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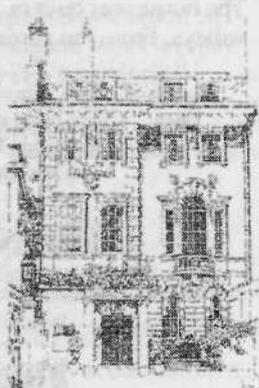
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## SECRETARY'S ANNOUNCEMENTS

### SOME FORTHCOMING EVENTS

**Wednesday 17 September 2003**, 5.30 for 6 p.m., in the Mountbatten Room, Royal Over-Seas League, **Boyd Tonkin** on "Kipling and the British idea of Afghanistan".

**Wednesday 19 November 2003**, 5.30 for 6 p.m., in the Mountbatten Room, Royal Over-Seas League, **Dr Michael Brock, C.B.E.** on "Rudyard Kipling: a Major Prophet?".

**Wednesday 18 February 2004**, 5.30 for 6 p.m., in St Andrew's Hall, Royal Over-Seas League, a musical evening, that will explore Kipling set to music, with live performances by **Brian Mattinson, his son David, and Clare Toomer, David's wife.**

**Wednesday 7 April 2004**, 2-6 p.m., in St Andrew's Hall, Royal Over-Seas League, **Andrew Hambling and Jeffery Lewins:** A Symposium on "Kipling's 'Lost' Stalky Story: 'Scylla and Charybdis' ". This will attract a wide audience of enthusiasts and specialists from around the world. More details, including methods of registration, are given in the enclosed flyer.

September 2003

JANE KESKAR & JEFFERY LEWINS

### OBITUARY

It is with great regret that we record the recent death of Mr D.R. Evans who joined the Society in 1997. He had many and varied interests, and, in particular, was a great lover of *Kim*. We send our most sincere condolences to his brother, Mr M.J. Evans. – *Ed.*

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## EDITORIAL

### THE ELIZABETH LONGFORD HISTORICAL BIOGRAPHY PRIZE

This new prize was awarded to David Gilmour in May this year for his superb work, *The Long Recessional: The Imperial life of Rudyard Kipling* [reviewed by George Webb in the *Journal*, June 2002, No.302, pp.51-2]. Although regrettably rather late, due to publishing constraints, we offer him our heartiest congratulations on this very well-deserved recognition.

### AN EDITORIAL BOOK REVIEW

*Rudyard Kipling: A Literary Life* by Phillip Mallett, published in 2003 by Palgrave Macmillan, Basingstoke (ISBN 0-333-55720-4, Hardback, £45), (ISBN 0-333-55721-2, Paperback, £14.99). xii + 223 pages including Notes, Bibliography and Index. No illustrations.

This is the latest volume in the series of Literary Lives edited by Richard Dutton, Professor of English at Lancaster University. The series is aimed mainly at the academic market, but written in such a way as to be accessible to the general reader. Phillip Mallett is Senior Lecturer in English at the University of St Andrews, whose work on Kipling includes an edition of *Limits and Renewals* as well as an edited collection of essays, *Kipling Considered*. This last publication was reviewed for us by Nora Crook in the *Journal*, No.256, Dec 1990, pp.28-31.

My first reaction was to wonder whether yet another biography could have anything fresh to say, but, with the accent on the writing and publishing history of Kipling's works, Mallett reveals new facets of his life and times, and whilst this book does not, and cannot, replace the earlier biographies, it displays all the well-known information, whilst at the same time, adding the author's own views to give insights into Kipling's work.

Mallett's declared intention is to look at the life of Kipling from the point of view of his work, and of his public rather than his private life. He has drawn extensively, as he acknowledges, from the work of Thomas Pinney, and has skilfully interwoven material from Kipling's letters into his text. These private comments help to illuminate the public events being described, and Kipling's relationships with some of his contemporaries. He also describes the technological changes that lay behind the explosion of the market for fiction in the 1880s and '90s.

One aspect of Kipling's work that comes across very clