately" after it was written, I decided to collate this text as following *Text A*. The evidence of revisions and changes to words within the text of the poem in this manuscript also suggested that it represented an earlier state of the poem than that of *Text C*.

With *Text B*, the poem appears for the first time in its outwardly completed form, although Kipling was still adjusting his choice of words at various places. For example, in line 10 he writes "Fear or a child's amaze", instead of "Fear or the child's amaze" as in all of the other texts examined; and in line 13 he prints "Not with the gentile's clamour" instead of the subsequently adopted "Not for the Gentiles' clamour".

There is also an indication that Kipling was adjusting the text of his poem to suit the dinner audience that it was being telegraphed to.

In stanza 2 he writes line 15 as "For the Law is in us and of us", instead of the later-adopted reading of "Bow we the knee to Baal". Kipling then draws a bracket beside this stanza, and writes the following instruction: "Omit if you like. Too hard on the American?" Interestingly, he also seems to have overlooked writing the final part of the first line in stanza 3, as it includes only the words "My speech is".

*Text C* is that version mailed to *The Times* for publication the next day on 27 April 1897. It consists of the first four stanzas of the poem on the cut-off three-quarter-length sheet, and a second full sheet containing the last two stanzas. The slip of paper containing the last two stanzas of the poem cut off from the bottom of the first page of *Text C* constitutes the text I have referred to as *Cl*. As mentioned earlier, there was also an envelope included with these manuscripts. The fact that it was addressed to *The Times*, and that the fold-marks on the two pages that made up *Text C* matched the size and shape of the envelope perfectly, told me that these were indeed the texts originally sent for newspaper publication.

*Text C* and *Cl* are the first texts in which Kipling indicated that he wished the last stanza of the poem to be printed entirely in italics. He had indicated this on *Cl* by underlining the lines of the final stanza, but he was apparently in such a hurry to mail off the manuscript to *The Times* that the final stanza on the second page of *Text C* merely has a bracket beside it, with the instruction "ital". Other indications of the haste in which the manuscript was written include the omission of several punctuation marks in the last stanza, which are filled in by the blue pen of the editor of *The Times*; and the absence of periods at the end of stanzas 1 and 5 in *Text C*, and in both stanzas in *Cl*.

## THE COPY TEXT

Works of literature, in contrast with the more static creations of painting and sculpture, can be surprisingly mutable creations, with changes of wording, punctuation and meaning being passed down through succeeding editions. These changes may be produced by the author himself if he revises a work for a new edition; or they may be made by the editor of a publishing house, with or without the author's sanction. On other occasions textual changes may simply be the product of errors occurring in the typesetting or printing process. In producing what are referred to as "critical editions", the bibliographer uses textual and literary scholarship in order to produce that state of a work – in this case a poem – that would best present the author's intentions in terms of wording and punctuation.

To produce the critical edition of "Our Lady of the Snows", I followed the accepted procedures of modern textual criticism and chose an early text of the poem for what would be my "copy text" – the copy text being specifically that early text of the work which would be emended after comparison with all succeeding texts which contained the poem. An early text was chosen as this would probably be closest to Kipling's chosen intention in terms of punctuation, or what are referred to as "accidentals". The copy text would then be emended with any substantive changes of wording occurring in later editions, while maintaining fidelity to the copy text's accidentals unless it was felt that Kipling had made changes to them at any point in the text's publishing history.

It would have seemed outwardly logical that because I had access to the author's original autograph manuscripts (what I called *Texts A to C*) these would be the best choice for copy text as they would supposedly be the version closest to the author's intention in terms of wording and accidentals. However, I chose for my copy text the poem that appeared in the first British edition of *The Five Nations*, published in London by Methuen in 1903.

The primary reason for this was that there was a span of six years between the original autograph manuscripts and the first authorised edition which contained the poem; and I decided that it was extremely unlikely that Kipling would have submitted the very same manuscripts that he had sent to *The Times* in 1897 as he would to his British publisher in 1903. It was probable that a new manuscript or typescript was actually submitted; and I am conjecturing that it is now unfortunately lost.

In addition, the text of the poem in the manuscripts that I called *Text C* clearly shows signs that it was written in a hurry, in order to get it to the editor of *The Times* for publication the following day. As stated earlier, there are several cases in which the editor actually had to supply some of the missing punctuation marks in the manuscript himself, suggesting that Kipling may have been in such a hurry to mail the manuscript that he didn't take the time to proof-read it. There are also examples on a portion of the manuscript that had originally been attached to *Text C* (what I called *C1*) that clearly show that Kipling was making wording changes in the poem directly prior to mailing it.

Finally, it was clear from an examination of the annotated proofs in Dalhousie's collection that Kipling was in the habit of scrutinising his works before publication; and thus I decided that he was satisfied with the appearance of the poem published in the first British edition.

## THE CRITICAL EDITION

## OUR LADY OF THE SNOWS

(CANADIAN PREFERENTIAL TARIFF. 1897)

- A Nation spoke to a Nation,  
A Queen sent word to a Throne:  
"Daughter am I in my Mother's House,  
"But mistress in my own.  
5 "The gates are mine to open,  
"As the gates are mine to close,  
"And I set my house in order."  
Said our Lady of the Snows.
- 10 "Fear or "Neither with laughter nor weeping,  
or the child's amaze –  
"Soberly under the White Man's law  
"My white men go their ways.  
"Not for the Gentiles' clamour –  
"Insult or threat of blows –  
75 "Bow we the knee to Baal,"  
Said our Lady of the Snows.
- 20 "My speech is clean and single,  
"I talk of common things –  
"Words of the wharf and the market-place  
"And the ware the merchant brings:  
"Favour to those I favour,  
"But a stumbling-block to my foes.  
"Many there be that hate us,"  
Said our Lady of the Snows.
- 25 "I called my chiefs to council  
"In the din of a troubled year;  
"For the sake of a sign ye would not see,  
"And a word ye would not hear.  
"This is our message and answer;  
30 "This is the path we chose:  
"For we be also a People,"  
Said our Lady of the Snows.

"Carry the word to my sisters –  
 "To the Queens of the East and the South.  
 35 "I have proven faith in the Heritage  
 "By more than the word of the mouth.  
 "They that are wise may follow  
 "Ere the world's war-trumpet blows,  
 "But I – I am first in the battle,"  
 40 Said our Lady of the Snows.

*A Nation spoke to a Nation,  
 A Throne sent word to a Throne:  
 "Daughter am I in my Mother's House,  
 "But mistress in my own.  
 45 "The gates are mine to open,  
 "As the gates are mine to close,  
 "And I abide by my Mother's House, "  
 Said our Lady of the Snows.*

Producing a critical edition of "Our Lady of the Snows" presented me with an interesting circumstance in which the number of 'accidental' changes and emendations far exceeded the number of substantive changes. Again, I had initially chosen as my copy text the 1903 British edition of *The Five Nations* published by Methuen, because I decided that this text would be closest to Kipling's chosen intention in accidentals.

However, when I collated both the British and American editions of a volume entitled *Poems 1896-1929*, published in London in 1929 by Macmillan and in New York in 1930 by Doubleday, I discovered that they both used what I perceived as an idiosyncratic pattern of quotation-marks that was only seen previously in the final autograph manuscript that I had called *Text C*.

*Poems 1896-1929* were special limited editions of Kipling's poetry, and were interesting in that they gave evidence of incorporating some of the accidental changes found in the earlier texts of the poem, as well as returning, as stated above, to a unique pattern of quotation-marks seen only as far back as the handwritten manuscripts. After collating all of the later texts I made an assumption that Kipling submitted a new typescript or manuscript for these editions, and that the publisher followed it extremely closely in terms of accidentals, instead of normalising them to conform to a house style. I therefore adopted the pattern of quotation-marks for the critical edition as seen in the texts from both the British and American editions of *Poems 1896-1929*.

In line 31 of the critical edition, the word "People" has been

capitalised because it also appears this way in the texts from *Poems 1896-1929*. In addition, this word was capitalised in the posthumous Burwash Edition of *The Collected Works of Rudyard Kipling* published by Doubleday in New York in 1941. Kipling was apparently in the process of revising the text of the Burwash Edition before his death, and so the occurrence of "People" with a capital "P" probably does reflect the author's final intention as to how he would have wanted the word to appear.

The words "Mother's House" in line 47 have also been capitalised because, apart from the first published texts of the poem in the various 1903 editions of *The Five Nations*, and the Bombay and Seven Seas Editions of *The Five Nations* which appeared around 1919, all of the other texts including *Poems 1896-1929* and the 1941 Burwash Edition of *The Collected Works* adopt that style. For reasons of textual uniformity, I also capitalised these two words as they appeared in line 3, and again in line 43, even though there was no one printed edition in which all three occurrences of these words capitalised actually appeared.

In terms of end-of-line punctuation changes, a comma instead of a period has been adopted after the word "blows" in line 38; and a period instead of an exclamation mark has been used after the word "own" in line 44. The rationale for these accidental changes is that all of the later texts published from 1918 onwards use these.

Finally, there was an interesting discovery resulting from the collation of the texts of the poem in both the American and British editions of *Rudyard Kipling's Verse: Definitive Edition*, first published in 1940 by Hodder and Stoughton in London and by Doubleday in New York. Specifically, the British and American Definitive Editions have subtle differences between them, even though they are both called "Definitive" and would therefore supposedly have exactly the same text.

For example, in the American edition the epigraph is written in all capital letters but without parentheses, whereas the British text follows the format of *Rudyard Kipling's Verse: Inclusive Edition*, with the epigraph appearing within parentheses and with only the first letter of each word capitalised.

A more substantive difference between the two texts occurs in line 34 in the fifth stanza, where the American text substitutes the word "Queen" for "Queens".

33 "Carry the word to my sisters –

34 To the Queen of the East and the South.

This has the effect of subtly changing the meaning of the poem. From the context of line 2, "A Queen sent word to a Throne", it is clear that Canada is the Queen, and she is sending the word (i.e. notice of a preferential trade tariff) to Great Britain who is referred to as the "Throne". The word "Queens" in line 34 of the British edition would then logically seem to refer to other countries within the British Empire at that time.

When the "s" is dropped from the word, to become "Queen" in line 34 of the American edition, the reference then outwardly appears to be to Queen Victoria. However, within the context of the entire poem this line now makes little sense because the "Queen" of England was already given the "word" in the first stanza; and "my sisters" (Canada's sister nations) are more logically to be referred to as "Queens". In any case, it is only in the American Definitive Edition of Kipling's poems that line 34 is written with "Queens" in the singular.

#### NOTES

1. Martin Fido, *Rudyard Kipling* (New York, Viking Press, 1974), p 88.
2. Angus Wilson, *The Strange Ride of Rudyard Kipling: His Life and Works* (New York, Viking Press, 1978), p 254.
3. *Ibid.*, p 253.      4. *Ibid.*, p 254.      5. *Ibid.*
6. *Kiplingiana: Biographical and Bibliographical Notes anent Rudyard Kipling* (New York, M.F. Mansfield & A. Wessels, 1899) p 124.
7. *Ibid.*, p 125.

### Writer/Editor

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## RUDYARD KIPLING: RADIO AMATEUR?

A NOTE BY THE EDITOR

BASED ON DATA SUPPLIED BY RODERICK STEVENS

Mr Roderick Stevens, of Waterlooville, Hampshire, is a member of both the Kipling Society and the Radio Society of Great Britain. He first wrote to me in late 1996, saying: "I was recently particularly pleased to find two of my major interests coinciding; and I feel that the membership at large may be interested in the enclosed extract from *Radio Communication*, the journal of the Radio Society of Great Britain."

Enclosed was a photocopy of page 25 of the October 1996 issue of *Radio Communication* – a page headed "QSL" and consisting of miscellaneous reports written by "John Hall, G3KVA". [Mr Stevens explained, for the benefit of readers "unfamiliar with the somewhat arcane jargon of the radio amateur", that QSL stands for confirmation of a radio contact: the term is used informally as a noun or verb, and is part of the official International Q Code.]

The page in question contained something of definite Kipling-related interest, so on Mr Stevens's advice I sought and obtained the permission of the Managing Editor of *Radio Communication*, Mr Mike Dennison, G3XDV, to report it in the *Kipling Journal*.

The Kipling item was a much reduced reproduction of a postcard, captioned "The listener card sent by Rudyard Kipling while on board a steamer in Hamburg in 1925". I have enlarged and copied it on page 24.

The comment on it by John Hall, G3KVA, was headed "Something Rare", and went as follows:

A photocopy of a very interesting listener card was sent to me by Ray Herbert, G2KU. The sender was Rudyard Kipling and it concerned a QSO he heard whilst on board a steamer to Hamburg in 1925. The card is addressed to Ben Clapp, G2KZ, and reads as follows: "During voyage from Tyne to Hamburg using 15 foot aerial (best possible) and 0-V-1 I heard phone call to G6YM on S/S Samaria believed your call G2KZ. Owing to rolling of vessel had not complete control over reaction and your speech blurred but items understood and variation of reaction coil brought in G6YM answering you strong and steady CW note at R6. Shall deem it a favor if you QSL this card OM."

17/5/25

21 Mason St.  
Newcastle-on-Tyne.

May. 4. 1925

Dear Sir,

During voyage from Tyne to Harby  
using 15 foot aerial (but possible) and O-Y-1 I  
heard phant call to G.6YM or S/S Samaria  
believed your call G.2KZ. Owing to rolling of  
vessel had not complete control over reaction  
and your speech blurred but some understood  
and mistake of reaction coil brought in G.6YM  
answering you strong tendency correct at R6.

Shall deem it favor if you get this card on  
Yours faithfully  
Rudyard Kipling

Post 734  
This on April 27. 1925 at 11.15 pm S.M.T.

A RADIO LISTENER CARD SIGNED RUDYARD KIPLING  
enlarged from a photocopy in *Radio Communication*, October 1996

The technicalities being completely beyond me, I asked Mr Stevens to explain, for instance, "O-V-1" and "OM". He replied that the former described a receiver, "indicating no (0) stage of radio-frequency amplification before the detector (V), and one (1) audio stage after it: a two-valve rig with a reaction coil in the detector stage". As for "OM", it was simply "old man", a term "almost universally used in addressing another amateur on the air, unless of course the other happens to be a YL (young lady, would you believe)". Mr Stevens went on to say that "this curious in-language is not merely whimsical. Although most of the abbreviations are Anglo-American in origin they are in practice international, and enable Morse contacts to be made between stations without a common language, and far from anglophone. It is perfectly possible to copy two stations in the former Soviet Union doing just that."

The *Radio Communication* article continued:

The card is an ordinary postcard signed "Yours faithfully Rudyard Kipling", with the words "Best 73's" on the bottom. Note the use of the apostrophe S. I understand that form was quite acceptable in the twenties and was only changed when 'the purists' got into the hobby in the thirties! I have heard amateurs being corrected for using apostrophe S but, quite frankly, if it was good enough for Rudyard Kipling then it's good enough for me! The other interesting point is that no mention of BRS numbers is made on the card. My enquiries reveal that they were not introduced until late in 1926 with the advent of the *T & R Bulletin*.

Mr Stevens has helpfully clarified "73's" and "BRS number". Apparently "73" is telegraphese for "kind regards", a semi-official usage originating with American landline operators. "BRS" means "British Receiving Station"; a number is issued by the Radio Society of Great Britain to amateurs who do not hold a transmitting licence.

One might add that the postcard text includes the sender's address, 21 Mason St, Newcastle-on-Tyne; the date, May 4, 1925; and a postscript note at the foot: "This on April 27, 1925 at 11.15 pm GMT"; while the top left corner carries, in another hand, what was presumably the recipient's date of receipt or filing.

\*

I have to admit that my superficial first reaction, on seeing the text of the postcard, was uncritical acceptance of its *bona fides*. Once again, I reflected, Kipling has surprised us: and yet how like him it was (at

least, how like the younger Kipling) – and how fitting for the author of "Wireless" – to fall for the jargon-ridden technical society of the radio amateur, and to be unable to resist adopting elements of its insiders' vocabulary. "Best 73's", forsooth! But Kipling was never quite immune from the charge of showing off...

In short, I was not initially suspicious. The signature, "Rudyard Kipling", was sufficiently authentic in appearance; and the rest of the text was in a script that was not, at a first glance, incompatible with Kipling's own frequently variable handwriting.

However, when I re-read it, I was assailed by doubts. The signature was all right, but otherwise the handwriting was unconvincing. Whom had Kipling been visiting, at that address in Newcastle at that time? Who was it who had given him access to a radio receiving set with a 15-foot aerial, and coached him in the technical vocabulary needed to compose a plausible 'listener card'? In particular, what was this about a sea voyage to Hamburg? It was important to check these alleged movements with Charles Carrington's synopsis of Mrs Kipling's diary: the card was dated 4 May 1925, in Newcastle, and it referred to hearing the radio message at sea on (according to the postscript) 27 April.

I duly checked with Mrs Kipling's diary entries. She had recorded their return from France on 21 April, and their departure for Brussels on 13 May. She also stated that Kipling was writing (presumably at Bateman's) on 24 April; and that they had visitors there on 29 April; and that on 2 May they went for a weekend to Chequers, after an Academy Banquet in London, and that "Rud helps Stan [Baldwin] with his speeches." The next entry is for 7 May: "Lord Milner seriously ill." There is no mention of Newcastle, let alone Hamburg.

I was accordingly left with the unavoidable feeling that unless Rudyard Kipling had a namesake the postcard was a forgery, perhaps a spoof sent to a friend as a joke, the precise point of which is now lost. Mr Stevens and I would be interested in readers' comments.

## MASONIC VISION IN KIPLING'S SELECTED WRITINGS

by M. ENAMUL KARIM

[Dr Karim, who is Professor of English at Rockford College, Illinois, is also the Kipling Society's Secretary for North America. He was visiting England in July 1997, and was invited to address the Society's Annual General Meeting on 9 July. He duly did so, and I am sure that those who missed the event – and indeed those who attended it – will be glad to read the very interesting transcript (slightly shortened) of what he said. – *Ed.J*]

Kipling's personal interest in Freemasonry was sparked in Lahore, in British India, when he had returned there to join the *Civil and Military Gazette* as its Assistant Editor in 1882. To the young Kipling the Masonic ideals – of man's brotherhood, equality, love and charity which transcend social, cultural, economic, religious and racial limitations and prejudices – had a profound appeal; and he found in these ideals a reflection of his deeply felt humanistic values.

Although several of the Kiplings had possibly been Freemasons in Yorkshire in the seventeenth century,<sup>1</sup> and his father Lockwood Kipling was quite knowledgeable in Masonic symbols and rituals, it was Rudyard who crystallised the Masonic ideals into enduring literary works. In several of his writings the Masonic vision of man's essential oneness remains the central thematic focus. Although he included Masonic symbolism and cognate mysteries in many writings, this paper stresses the Masonic ideals in three poems ("The Mother-Lodge", "Banquet Night" and "The Ballad of East and West"); in two short stories ("In the Interests of the Brethren" and "A Friend of the Family" [both in *Debts and Credits*]; and in *Kim*.

He personally experienced and participated in the regular practice of Freemasonry in Lodge Hope and Perseverance No 782, in Lahore, where he was initiated on 6 April 1886, eight months short of the minimum membership age of twenty-one.<sup>2</sup> Although there were five active Masonic Lodges in Lahore during the 1880s<sup>3</sup> he decided to join Lodge Hope and Perseverance for its mixed membership of Indians and Englishmen. In fact, when that Lodge was founded on 27 December 1858, one of its principal aims was to foster "the bonds of Brotherly Love" between the two races after the devastating political and racial violence of the Sepoy Mutiny of 1857-58.<sup>4</sup>

Kipling recalled his association with the Lodge in his autobiography:

In '85 [*sic*] I was made a Freemason by dispensation (Lodge Hope

and Perseverance 782 E.C.), being under age, because the Lodge hoped for a good Secretary. They did not get him, but I helped, and got the Father to advise, in decorating the bare walls of the Masonic Hall with hangings after the prescription of Solomon's Temple. Here I met Muslims, Hindus, Sikhs, members of the Araya and Brahma Samaj, and a Jew tyler, who was priest and butcher to his little community in the city. So yet another world opened to me...<sup>5</sup>

What this "another world" might have meant to Kipling becomes more evident in his letter to *The Times*, reprinted in the *Freemason* on 28 March 1925:

I was Secretary for some years of Hope and Perseverance Lodge No. 782, Lahore, which included brethren of at least four creeds. I was entered by a member of Brahma Samaj, passed by a Mohammedan, and raised by an Englishman. Our Tyler was an Indian Jew. We met, of course, on the level and the only difference anyone would notice was that at our banquets... Brethren who were debarred by caste rules from eating food not ceremonially prepared sat over empty plates.<sup>6</sup>

Both the statements clearly suggest that Kipling's Mother-Lodge in Lahore was the meeting-ground of Masons of diverse races, religions and cultures on the level of equality, brotherhood, love and charity.

His well known poem, "The Mother-Lodge", written in Vermont in 1894, is a personal reflection of this Masonic vision of man's essential oneness. It underlines the difference between the atmosphere of fellowship inside the Lodge and the unfeeling, impersonal world outside.

*Outside – "Sergeant! Sir! Salute! Salaam! "*  
*Inside — "Brother, " an' it doesn't do no 'arm.*  
*We met upon the Level an 'we parted on the Square,*  
*An' I was Junior Deacon in my Mother-Lodge out there!*

Not only Englishmen and Indians met "upon the Level" of equality, but also Indians of different castes and religions, and Britons of different professional and social status. Hence Rundle, Beazeley and other 'Anglo-Indians' (as it was customary to term them) sat down to smoke and converse with Bola Nath the Hindu, Din Mohammed the Muslim, Saul the Jew, Castro the Roman Catholic, and Amir Singh the Sikh, in an atmosphere of congeniality, harmony and understanding.

In fact, of the twenty-six members of Lodge Hope and Perseverance during Kipling's time, at least six were Indians.<sup>7</sup> Distanced from the religious and racial prejudices that prevailed in the outside Indian world, these Masons talked about their religions in order to inform and enlighten each other:

An' man on man got talkin'  
 Religion an' the rest,  
 An' every man comparin'  
 Of the God 'e knew the best...

With a deep, nostalgic yearning, the poet wishes he could return to his Mother-Lodge, and once again experience its unifying atmosphere, without distinction of colour, creed or class:

I wish that I might see them,  
 My Brethren black an' brown,  
 With the trichies smellin' pleasant  
 An' the *hog-darn* passin' down;  
 An' the old khansamah snorin'  
 On the bottle-khana floor,  
 Like a Master in good standing  
 With my Mother-Lodge once more.<sup>8</sup>

This Masonic vision of oneness is reflected in another poem, "Banquet Night", where the unforgettable refrain, "Fellow-Craftsmen – no more and no less", emphasises the equality of all men. King Solomon invites all the people involved in his building works to a Masonic banquet:

So it was ordered and so it was done,  
 And the hewers of wood and the Masons of Mark,  
 With foc'sle hands of the Sidon run  
 And Navy Lords from the *Royal Ark*,  
 Came and sat down and were merry at mess  
 As Fellow-Craftsmen – no more and no less.

The poem seems like a clarion call to mankind to forget their social, cultural, racial and religious differences. It ends with a reminder of 'Solomon's mandate':

*But once in so often, the messenger brings  
 Solomon's mandate: "Forget these things!  
 Brother to Beggars and Fellow to Kings,*

*Companion of Princes –forget these things!  
Fellow-Craftsman, forget these things!"*

One of Kipling's most celebrated but misinterpreted poems, "The Ballad of East and West", indicates that courageous men are equal despite their racial differences. This controversial poem is a celebration of brotherhood, a key ingredient in Masonic philosophy. Many people, reading only the first two lines, infer that Kipling is indicating the irreconcilability of East and West, whereas the opening stanza, read in its entirety, conveys exactly the opposite meaning:

*Oh, East is East, and West is West, and never the twain shall meet,  
Till Earth and Sky stand presently at God's great Judgment Seat;  
But there is neither East nor West, Border, nor Breed, nor Birth,  
When two strong men standface to face, though they come from  
the ends of the earth!*

According to Charles Carrington,<sup>9</sup> the poem is based on a true story of Dilawur Khan and Colonel Lumsden of the Guides, an episode on the Indian frontier in 1848.

\*

The imagery of the banquet as a Masonic symbol of brotherhood and charity is mirrored in two short stories, "In the Interests of the Brethren" and "A Friend of the Family" (both collected in *Debits and Credits*). Both have the same London setting, Lodge of Instruction "Faith and Works No. 5837 E.C."

In "In the Interests of the Brethren", during the Great War, people of various professions and national backgrounds meet in the Lodge – engineers, shopkeepers, merchants, clergymen, soldiers and civilians from New Zealand, Australia, Jamaica, Rhodesia, Newfoundland, Canada and other parts of the world as well as England, Scotland and Wales. It is a place of peace and harmony, in contrast to the outside world of war and violence. Freemasonry stresses man's quest for mutual understanding. As the Masonic doctor says:

We're learning things in the war. A man's Lodge means more to him than people imagine... Very often Masonry's the only practical creed we've ever listened to since we were children. Platitudes or no platitudes, it squares with what everybody knows ought to be done... And if this war hasn't brought home the Brotherhood of Man to us all, I'm – a Hun!

The Lodge of Instruction is not only a place where people learn about the brotherhood of man, but also, more importantly, where they practise it unselfishly and spontaneously. The one-footed R.A.M.C. corporal says:

I haven't much religion, but all I had I learnt in Lodge... Yes, veiled in all'gory and illustrated in symbols... the Fatherhood of God, an' the Brotherhood of Man.

As if to demonstrate man's brotherhood, Kipling, the narrator, graphically describes the exhausted soldier who "lurched in – helmet, Flanders mud, accoutrements and all – fresh from the leave train" to London, and whom the clergyman guided to a couch, "where he dropped and snored." Later, the clergyman "scooped up half-a-dozen sandwiches" for the sleeping soldier, woke him up in good time to catch his onward train home, and took him to the station. Man's humanity to man, of which this is an example, is the Masonic message: in the words of Brother Burges, "Think what could have been done by Masonry *through* Masonry *for* all the world."

In "A Friend of the Family", Kipling shows a progression towards understanding between an Englishman called Bevin and Orton, an Australian who on first encounter seems to be "full of racial grievances". Based on his personal experiences, Bevin has developed a suspicious attitude towards Australians: "I'd hate to have an Australian after me for anything in particular," he says. "... Mark *you*, I don't say there's anything *wrong* with you Australians, Brother Orton. I only say they ain't like us or anyone else that I know." When Orton promptly responds, "Well, do you want us to be?", Bevin realises that he is judging others by his own standard, and that "It takes all sorts to make a world." The story ends on a note of mutual harmony, and Kipling seems to indicate that beyond cultural differences lies man's essential oneness. This message is reinforced by the poem "We and They" which follows the story, and which ends:

All good people agree,  
And all good people say,  
All nice people, like Us, are We  
And every one else is They:  
But if you cross over the sea,  
Instead of over the way,  
You may end by (think of it!) looking on We  
As only a sort of They !

\*

In no other writing is the Masonic vision of man's essential oneness so inextricably interwoven with Kipling's creative imagination as in *Kim*, his greatest work. The whole book is like a precious tapestry where the diversity of cultures, races and religions has been magnificently synthesised to project the Masonic vision.

Central to our understanding of *Kim* is the significance of the River of the Arrow, which provides the symbolic unity of the book. The Lama's external search for it, and his eventual internal discovery of it, mark the beginning and the end of the story, and impart a sense of the completion of the circle. But it is important to note that in doctrinal Buddhism there is no miraculous River of the Arrow.<sup>10</sup> In Roman mythology, Cupid's arrow is associated with human love; and in Indian folk tradition also, an arrow signifies the dart of love. Could it be that in *Kim*, the River of the Arrow symbolises the Masonic ideals of brotherhood and love – transcending religious and racial distinctions?

In that sense, the River of the Arrow is the metaphor for the humanistic feelings which flow through all human hearts. Properly realised and harnessed, it could generate humanistic attitudes towards fellow-beings, and elevate man above his cultural and other differences. In essence, the story of *Kim* is a gradual progression towards self-realisation through the relationship of two persons widely different in age, race, religion and culture – the old Tibetan-Buddhist Lama and the young Christian European boy. At the point of their maximum self-awareness, the Lama renounces his personal spiritual salvation for the sake of his deep love of Kim – who, for his part, gains a new insight into life, based on a synthesis of practical and spiritual values (which are complementary, not contradictory). The inner growth of the Lama and Kim is mirrored in the three sections of the book: chapters I to V, VI to X, and XI to XV.

From the very beginning, the Lama reveals a consistent duality between his conscious conformity to the Buddhistic doctrines of the Mahayana school and his instinctive affection towards the boy Kim. He believes in '*Maya*' or the Doctrine of Impermanence; the 'Wheel of Things', typifying the cycle of births and rebirths, from which one should seek freedom and salvation through '*Nirvana*'; and the Law of Cause and Effect, which stresses the ideal of 'non-attachment' to man and matter, because attachments breed desires, and keep one bound to the Wheel of Things. However, despite his deep faith in these doctrines, he feels a spontaneous flow of love towards Kim – contrary to the Law

of Cause and Effect, and his perception of the Wheel of Things.

He is not only the Abbot of the Lamassery of Such-zen but also an artist, a scholar and a humane, deeply sensitive being, unlike a certain dehumanised spiritualist, "the silver-faced, hairless ascetic [who] meditated alone among the images" in the Tirthankars' Temple at Benares.<sup>11</sup> He is quite critical of aspects of the religious practices of Lamaism,<sup>12</sup> and he undertakes a pilgrimage to the holy places of Buddhism in India. However, his prime purpose in journeying to India was inspired by a dream, in which he was told he could gain salvation by washing himself in the River of the Arrow. This dream-inspired quest is for a non-doctrinal, non-Buddhistic path of salvation through Masonic ideals.

As soon as he meets Kim for the first time, the Lama feels intuitively that the boy has been sent to guide him to the discovery of the River of the Arrow. Throughout the book, this association of Kim with the discovery of the River is present in the Lama's mind. When Kim offers to accompany him in his quest, the Lama feels that "By this I know that I shall find a certain River for which I seek."<sup>13</sup>

While on the conscious plane the Lama regards Kim as his *chela* or spiritual disciple, his intimate personal contact with Kim generates and reveals his deep, emotional attachment and fatherly feelings. Once, when the sight of a baby has produced a spontaneous overflow of love on the Lama's part, the old Ressaldar remarks: "There was a very good householder lost in thee, my brother."<sup>14</sup> At this, the Lama becomes defensive, and reaffirms his conscious faith in the doctrines of Impermanence and Non-Attachment – that "marriage and bearing were darkeners of the true light, stumbling-blocks upon the Way."<sup>15</sup>

In the first section of the book, Kim acts as the Lama's guide in the real and practical world; and the Lama's love for him deepens in the process. When, at the end of that first section, the Lama is forced to be separated from his *chela*, he faces the first major crisis of his life between the spiritual and the human. He realises not only his transgression of the Laws of *Maya* and Non-Attachment, but also the impossibility of finding his River without his *chela*. As Kim goes reluctantly to his father's regiment, the Lama laments that "my River is far from me."<sup>16</sup>

The second section of the book shows the lonely Lama spending his time in meditation, in drawing charts of the Wheel of Life, and in visiting sacred places of Buddhism. He dreams for the second time, and in that dream is told that he will be unable to find his River without his *chela*; so he suspends his quest.

The separation from Kim distresses the Lama, and his affection for his *chela* intensifies as he tries to justify to himself the ostensible

necessity of visiting Kim at St Xavier's by seeking assurances from others:

"A day and a half have I waited – not because I was led by any affection towards thee – that is no part of the Way – but, as they said at the Tirthankars' Temple, because, money having been paid for learning, it was right that I should oversee the end of the matter. They resolved my doubts most clearly. I had a fear that, perhaps, I came because I wished to see thee – misguided by the Red Mist of affection. It is not so..."<sup>17</sup>

This statement to Kim shows the Lama's increasing consciousness of his conflict between human and religious values: his affection for Kim, and his belief in doctrinal Buddhism.

When, in the third section of the book, Kim returns to the Lama after three years at his school, the Lama realises for the first time that the River of the Arrow has no physical location such as he had earlier imagined; and he feels confident of finding it with the help of his *chela*. "What matters, Friend of all the World? The search, I say, is sure. If need be, the River will break from the ground before us."<sup>18</sup>

The Lama's reunion with Kim revitalises his sentiments and attachments to the world; and he feels drawn, almost instinctively, to the mountains where he was born and bred. Full of renewed vigour and strength, his march to the mountains is a type of womb-regression, where he no longer meditates on the Wheel of Life, nor depends on Kim to guide him: this journey marks his farthest deviation from the path of doctrinal Buddhism, as well as from his quest for the River.

However, the symbolic Russian incident provides the moment of realisation to the Lama of the extent to which he has deviated from the Buddhistic Middle Way. He admits that a vengeful emotion of violence had swelled up in him:

"The blow was but a shadow upon a shadow. Evil in itself- my legs weary apace these latter days! – it met evil in me – anger, rage, and a lust to return evil. These wrought in my blood, woke tumult in my stomach, and dazzled my ears... Had I been passionless, the evil blow would have done only bodily evil – a scar, or a bruise – which is illusion. But my mind was *not* abstracted, for rushed in straightway a lust to let the Spiti men kill. In fighting that lust, my soul was torn and wrenched beyond a thousand blows. Not till I had repeated the Blessings" (he meant the Buddhist Beatitudes) "did I achieve calm. But the evil planted in me by that moment's carelessness works out to its end. Just is the Wheel, swerving not a hair!"<sup>19</sup>

Eventually the Lama heals his spiritual crisis through the Buddhist path of self-denial, discipline and meditation.

Spiritually purified, the Lama finally achieves the state of *Nirvana*, as beautifully described by him:

"Upon the second night – so great was my reward – the wise Soul loosed itself from the silly body and went free... Yea, my Soul went free, and, wheeling like an eagle, saw indeed that there was no Teshoo Lama nor any other soul. As a drop draws to water, so my Soul drew near to the Great Soul which is beyond all things... I saw all Hind, from Ceylon in the sea to the Hills, and my own Painted Rocks at Such-zen... By this I knew the Soul had passed beyond the illusion of Time and Space and of Things. By this I knew that I was free."<sup>20</sup>

To a spiritualist, this sense of oneness with the Great Soul is the supreme moment of his life – the moment of his salvation. But the Lama knowingly renounces this state of his spiritual salvation for his greater love of Kim – an act of great personal sacrifice comparable with that of Purun Dass ("The Miracle of Purun Bhagat" in *The Second Jungle Book*). Yet Elliot Gilbert, in an article written thirty years ago, overlooked the Lama's essential renunciation, and the conflict between his human love and his spiritual aspirations. Gilbert asserted that "The only reality is the oneness which the Lama has achieved, and of which his love for the boy is the symbol."<sup>21</sup> Whereas the Lama describes how in his state of *Nirvana* he heard a voice from within, crying:

"'What shall come to the boy if thou art dead?' and I was shaken back and forth in myself with pity for thee; and I said: 'I will return to my *chela*, lest he miss the Way.' Upon this my Soul, which is the soul of Teshoo Lama, withdrew itself from the Great Soul with strivings and yearnings and retchings and agonies not to be told."<sup>22</sup>

As the Lama renounces his *Nirvana* and returns to the world because of his deep love for Kim, he discovers the River of the Arrow springing up at his feet. He cleanses himself of his "sin" of selfish spiritual pursuit, and emerges as a pure and perfect symbol of man's unselfish love of humanity. It is the triumph of humanism over spiritualism.

His final salvation lies in his unselfish love of humanity; and he seeks a similar deliverance for Kim, who is now his spiritual son. In his last statement to Kim he says, "Son of my Soul, I have wrenched my Soul back from the Threshold of Freedom to free thee from all sin – as I am

free, and sinless!... Certain is our deliverance!"<sup>23</sup> At the very end of the book Kipling portrays the Lama symbolising, in his traditional posture, a new Buddha of Humanity. "He crossed his hands on his lap and smiled, as a man may who has won salvation for himself and his beloved."<sup>24</sup> On a symbolic plane, the Lama has finally realised within himself the humanistic values represented by the River of the Arrow.

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Kim inherits from his father three papers. One is his '*ne varietur*'; another, his father's 'clearance-certificate'; and the third, Kim's own birth-certificate. His father had told him that these papers "belonged to a great piece of magic – such magic as men practised over yonder behind the Museum, in the big blue-and-white Jadoo-Gher – the Magic House, as we name the Masonic Lodge."<sup>25</sup> He had made two prophecies for his son: first, that "Nine hundred first-class devils whose God was a Red Bull on a green field" would help him; and second, that he would develop Masonic values, because "it would all come right some day, and Kim's horn would be exalted between pillars – monstrous pillars – of beauty and strength,"<sup>26</sup> for the pillars represent the Masonic Temple.

These magical papers, his father used to say, would "make little Kimball a man".<sup>27</sup> In fact, Kim's inner development through the three sections of the book is precisely in the direction of humanistic self-awareness: he matures into "a man" who can synthesise the practical side of life with spiritual values.

In the first section of the book, Kim, acting as guide to the Lama on the worldly plane, is portrayed as shrewd and artful: he does not miss a chance to benefit himself. Uninterested in the Lama's teachings, he takes pride in telling others he is *chela* to a saint – thus inducing people to give them money and food. At every opportunity he cashes in on the Lama's piety: "...he is a holy man... In truth, and in talk and in act, holy. He is not like the others. I have never seen such an one."<sup>28</sup> His shrewd nature is revealed in his dealings with the Amritsar girl, the Ressaldar, the priest at Umballa, Mahbub Ali and the Sahiba. And while he cares sincerely for the Lama's comfort and necessities, he is thrilled by his active participation in the Great Game with its adventures, intrigues and codes.

As they travel from place to place, Kim is increasingly impressed by the Lama's goodness of heart, simplicity and trustfulness. When the Lama gives him the bag full of money he feels guilty about his earlier profit on the ticket. The Lama's brotherly treatment of the cobra

touches Kim profoundly, and he exclaims, "Never have I seen such a man as thou art."<sup>29</sup> However, by the end of the first section, Kim's attachment to the Lama, though sincere, is not as deep as the Lama's towards him; and the sadness of their separation is temporarily forgotten.

The second section of the book reveals Kim's increasing emotional attachment to the Lama as a result of his experiences at the regimental barracks and at the English school at Lucknow. At first he is depressed by his distrust of the people around him, and by a strong sense of his loneliness among white men. In a touching scene outside the school gate, Kim, "clutching at the robe [of the Lama], all forgetful that he was a Sahib", expresses his utter loneliness. "I am all alone in this land; I know not where I go nor what shall befall me... I have no friend save thee, Holy One. Do not altogether go away."<sup>30</sup>

Father Victor's attempts to convince Kim that as a white man and a Catholic he is superior to the Indians are futile. He accepts gladly the offer of training to be a 'chain-man' in the Secret Service because he sees it as a means of escaping the imprisonment of school, and possibly being reunited with the Lama:

"and in three years the Colonel will take me out of the *madrissah* [school] and let me go upon the Road with Mahbub hunting for horses' pedigrees, or maybe I shall go by myself; or maybe I shall find the lama and go with him. Yes; that is best. To walk again as a *chela* with my lama when he comes back to Benares."<sup>31</sup>

Kim enjoys the adventures and excitement of the Great Game, and plays his part in it with remarkable skill. But St Xavier's does not influence him as an Anglo-Indian, either racially or culturally – except for the education he receives there, paid for by the Lama. The first night he was out of school after three years, "he dreamed in Hindustani, with never an English word," says Kipling.<sup>32</sup> During those three years he has matured intellectually and morally, and although well trained in the arts and skills of the Great Game he has remained at heart without dissimulation a lover of India – its people, its food, its life-style.

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In the third section of the book, Kim returns directly to the Lama; and the first thing he does on reaching the Jain temple is to treat the sick child, out of pure compassion, for no payment. Kipling observes that "Three years ago he would have made prompt profit on the situation and gone his way without a thought,"<sup>33</sup> but now his sense of humanity

is much deeper. Reunited with the Lama as his *chela*, he begins to participate for the first time in the Buddhistic rituals practised by the Lama. (This participation was overlooked by Elliot Gilbert in an article in the *Kipling Journal*.<sup>34</sup>) In Kipling's words:

Each long, perfect day rose behind Kim for a barrier to cut him off from his race and his mother-tongue. He slipped back to thinking and dreaming in the vernacular, and mechanically followed the lama's ceremonial observances at eating, drinking, and the like.<sup>35</sup>

However, what started out as Kim's mechanical participation with the Lama soon develops into his deeper involvement, as he too abstains, "as the Rule demands, from evil words, covetous desires;"<sup>36</sup> not over-eating, not lying on high beds, nor wearing rich clothes."<sup>36</sup> Along with the Lama, Kim too "meditated often on the Wheel of Life – the more so since, as the lama said, they were freed from its visible temptations."<sup>37</sup>

Kim's participation in the Buddhistic rituals influences him spiritually, and when, during the painfully laboured retreat from the mountains, the Lama suggests that he cannot be his real *chela* because of his white blood, Kim affirms his spiritual kinship with the Lama over his white race:

"Thou hast said there is neither black nor white. Why plague me with this talk, Holy One?... It vexes me. I am *not* a Sahib. I am thy *chela*..."<sup>38</sup>

Kim now realises that his involvement in the Great Game has distracted him from his full devotion to the Lama, and he repents over his earlier days of immaturity:

"Holy One, my heart is very heavy for my many carelessnesses towards thee." An hysterical catch rose in his throat. "I have... I have – I have... *Hai Mai!* But I love thee... and it is all too late... I was a child... Oh, why was I not a man?"<sup>39</sup>

An emotional breakdown follows this realisation, and he acknowledges his spiritual dependence on the Lama. "Thou leanest on me in the body, Holy One, but I lean on thee for some other things."<sup>40</sup>

When Kim recovers from his sickness in the Sahiba's house, he goes through an inexplicable spiritual experience, prelude to a *Nirvana-like* state when he feels that his soul has left his body and is out of tune with the environment.

Then he looked upon the trees and the broad fields, with the thatched huts hidden among crops – looked with strange eyes unable to take up the size and proportion and use of things – stared for a still half-hour. All that while he felt, though he could not put it into words, that his soul was out of gear with its surroundings – a cog-wheel unconnected with any machinery, just like the idle cog-wheel of a cheap Beheea sugar-crusher laid by in a corner. The breezes fanned over him, the parrots shrieked at him, the noises of the populated house behind – squabbles, orders, and reproofs – hit on deaf ears.<sup>41</sup>

Kim himself is ignorant of the nature of his spiritual experience, but his sincere participation in the Buddhistic rituals has prepared him for it – in much the same way as Mrs Moore, in E.M. Forster's *A Passage to India*, experiences the mystical Marabar caves without comprehension. While Mrs Moore loses her sense of personal identity as the 'bourn' sound spreads through her consciousness, Kim undergoes a heightened sense of identity-crisis like a man caught in a marginal world between the physical and the spiritual: "I am Kim. I am Kim. And what is Kim?" His soul repeated it again and again."<sup>42</sup> However, the practical and pragmatic side of Kim's nature reasserts itself, and he perceives the real world around him.

Critics have overlooked Kim's spiritual experience, which is indicative of his profound inner changes, reflected in the later pages of the book. He no longer cares for the Great Game; and the secret Russian papers are a great burden on his mind. "If someone duly authorised would only take delivery of them the Great Game might play itself for aught he then cared."<sup>43</sup>

When Hurree Babu suggests that the Russian papers could be abstracted from the house by Mahbub Ali, Kim expresses his moral shock: "Mahbub Ali to rob the Sahiba's house? Thou art mad, Babu."<sup>44</sup> Kim now wonders at the unethical ways of the Great Game followed by the Babu:

"He robbed them," thought Kim, forgetting his own share in the game. "He tricked them. He lied to them..."<sup>45</sup>

Kim's moral consciousness is unmistakably more intense in the third section of the book than before. In the final stage of his inner development, Kim becomes a humanist, with moral and spiritual awareness; he fulfils his father's prophecy and becomes "a man" – one with a new, humanistic awareness that replaces his earlier selfishness

and provides a more moral perspective to his sense of reality. Ultimately, whether he emerges, as Carrington suggests, "a man of the western technocratic world"<sup>46</sup> by making a conscious choice "between contemplation and action",<sup>47</sup> or stays with the Lama, is perhaps less important than his gaining awareness of moral and Masonic values.

Kim's vision of life has now deepened, to fuse what is good in both the spiritual and the practical sides of life. This is best expressed in "The Two-Sided Man", the verse heading to chapter VIII, which is exactly the middle chapter of *Kim* –

Something I owe to the soil that grew –  
 More to the life that fed –  
 But most to Allah Who gave me two  
 Separate sides to my head.

I would go without shirts or shoes,  
 Friends, tobacco or bread  
 Sooner than for an instant lose  
 Either side of my head.

Kim develops a new vision of the Middle Way, different from the Buddhist doctrine of it. It is the Masonic Middle Way, that urges people of different races and religions to cultivate the humanistic values common to all mankind, without renouncing their social, cultural and racial traditions.

Could Kim's ultimate vision of the Masonic Middle Way be a projection of Kipling's personal attitude? Perhaps in his last book on India Kipling is expressing his personal vision, a synthesis of his humanistic attitude developed from his childhood in India and the practical experiences of his later Indian years as an English journalist. India had offered Kipling experience of both the spiritual and the practical aspects of life. In *Kim* he transformed his personal realisation of the validity of both into one coherent Masonic vision of profound humanism, represented by the River of the Arrow.

#### REFERENCES AND NOTES

1. See "Rudyard Kipling's Masonic Allusions" by A. Frost, (*Kipling Journal*, October 1942, p 16).
2. See "Rudyard Kipling and Lodge Hope and Perseverance" by M. Enamul Karim, (*Kipling Journal*, March 1974, p 6).

3. *Ibid.*, p 5.
4. See *District Grand Lodge of Pakistan (1869-1969)* by Rustom Sohrabji Sidhwa (Ferozsons Ltd, Lahore, Pakistan, 1969), pp 3-4.
5. *Something of Myself* (Macmillan, 1937), p 53.
6. See "Kipling and the Craft" by Harry Carr, in *Transactions of the Quatuor Coronati Lodge No. 2076* (No 77, 1965), p 220.
7. Karim, article at Note 2 *supra*, p 9.
8. As printed in the Definitive Edition of Kipling's Verse, this poem is footnoted to define a *hog-darn* as a cigar-lighter; a *khansamah* as a butler; and a *bottle-khana* as a pantry. As for *trichies*, this is defined in *Hobson-Jobson* (by Yule & Burnell, 1868, reissued in 1986 by Routledge & Kegan Paul, London), as "the familiar name of the cheroots made in Trichinopoly [South India]; long, and rudely made, with a straw inserted at the end for the mouth. They are (or were) cheap and coarse, but much liked by those used to them."
9. *Rudyard Kipling* by C.E. Carrington (Macmillan, 1978), p 180.
10. See the chapter on Buddhism in *Religions of the Past and Present* by J.A. Montgomery (London. 1928).
11. *Kim* (Macmillan Pocket Edition, 1951), p 278.
12. *Ibid.*, p 12.
13. *Ibid.*, p22.
14. *Ibid.*, p 79.
15. *Ibid.*, p79.
16. *Ibid.*, p 131.
17. *Ibid.*, p 173.
18. *Ibid.*, pp 275-6.
19. *Ibid.*, p 360.
20. *Ibid.*, p 411.
21. See "*Kim* – Novel or Propaganda?" by Elliot L. Gilbert (*Kipling Journal*, June 1967, p 11).
22. *Kim*, pp 411-12.
23. *Ibid.*, p 413.
24. *Ibid.*, p 413.
25. *Ibid.*, p 2.
26. *Ibid.*, p 2.
27. *Ibid.*, pp 2-3.
28. *Ibid.*, p 72.
29. *Ibid*, p 61.
30. *Ibid.*, pp 173-4.
31. *Ibid.*, p 195.
32. *Ibid.*, p 276.
33. *Ibid.*, pp 267-8.
34. See the article referred to in Note 21 *supra*.
35. *Kim*, p 304.
36. *Ibid.*, p 305.
37. *Ibid.*, p 332.

38. *Ibid.*, p 386.                      39. *Ibid.*, pp 387-8.                      40. *Ibid.*, p 389.  
41. *Ibid.*, p 403.                      42. *Ibid.*, p 403.                      43. *Ibid.*, p 387.  
44. *Ibid.*, p 401.                      45. *Ibid.*, p 402.  
46. See "An Introduction to *Kim*" by C.E. Carrington (*Kipling Journal*, December 1965, p 31).  
47. See *Rudyard Kipling* by C.E. Carrington (Macmillan, 1978), p 427.
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## DANTEAN IMITATION IN "MRS. BATHURST"

by G.F.C. PLOWDEN

[Mr Geoffrey Plowden, a former member of the Society's Council, has contributed this short article: it relates to what may seem a well-worn topic, the underlying meaning of Kipling's tantalising story, "Mrs. Bathurst" in *Traffics and Discoveries*, but I think it can serve as a real aid to its understanding. The implications for "'They'", another mysterious story in the same collection, are also very interesting. As Mr Plowden has remarked in a supporting letter to me, Kipling, as the narrator of "'They'", "enters a sort of heaven, where he is briefly reunited with the dead person he had loved most." – *Ed.*]

Nora Crook, in her *Kipling's Myths of Love and Death* (Macmillan, 1990), was the first to suggest that "Mrs. Bathurst" contains allusions to Dante's *Inferno*. As I said in my review of her book in the June 1991 *Journal*, her case convinced me, since it did not seem possible that the pattern of resemblances to Dante could have arisen merely by chance.

I now think that a further imitation can be seen – one, perhaps, that reveals a little more of Kipling's purpose in employing such a formidable source. In the fifth canto, famous for the story of Paolo and Francesca, Dante shows us how the souls of guilty lovers, deprived of all rest, are blown around for ever in a dark void. It would seem that in "Mrs. Bathurst", Pycroft's description of his walks round Cape Town with Vickery is modelled on this. They take place over five nights running, with the south-east wind<sup>1</sup> blowing continuously. Vickery too is unable to rest, and is ridden by guilt.<sup>2</sup>

Kipling has reproduced the features of Dante's Second Circle in terrestrial form, presumably to intensify the picture of Vickery as a soul in torment, and also, perhaps, to point to the nature of his sin, which is not set out explicitly in the story.

"Mrs. Bathurst", where the narrator (that is, to me, Kipling) glimpses Hell, is, of course, in the order in which the stories are collected in *Traffics and Discoveries*, the immediate successor to "'They'", where he visits the edge of Heaven. The two stories seem to be intended as a contrasting pair. The contrast appears not only in the main themes of pure and guilty love, but in much of the detail of the writing.<sup>3</sup>

#### NOTES

1. At the beginning of "Mrs. Bathurst" this "strong south-easter" is described as "bland". Nevertheless, I am told that it is a "bad" wind in Cape Town. It is the wind that "spreads the tablecloth" on Table Mountain. It can blow for days, and it makes people feel physically and mentally uneasy.
2. Though not, as he says, by the worst guilt, of being a murderer, "because my lawful wife died in childbed." If, say, she had killed herself, or pined away, he would have been a murderer: that is what I take this cryptic remark to mean. This detail may also have been inspired by Dante. Francesca had indeed been murdered by her husband. He was Paolo's brother, and he stabbed them both when he found them together. She tersely remarks that there is a much worse place in Hell for him.
3. The opening of "'They'" also seems to have been imitated from Dante. The reader may like to compare it with canto 28 of the *Purgatorio*, where Dante passes through a beautiful wood to the Garden of Eden. Here he spies from a distance the figure of a lady, Matilda, who greets him and eventually leads him to Beatrice.

## SOCIETY NOTICES

### FROM THE SECRETARY

[See also the Announcements on page 5]

#### **AT KIPLINGS INDIAN RESTAURANT, 20 JUNE 1998**

Members may welcome an opportunity to revisit Kiplings Restaurant in Highgate, north London, where we held a most enjoyable social event last summer among Kipling memorabilia. This year, on 20 June, we are offered a three course lunch – of the authentic flavours of the Raj, followed by coffee – for a very reasonable price, £13. Any member interested in coming should write to the Secretary (or phone: address and telephone number on page 4), who will then send full details, map and booking form. The restaurant's capacity is 80, and we shall have it exclusively for ourselves and our guests on that Saturday.

#### **BATEMAN'S NEWS**

Recently we bade farewell to David Fox, the National Trust's Administrator at Bateman's; and now we are delighted to welcome Jan Wallwork-Wright who has been appointed to succeed him. Her responsibilities have been extended to include control of the estate as well as the house, and she is designated as Property Manager. (Our friend Terry Pitt remains as Property Secretary.)

Jan, who has been with the Trust for five years, has moved from Clumber Park near Worksop. She is a Mancunian, with a degree in English and experience in hotel management – and with adventurous leisure interests including riding racehorses in training, and involvement with helicopters. She has a keen appreciation of Kipling's work, and wants to maintain close cooperation with our Society. Both she and Terry Pitt would be delighted to meet any of our members visiting Bateman's, and hope they will introduce themselves on arrival. We send our best wishes for a happy and fruitful tenure at the house. It is the Society's spiritual home, and we are already planning an organised visit in 1999.

Shortly after taking up her appointment, Jan was able to talk with knowledge on a Radio 4 programme on Bateman's, on 22 December 1997, in the series on 'Literary Houses'. The presenter, Iain Burnside, was conducted through the house, garage and garden, supported

sequentially by Chris Hoad (the House Steward), Jan and Terry Pitt. The interviewer was not fully conversant with the finer details of the subject, but was able to put sympathetically to his guides many of the salient questions which the general listener would find of interest.

The song, "The Road to Mandalay", was used as an introduction – a parallel being drawn with the "rabbit-hole of a lane" leading from the ridge to the house. Music was used to split the half-hour into convenient slots, taking in all the most significant rooms. "Gunga Din" was given in a musical setting; and later an apparently contemporary recording of "The Absent-Minded Beggar". The Kiplings' love of Sussex was underlined by a folk-song version of "The Run of the Downs". Many of the attractive anecdotes about Rudyard and Carrie Kipling were introduced; together with a look at the great range of visitors they entertained and a recall of their self-induced isolation following the death of John.

#### THE RUN OF THE DOWNS

Kipling also received recognition on 22 January 1998 on BBC2's regional programme, "Southern Eye". The programme was engaged in examining the future status of the South Downs; and your Secretary was asked to say something, from the Kipling Room in The Grange at Rottingdean, about Kipling's love of that rolling chalk-land with its immense skies. He was able, also, to 'voice-over' some beautiful aerial views with stanzas from "Sussex" and part of "The Run of the Downs"; and to close the theme with the prescient poem written in 1926, "Very Many People".

#### OLD BOOKLETS FOR SALE

We have in our store half a dozen of each of two booklets: *Lest We Forget* and *The Reader's Guide to Rudyard Kipling's Just So Stories*. They were published by the Society very many years ago; and it is a shame that they should be left to gather dust. They are available at £2.50 each, inclusive of postage and packing: please let the Secretary know if you are interested in acquiring either or both. *Lest We Forget* was compiled "to show the many variations of Kipling's genius and to give proof, by a few excerpts, of his almost universal appeal to all humanity". The other booklet formed part of the immense labour of love by the late Reginald Harbord and his team, which resulted thirty years ago in the eight-volume limited-edition

*Reader's Guide to Rudyard Kipling's Work*; although this item was paper-bound separately.

**OBITUARY: LIEUTENANT-COLONEL JOHN STRICKLAND, M.C.**

We regret to announce the death on 22 October 1997, at the age of 87, of Colonel Strickland, who had been a keen member of the Kipling Society. As a Gurkha officer he was a contemporary of John Masters, and served on the North-West Frontier. As a company commander in the campaign against the tribesmen incited by the Fakir of Ipi, he won the Military Cross. In the Second World War he served with distinction in various theatres, from Italy to Burma. We offer our condolences to his widow and their three daughters.

**ANNUAL SUBSCRIPTIONS**

The Secretary would like to thank all those who subscribed by cheque during the past year. He apologises for not acknowledging individual payments, but he normally responds only when there are additional matters needing an answer. Council would be most grateful if more members were willing to pay by Standing Order, thus obviating the need to remember, or be reminded, annually. Will any members who are unsure of their due renewal date please contact the Secretary. A covenanted Standing Order (by U.K. tax-payers) is of course specially beneficial to the Society, enabling us to claim additional income from the Inland Revenue.

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## MEMBERSHIP NEWS

**NEW MEMBERS**

We offer a very warm welcome to the following, listed to mid-February 1998:

Mr M. Clibborn-Dyer (*Bangkok, Thailand*); Mr S.C. Hadaway (*Hythe, Kent*); Dr P. Holberton (*Wilawarrin, New South Wales, Australia*); Mr A.S. Reynolds (*London*); Mr G. Salter (*Australia*); Mr J.F. Slater (*London*); Mrs C.C. Tomkins (*Clapham Village, West Sussex*).

## LETTERS TO THE EDITOR

[I am glad to receive letters intended for publication. However, since more are received than can in practice be printed, I must be selective, and reserve – unless expressly told otherwise – the usual right to shorten a letter. In some cases it may be possible for the text, and/or enclosures, to be summarised under "Points from Other Letters". My address is given on the penultimate page of this issue. – *Ed.*]

### EARLIER KIPLING SOCIETIES

*From Mr F.A. Underwood, The Coplow, 44 Station Road, Winterbourne Down, Bristol BS36 1EN*

Dear Sir,

I had the answer to the queries in the last two issues (September 1997, page 44; December, page 57) about an earlier Kipling Society in my head; but it took time to search the early numbers before I found the reference I needed: various items in the first 50 proved to be distractions.

Our founder, Mr J.H.C. Brooking, M.I.E.E., contributed his "Thoughts on the Kipling Society" on page 13 of October 1939 (issue No 51, with 'First War Number' printed on the cover). Under the sub-heading *An Early Failure*, he wrote:

Before the successful founding of the Society in 1927, the writer was concerned in two earlier efforts in 1921 and 1923. The first attempt went as far as a meeting of a dozen at the Engineers' Club in London, and petered out through the writer's ignorance of the technique of founding Societies.

The second, with Stalky's [General Dunsterville's] name as promoter, brought about 100 applications for membership. A preliminary (and final) meeting was held at the R.A.C. [Royal Automobile Club] on March 23rd, 1923 at which "Stalky", Ian Hay Beith and the writer were present, when it was agreed that the famous novelist would take the reins until he could find a suitable successor. The writer, therefore, gave him the fullest details possible and offered to help. Nothing, however, resulted from this.

It sounds as though Mr Jones was one of those who wrote about joining in 1923; and perhaps a letter sent in 1927 was lost, or not received in time for him to join the first group.

Incidentally, Ian Hay would not have required a footnote in 1939; but now?

Yours faithfully,  
F.A. UNDERWOOD

[I think Mr Underwood has definitely solved the puzzle about the early origins of the Society. And yes. Ian Hay is a forgotten name. It was the pen-name of Major-General John Hay Beith (1876-1952), in his day a very popular novelist and playwright. He wrote some 35 books and was for ten years Chairman of the Society of Authors; he also wrote, or collaborated in writing, more than 20 plays, and was President of the Dramatists' Club. But it does not sound as if he gave the embryonic Kipling Society the time that it deserved. – Ed.]

## THE OLD SCHOOL TOPEE

*From Mrs H.M. Craig, 53 Hill Rise, Rickmansworth, Hertfordshire WD3 2NY*

Dear Sir,

The six-year-old Rudyard Kipling, and indeed the adolescent Kipling, could have been saved much heartache and homesickness had his parents sent him to a 'European' boarding school in one of India's magical – and *healthy* – hill stations, instead of despatching him to Southsea to board with a family of total strangers.

But in the social climate of the 1870s, it seemed unthinkable to many British people to keep their children in India; for, apart from the health hazards, the dreaded 'chi-chi' accent was all too effective a bar to this course of action. Snobbery and racism have a lot to answer for, in the dreadful separation of little boys and girls from their parents.

Yet there were good schools to be had in the hill stations, even in Victorian times. One of the foremost 'pukka' boarding schools – indeed, it claimed to be the first to be run on British 'public school' lines – was the Mussoorie School, established in 1835 by a retired Army schoolmaster, and on his retirement taken over by the Reverend Robert Maddock, M.A. (Oxon), and thereafter until its demise in 1900 known as "Maddock's".

The Kipling parents could have sent their son there, or to one of the many boys' public schools which still exist in independent India and Pakistan – St George's College, Mussoorie (established in the 1850s); St Paul's School, Darjeeling (established in 1863); Sherwood College, Naini Tal (established in 1869); to name only three. There were girls' boarding schools too, where the luckless Trix Kipling could have become a pupil. The list is endless, and the story of the 'public schools' of India's British Raj is told in my book, *Under the Old School Topee*, of which I enclose a copy.

I just thank my stars that my parents decided to take my brother and me with them to India during the Second World War; and had the

foresight to send us to schools in Darjeeling. Without those hill boarding schools we too could have become Kiplingesque evacuees, lonely, homesick, and strangers to our parents. We consider ourselves lucky to have experienced a major part of our schooldays under the old school topee.

Yours sincerely  
HAZEL CRAIG

[*Under the Old School Topee*, which I am placing in the Society's Library, was privately published in 1996 by the author. Hazel Innes Craig, at the address shown at the head of her letter. Its ISBN No is 0 9526997 0 2. It is a paperback, of 275 pages, including a bibliography and index, and is lavishly and entertainingly illustrated. It is in fact a revised edition of a book originally published in 1990 by BACSA; among its added features is a very useful Appendix A on the history of the sub-continent's 'Eurasian' community and the prejudices that they have attracted.

The first half of the book is about the origins of the hill stations and the European style schools that were created there and also in 'the plains'. The second half is devoted to the vivid personal reminiscences of former pupils and teachers at those institutions during the period of living memory. Altogether, the book is an attractively produced and very readable piece of social history, all of it of general interest, and some of it decidedly relevant to an understanding of Kipling's India. It is obtainable direct from Mrs Craig, at £10 (including p & p to addresses in the U.K.); or £11 (including p & p. surface mail, to addresses abroad); or £14 (including p & p, air mail, to addresses abroad). – *Ed.*]

## MULVANEY'S REGIMENT

*From Mr K.M.L. Frazer, 3 Roseacres, Sawbridgeworth, Hertfordshire*

Dear Editor,

Although Kipling's Mulvaney was identified with Corporal Macnamara by John Fraser (see Sir George Engle's letter, December 1997, page 52), my own conclusion is that if Kipling placed the 'Soldiers Three' in any regiment it was in the 31st East Surreys – described in chapter III of *Something of Myself* as "a London recruited confederacy of skilful dog-stealers, some of them my good and loyal friends".

Kipling uses the 'Tyneside Tail-Twisters' three times in fiction, as far as I know – in "Only a Subaltern" (*Wee Willie Winkie and Other Stories*), in "The Army of a Dream" (*Traffics and Discoveries*), and in "What it Comes to" (collected in *From Sea to Sea*, volume 2). None of

the three friends – Ortheris, Learoyd and Mulvaney – appears in these three stories. One character, Private Dormer in "Only a Subaltern", is identified with County Durham. Alas, poor Geordies! Even Dormer speaks Ortheris's pseudo-Cockney: "Hangel! *Bloomin'* Hangel! That's wot 'e is!"

On the other hand, the only title given by Kipling to his three soldiers' regiment is 'The Inexpressibles' – which comes in the first sentence of "The God from the Machine" in *Soldiers Three*. In the same volume, in "Private Learoyd's Story", Ortheris is described as "pre-eminent among a regiment of neat-handed dog-stealers"; that story is about dog changing and kidnapping. Dogs also feature with one or more of the trio in "Garm – a Hostage" (*Actions and Reactions*) and "The Solid Muldoon" (*Soldiers Three*). There is a clear clue to the regiment's origin in "His Private Honour" (*Many Inventions*): the autumn batch of new recruits are called by Mulvaney "the top-spit av Whitechapel", and Ortheris adds, "Fried fish an' whelks is about your sort."

Mulvaney's origin is mentioned by G.C. Beresford ("M'Turk") and General Sir George MacMunn. In *Schooldays with Kipling* (Gollancz, 1936, page 250), Beresford describes the first school sergeant ("bottle-nosed old Sergeant Kearney... rather a beerskin") as "a rich, full-flavoured Irishman... one to whom the army had been 'mayt and drink'... He was the foundation, the foreshadowing, of Mulvaney. Expand him, extend him in many directions, colour him, add ornamental additions to him, and you have the model of the inimitable long-service Irish ranker."

MacMunn tells us in chapter IV of his *Rudyard Kipling: Craftsman* (Robert Hale, 1938) that Kipling was to get a considerable portion of his Mulvaney from the privately printed reminiscences of one "Quartermaster-sergeant Bancroft of the Bengal Horse Artillery, of the old army of John Company". Bancroft had lived near Simla, on into the 1890s. MacMunn says, "Listen to [Bancroft's] stories of the wisdom of Gunner Terence O'Shaughnessy and you will see where Terence Mulvaney got his knowledge of women." And MacMunn tells us much more about the Mulvaney types he met during the twenty-five years he spent soldiering in India and Burma.

I suggest that Mulvaney was an amalgam including Kearney and O'Shaughnessy, with Macnamara probably the immediate model; but that if any regiment held the *Soldiers Three* it was not the Northumberland Fusiliers but the East Surreys.

Yours sincerely  
KEN FRAZER

## KIPLING AND SLEEP

*From Mrs J. Leeper, Lammas Cottage, 43 Lammas Lane, Esher, Surrey KT10 8PE*

Dear Sir,

I was very interested to read Thomas Pinney's account of Kipling in Bermuda (December 1997, pages 12-24) of which I knew nothing; but what struck me most was the sentence in one of Kipling's letters to F.N. Doubleday (page 17): "There isn't much more left of me than a pair of eyebrows and a pair of spectacles, and an overwhelming desire to sleep and sleep and sleep."

This throws a little light on a passage which has always puzzled me, in "As Easy as A.B.C." (*A Diversity of Creatures*, 1917), which was written in 1912 but set in A.D. 2065: "Our ancestors thought nine hours' sleep ample for their little lives. We, living thirty years longer, feel ourselves defrauded with less than eleven out of the twenty-four."

We know how Kipling, as a young journalist, suffered from insomnia in the stiflingly hot nights in Lahore; and this may have continued to trouble him for many years to come. The song in "The Brushwood Boy" (1895, collected in *The Day's Work*, 1898),

It is their right in the Baths of Night  
 Body and soul to steep:  
 But we – pity us! ah, pity us!  
 We wakeful; oh, pity us!  
 We must go back with Policeman Day –  
 Back from the City of Sleep!

has a ring of personal horror.

That, seventeen years later, he could speak with contempt of nine hours' sleep – something which very few people achieve today, though we are more than half way from 1912 to 2065 – is very surprising. Perhaps the enormous energy demanded by his writing and his many other activities had led to a compensating ability to sleep; or perhaps one of his doctors had prescribed sleeping-pills; but one can only hope that before he left Bermuda he had the opportunity "to sleep and sleep and sleep" for at least nine hours, though I doubt whether eleven would be possible.

Yours sincerely  
 JOSEPHINE LEEPER

## POINTS FROM OTHER LETTERS

### A SPORTSMAN'S REJOINDER

*From Mr Peter Merry, Red Cottage, 25 High Street, Merstham, Surrey RH1 3BA*

[Mr Merry, the Society's Meetings Secretary, has sent us a photocopy of some printed verses, attributed to "A.C., *Cricket Rhymester*", taking Kipling vigorously to task for certain sentiments he had expressed in his long polemical poem, "The Islanders" (January 1902). Mr Merry had received the photocopy from a friend, who had found the verses pasted into an old album, with no note of source or date. However, he understands that some rugby match results for 1901 were dimly visible on the reverse – leading to the reasonable deduction that the verses come from some sports periodical, probably dating from early 1902, shortly after "The Islanders" was first published.

Kipling's theme in that poem had been unmistakable: in the light of the British Army's less than impressive performance against Boer farmers in the South African War, he called for a new spirit of practical patriotism, including the acceptance of national service (itself an unpopular notion) to ensure that the country would be militarily prepared for the next war, against a more serious enemy. In particular he inveighed against complacency, and disparaged the British obsession with sport: "Then ye returned to your trinkets; then ye contented your souls/With the flannelled fools at the wicket or the muddied oafs at the goals." This part of his moralistic message had been particularly ill received by British readers.

In Mr Merry's words, "I knew from the biographies that Kipling's poem had affronted his natural constituency; but it is fun to have an actual example of reaction. Of course this is poor as parody, and the writer misses the point Kipling was making; but as an intemperate response to an intemperate poem it is really rather magnificent!" Here it is, and by the way, the reference in the last line of verse 2 to "Milligans" would not have been lost on its readers, who would remember the death in action near Mafeking, in March 1900, of Lieutenant Milligan, a famous Yorkshire cricketer. – *Ed. J*

### KIPLING ON OUR CHAMPIONS OF ENGLISH PASTIMES

"FLANNELLED FOOLS AT THE WICKET";  
"MUDDIED OAFS AT THE GOAL."

Down with your British pastimes, take up the rifle instead,  
Let the balls composed of leather give way to those of lead.  
Cancel your coming fixtures, cancel them one and all,  
The "absent-bodied beggar" gives you a warning call.  
'Tis wrong to engage in pastimes, no matter whoever you are,  
'Tis our duty to follow Kipling, follow him off to the war.  
Despise not the oracle's calling, it vexes his righteous soul  
To see "flannelled fools" at the wicket, "muddied oafs" at the goal.

Proudly he carries his knapsack, as off to the war he goes,  
The glory of all his comrades, a terror to all his foes.  
Still the Boers have no need to tremble, nor De Wet to be afraid,  
For his name is not on the roll call as one of the "fighting brigade."  
The "flannelled fools at the wicket" are still in the thick of the strife,  
And many a "muddied oaf at goal" has laid down his precious life.  
When our gallant lads were "bearding the lion within his den,"  
When our Milligans were falling – where was Kipling then?

The "flannelled fools" amongst them proved as brave as brave  
could be,

And "muddied oafs" fell fighting, but Kipling – where was he?  
Seated in some snug corner, resting his aching bones,  
Far from the din of battle, far from the dying groans;  
Far from the scene of action, far from our gallant men,  
You might have gazed on our hero, a "slipped fool with a pen."

There's a kinship in pastimes, Kipling, a brotherhood that resent  
And rise against an insult, whenever an insult's meant.  
Part of the lads we honour are fighting against the foe,  
And those they have left behind them are ready and willing to go.  
For though "flannelled fools" we're loyal, and Britishers one and all,  
And the same pure loyal spirit breathes in each "muddied  
oaf at goal."  
Athletes, amongst our fighting men, excel, I'd have you know it,  
And when a man's too weak for fight or pastime he turns poet.

## THE FATE OF JOHN KIPLING

### I

*From Miss Mary Morison, 13 Ballast Quay, Lassell Street, Greenwich, London SE10 9PD*

Miss Morison has sent a cutting from page 5 of the *London Evening Standard* of 2 February 1998: it is a short article by Geraint Smith, headed "Kipling refused to believe son died in action", and it is based on a perusal of Lieutenant John Kipling's War Office file, "one of thousands of records of officers serving in the First World War made public today [by the Public Record Office] for the first time".

John was killed on 27 September 1915 in the Battle of Loos, but his body was not identified until the 1990s, and for a year or more some

reasonable doubt existed as to whether he was dead or perhaps wounded and a prisoner of war. This article quotes from a letter Kipling wrote to the War Office in September 1916, in which he said that he had interviewed many of the survivors of the battle, and had heard nothing to confirm his son's death; so he asked that his son should not be listed as killed. He maintained this position until after the end of the war, only finally writing through his solicitors in 1919 to concede the likelihood of John's death, "the search in Germany... having not revealed any trace of him".

## II

*From Mr Norman Entract, 24 Cedar Court, Lower Street, Haslemere, Surrey GU27 2BA*

Mr Entract has sent an item from page 4 of *The Times* of 3 February 1998, on the same subject: it is a report by Valerie Elliott, the paper's Whitehall Editor, and it includes a photocopy of Kipling's typed and signed letter of 18 September 1916, on headed Bateman's paper, to The Secretary, War Office, Alexandra House, Kingsway, W.C., which reads as follows:

Sir,

In reply to your letter, No. 125146/1 (C.2 Casualties) of the 14th September, I should be glad if you would postpone taking the course you suggest in regard to my son Lieutenant John Kipling. All the information I have gathered is to the effect that he was wounded and left behind near Puits 14 at the Battle of Loos on September 27th 1915. I have interviewed a great many people and heard from many others, and can find no one who saw him killed, and his wound being a leg wound would be more disabling than fatal.

May I draw attention to the fact that in your letter you state my son's rank as 2nd Lieutenant, whereas he was Lieutenant. Also in the published casualty list, he was incorrectly reported as "Missing" instead of "Wounded and missing".

Yours truly,  
Rudyard Kipling.

The article states that shortly after John's disappearance his father's "hopes had been raised by a letter from Lieutenant-Colonel Butler [of the Irish Guards], in which he was told his son had been seen to fall and then pick himself up, 'evidently hit in the foot and leg', before withdrawing to a building which was soon occupied by German

soldiers. 'I do hope and pray,' wrote Butler, 'that you may hear he was carried off by the Germans and looked after by them.'

The article continues: "But the young lieutenant's death was described by a Sergeant Kinnelly in an account, unknown at the time to Kipling, which found its way into the War Office records." According to Kinnelly:

Mr Kipling was about 50 yards in front of his platoon and was shouting "Come on boys!" He was the bravest officer I ever saw. A couple of shrapnel burst right over his head and I saw him fall. On the way back someone said, "Poor Mr Kipling is dead." Then I came on Mr Kipling myself and I am sure he was dead. The ground where he lay was heavily shelled from the big guns, and men lying there might be buried in a crater or disappear in other ways. It's impossible to bring in even all the wounded men.

## DRINK, AND THE LAUREATESHIP

*From Mr G.L. Wallace. 9 Hathaway Close, Luton. Bedfordshire LU4 0HU*

Mr Wallace has drawn our attention to an irresponsible little item on page 3 of the *Guardian* newspaper of 3 February 1998. It started reliably enough as a factual report, based on the British Army files recently released by the Public Record Office, including correspondence between the War Office and Rudyard Kipling after the loss of Lieutenant John Kipling at Loos. As recorded above, Kipling had urged the authorities not to list his son as killed while there remained grounds for hope that, though wounded, he might have been captured and survived. He was accordingly not listed as killed until after the war.

So far, so good: an account of facts, supported by documents. However, as Mr Wallace points out, it is when the *Guardian* reporter ventures into comment that the article deteriorates. There is a reference to *The Irish Guards in the Great War* (1923), described as an attempt on Kipling's part to "perpetuate" his lost son; and then it continues:

But, according to one of his contemporaries, the author was subsequently passed over for the Poet Laureateship because he was drinking to mask his despair.

The allusion must be to the year 1930, when Robert Bridges, Poet Laureate since 1913, was succeeded by John Masefield; but the

"contemporary" is not named; nor is the evidence, if any, weighed; nor is the fact mentioned that Kipling had made his unwillingness to accept the Laureateship very clear in the past. This is a *canard*, and an unworthy one. – *Ed.*

## KIPLING THE FISHERMAN

*From Mr M.J. Dawson, 5 Bens Acre, Horsham, West Sussex RH13 6LW*

Mr Dawson, who is a member of the Sussex Piscatorial Society (founded in 1891), has kindly sent us a slim historical booklet about the origins of that society. This is *How It Began*, by Stanley Stiff; it was published in 1978. Its main interest for the Kipling Society lies in one sentence on page 7, revealing a fact which does not seem to be elsewhere on record: "In June 1900 Rudyard Kipling (Rottingdean) was elected to membership but he resigned two years later owing to 'lack of time'." The booklet is being passed to our Library.

## P.G. WODEHOUSE ON KIPLING

*From Miss H.M. Webb, 22/a Glenthorne Road, Kingston-upon-Thames, Surrey KT1 2UB*

Miss Webb invites our attention to several interesting references to Kipling in *Yours, Plum: The Letters of P.C Wodehouse* edited by Frances Donaldson (Hutchinson, 1990).

[ 1 ] At pages 150-1, in a letter to William Townend dated 29 April 1946, Wodehouse wrote:

Did you ever read Kipling's autobiography? In that he maintains that the principal thing in writing is to cut. Somerset Maugham says the same, and I agree with them. Kipling says it's rather like raking a slag out of a fire to make the fire burn brighter. I know just what he means. You can skip as you read, but if the superfluous stuff is there it affects you just the same. The trouble is to know what to cut...

[2] At pages 184-5, in a letter to William Townend dated 28 September 1928, Wodehouse wrote:

I say, laddie, something really must be done about Kip's 'Mrs Bathurst'. I read it years ago and didn't understand a word of it. I thought to myself 'Ah, youthful ignorance.' A week ago I bought some old Windsors and re-read it. Result precisely the same. What did the villain do to Mrs B? What did he tell the captain in his cabin that made the captain look very grave and send him up country where he was struck by lightning? Why was the other chap who was struck by lightning introduced? And, above all, how was Kip allowed to get away with six solid pages of padding at the start of the story?

Frances Donaldson footnoted this letter: "Kip was Rudyard Kipling. 'Mrs Bathurst' is in a volume called *Traffics and Discoveries* and seems incomprehensible."

[3] At page 186, in a letter to William Townend dated 6 March 1932, Wodehouse wrote:

You're absolutely right about Kip. Gosh, what a rotten story that pig story was. As a matter of fact, Kip was the outstanding case of the Infant prodigy. His stuff done in the early twenties was great, but he lost that terrific zest and got married and settled down and made his stuff too long and it's only the remnants of the old fire that make his later work readable...

Frances Donaldson footnoted this letter: "'Pig' is a tale of revenge in the Indian Civil Service." However, she was clearly mistaken. "Pig" is indeed a revenge story in *Plain Tales from the Hills* (1887); but when Wodehouse speaks disparagingly of "that pig story" he is obviously referring to "Beauty Spots", a story about a pig, which had just appeared in the *Strand* magazine of January 1932, and would be collected in *Limits and Renewals* in April 1932. It is generally reckoned a sub-standard piece of work.

[4] At page 192, in a letter to William Townend dated 27 August 1946, Wodehouse wrote:

Incidentally, why do all these critics – e.g. George Orwell – assume that *The Light That Failed* was a failure and is recognized as such by the reading world? It certainly didn't fail in the sense of not making money, having been serialized, successfully dramatized and probably sold several hundred thousand copies in the ordinary edition. And if they mean that it is a failure because it doesn't grip

you, they are simply talking through their hats. It's odd, this hostility to Kipling. I believe you pointed out in one of your letters that it was a bit hard on the poor bloke to tick him off for not having spotted the Future of the India Movement and all that sort of thing, when he left the country for ever at the age of about twenty.

[5] At page 201, in a letter to Denis Mackail dated 17 December 1955, Wodehouse wrote, presumably referring to Charles Carrington's biography of Kipling which had just appeared:

I, too, have been reading *Life of Kipling*. I agree with you that it is a poor job. I wish these people wouldn't tell us that in some poem which we admire the author got stuck at the third line and had a hell of a job getting the thing finished. To me it takes all the charm out of it. What a depressing woman Mrs K must have been. K's whole work depended on messing around and talking to people, and she kept him rigidly excluded from the world.

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## KIPLING'S "TALE OF 1998"

### AND THE DECLINE OF THE RUPEE

by K.M.L. FRAZER

Mr Kenneth Frazer, a member of the Society's Council, has been delving to good effect in the old files of the Indian newspapers in whose service the young Kipling cut his teeth as a journalist. Mr Frazer turned up various pieces by Kipling which have remained uncollected to this day, including the wittily entitled "Les Misérables: A Tale of 1998", which, in a parody of a flowery French style, described the wretched state to which expatriate Britons in India had been reduced by the chronic decline of the exchange value of the Indian rupee, i.e. the currency in which their salaries and pensions were paid.

The exhuming of such material can be, as in this case, both revealing and entertaining; but Kipling in India was astonishingly prolific, and though the best of his previously ungathered (and often unsigned) newspaper prose has been usefully collected and edited by Professor Pinney in *Kipling's India*, Kipling's own instinct was sound, in preferring to let a mass of miscellaneous matter he had written for his newspapers slip into oblivion. For the truth is that daily papers, as he remarked in old age, "have to be filled daily": the

corollary being that not much of the filling, whoever wrote it, will be of intrinsic permanent value. For all that, however, as Mr Frazer observes, to browse through the pages of Kipling's newspapers of the 1880s is to experience a fascinating evocation of the long-dead past. – *Ed.]*

In the September 1997 issue of the *Journal*, at page 47, in a footnote to a reader's letter about Kipling's attitude to sea-sickness, the Editor quotes from the narrator's comments in "My Sunday at Home" (*The Day's Work*): "French only, the caryatid French of Victor Hugo, would have described it."

This brings to mind a passage in Kipling's *Souvenirs of France* (at page 11 in the Pocket Edition, Macmillan, 1933): "At that time – '83 to '88 – the French Press was not nationally enamoured of England. I answered some of their criticisms by what I then conceived to be parodies of Victor Hugo's more extravagant prose. The peace of Europe, however, was not seriously endangered by these exercises..."

He is here referring, most obviously, to "Les Misérables: A Tale of 1998" (which appeared in the *Civil and Military Gazette*, Lahore, on 28 August 1886) and to "Le Roi en Exil" (*CMG*, 15 November 1886). But Professor Louis Cornell, in his *Kipling in India* (Macmillan, 1966), identifies two more such parodies. These are "The History of a Crime" (the *Pioneer*, Allahabad, 5 February 1886) and "An Interesting Condition" (*Pioneer*, 20 December 1888).

Though unsigned by Kipling, "Les Misérables" and "The History of a Crime", according to Cornell, are both verified as Kipling's work by their inclusion in the Crofts Collection [the very reliable collection of pieces by Kipling, now long dispersed by sales, that was collected by W.C. Crofts, the original of "Mr King" the classics master in *Stalky & Co.]*. "Le Roi en Exil" is a similar piece of writing to "Les Misérables", and both appeared in the *CMG*, whereas "The History of a Crime" had appeared earlier than either, in the *Pioneer*. Perhaps Kipling was only allowed to publish such odd items in the *CMG* after the more sympathetic E.K. Robinson had replaced Stephen Wheeler as Editor-in-chief of the *CMG* in the summer of 1886.

"Les Misérables: A Tale of 1998" (I presume Kipling chose 1998 at random as a very far-off date) occupies one column of a page of the *CMG*. It takes for its text an item in the previous day's report from Simla: "The rupee grows each week more worthless for any purpose but that of immediate spending." On this, Kipling bases a fantasy, in which Victor Hugo recounted what happened to the "once enormously Vanderbiltonically rich Messieurs les Anglais" when "the roupie contracted." For, as the rupee continued to decline, "These English

once so arrogant had been despondent. They now laughed. It was the laughter of the Pit..." As the rupee still fell, "the Engleesh Mees disappeared." The rupee continued to fall – to ninepence... to fourpence...

Eventually the Englishman turned into an Indian. "The English race in India was lost. At the same time the roupie disappeared." The result was "the revanche of Plassey, of Blenheim, of Crécy, of Agincourt, of Waterloo". Thus, in brief, Kipling's "Tale of 1998".

The decline of the rupee is also the subject of "The Great Strike (A Tale of 1910)". This item from the *CMG* of 5 November 1887 is reproduced in Pinney's *Kipling's India*. It tells how, in protest against the decline in value of the rupee, various senior officials go on strike. In the end the Secretary of State for India solves the problem and the rupee rises steadily.

Pinney comments: "The decline in the exchange value of the rupee was a standard grievance throughout Kipling's years in India. Everyone had a theory or a remedy, but the generally desperate character of feeling in face of the mysterious loss of income is made clear enough in Kipling's sketch."

The issue of the *CMG* of 15 November 1886 (the one which contains "Le Roi en Exil") attributes the recent rise in the value of the rupee to almost 18 pence to the appointment at Home of a Royal Commission on Currency, and comments: "Who that remembers the lamentations of former years over 'our poor one and eightpenny dibs' ever thought to think that... it might be worth only twopence less than that!"

Incidentally, why did Kipling, in "My Sunday at Home", describe Victor Hugo's French as "caryatid"? Did he think it female and statuesque? Or Greek and artistic? Or immobile and Atlas-like? I have no idea: perhaps for once he chose the wrong word.

Also incidentally, the *CMG* of 28 August 1886 (the issue containing "Les Misérables") reported that the actress Sarah Bernhardt was "in trouble", and likely to be imprisoned in Rio de Janeiro for assaulting a member of her company. The Parsee cricket team touring England still pursued its disastrous career, though Mr Major had scored 97 for them against the United Services. In Belfast there had been a fatal shooting...

And of course, as was noted on pages 56-57 of the September 1997 *Journal*, the *CMG* carries fascinating advertisements: "E.A. Afternoon tea reconsidered. Have you forgotten? Why do you not write?" The newspaper provides a marvellous background to Kipling and India, and it is accessible on microfiche, by request, in the Oriental and Indian section of the British Library.



'GOBIND THE ONE-EYED'

"...and his brass drinking vessel with the well-cord round the neck, his short arm-rest crutch studded with brass nails, his roll of bedding, his big pipe, his umbrella, and his tall sugar-loaf hat with the nodding peacock feathers in it..." [from the Preface to *Life's Handicap*, 1891]. This drawing by Doris Dumler is from a collection of Kipling's Indian stories, including that Preface, in German translation, published by Obpacher of Munich (no date) under the title *Gowinda der Einäugige*.

## THE SOCIETY'S LIBRARY

The Society's Research Library contains some 1300 items – books by Kipling, books and articles relating to his life and works, collections of press cuttings, photographs, relevant memorabilia, and a complete run of the *Kipling Journal*. It is located at City University, Northampton Square, London EC1V 0HB, where, by kind permission, it is housed in the University Library. Members of the University's Graduate Centre for Journalism are allowed access to it.

So, of course, are members of the Kipling Society, if they obtain a Reader's Ticket from the Honorary Librarian, Mrs Trixie Schreiber, at 16 High Green, Norwich NR1 4AP [tel. 01603 701630, or (at her London address) 0171 708 0647], who is glad to answer enquiries about the Library by post or telephone. If Mrs Schreiber is away, enquiries should be channelled through the Society's Secretary – see page 4 for the address and telephone number.

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Here is a selective list of relatively recent acquisitions:-

*The Irish Guards in the Great War* by Rudyard Kipling, Volume 2, The Second Battalion (Spellmount, Staplehurst, Kent, 1997), 223 pages. The second half of the new illustrated edition of this outstanding work (reviewed in the *Journal*, March 1997, pages 9-10).

*Rudyard Kipling & Walt Disney: The Jungle Book* by Salvatore de Santis. A thesis presented at La Sapienza University, Rome, 1995; written in Italian but with original quotations in English; illustrated in colour; 193 pages & 21 pages of appendices; a comparative analysis of Kipling's book and Disney's film adaptation.

*A Textual Analysis and Critical Edition of Rudyard Kipling's "Our Lady of the Snows"* by James L. Mitchell. This meticulously detailed dissertation, of some 85 pages, is described and summarised in Mr Mitchell's article at pages 12-22 in this issue of the *Journal*.

*The Day's Work: Kipling and the Idea of Sacrifice* by John Coates (Fairleigh Dickinson University Press/Associated University Presses, 1997); 136 pages; a collection of critical essays, reviewed at pages 10-11 in this issue of the *Journal*.

# THE *KIPLING JOURNAL*

## AN EXPLANATORY NOTE

The *Kipling Journal*, house magazine of the Kipling Society, is sent quarterly to all members. Its contributions to learning since 1927 have earned it a high reputation. It has published many important items by Kipling not readily found elsewhere, and a vast quantity of valuable historical, literary and bibliographical commentary, in various shapes, by authorities in their field. In the academic study of Kipling, no serious scholar overlooks the *Journal's* wealth of data. (The entire run since 1927 is now being comprehensively indexed.) Scores of libraries and English Faculties, in a dozen countries, receive the *Journal* as corporate members of the Society.

However, though scholarly in general tendency, it is not an austere academic production. It aims to entertain as well as to inform. This is both necessary and easy. Necessary because our membership is as representative of the ordinary reader as of the university researcher. Easy because there exists an inexhaustible reservoir of engrossing material – thanks to the great volume and variety of Kipling's writings; the scope of his travels, acquaintance and correspondence; the diversity of his interests and influence; the scale of the events he witnessed; the exceptional fame he attracted in his lifetime; and the international attention he continues to attract.

The Editor is glad to receive, from members and non-members alike, articles or letters bearing on the life and works of Kipling. The range of potential interest is wide, from erudite correspondence and scholarly criticism to such miscellanea as justify attention, e.g. reports of new books or films; press cuttings; sales catalogues; unfamiliar photographs; fresh light on people or places that Kipling wrote about; and of course unpublished letters by Kipling himself, particularly ones of any biographical or bibliographical significance.

Authors of prospective articles should know that length may be crucial: the volume of material coming in steadily exceeds the space available. A page holds under 500 words, so articles of 5000 words, often requiring preface, notes and illustrations, may be hard to accommodate quickly. Even short pieces often have to wait. Naturally, as with other literary societies, contributors are not paid; their reward is the appearance of their work in a periodical of repute.

The Secretary of the Society arranges distribution of the *Journal*, and holds an attractive stock of back numbers for sale. However, items submitted for publication should be addressed to **The Editor, *Kipling Journal*, Weavers, Danes Hill, Woking, Surrey GU22 7HQ, England.**

# THE KIPLING SOCIETY

## AN EXPLANATORY NOTE

The Kipling Society exists for anyone interested in the prose and verse, and the life and times, of Rudyard Kipling (1865-1936). When founded in 1927 by J.H.C. Brooking and a few enthusiasts, it met with vehement and predictable disapproval from Kipling himself; but it quickly gained, and thereafter retained, a substantial membership. It remains today one of the most active and enduring of the many literary and historical societies in Britain. Moreover, being the only one in the world that focuses specifically on Kipling and his place in English literature, it also attracts members from many other countries, who all receive the quarterly *Kipling Journal* (subject of a descriptive note on the previous page).

As an essentially non-profit-making literary organisation, run on a voluntary basis to provide a service to the public as well as to its members, the Kipling Society is a Registered Charity (No. 278885) in Britain. Its overall activities are controlled by its Council, though routine management is in the hands of the Secretary and the other honorary officials. However, its large membership in North America is mainly co-ordinated from Rockford College, Illinois, and there is also an active branch in Melbourne, Australia.

For fuller particulars of its organisation, and a list of impending meetings, see pages 4 and 5 of this issue. The Society's main London activities fall into four categories. *First*, maintaining a specialised Library which scholars may consult, and which is located in City University, London; *second*, answering enquiries from the public (e.g. schools, publishers, writers and the media), and providing speakers on request; *third*, arranging a regular programme of lectures, usually but not exclusively in London, and a formal Annual Luncheon with a distinguished Guest Speaker; *fourth*, publishing the *Kipling Journal*.

Kipling, phenomenally popular in his day, appeals still to a wide range of 'common readers' attracted by his remarkable prose and verse style, his singular ability to evoke atmosphere, and his skill in narrative. These unacademic readers, as well as professional scholars of English literature, find much to interest them in the Society and its *Journal*. New members are made welcome. Particulars of membership are obtained by writing to the Secretary, Kipling Society, 2 Brownleaf Road, Brighton, Sussex BN2 6LB, England (or, for those living in North America, to the address at the foot of page 4). (The Secretary's Internet web specification is: <http://www.kipling.org.uk>)

The annual subscription rate is £20 – both for individual and for corporate members, whether in Britain or abroad. This remains the 'minimum' rate: some members very helpfully contribute more.

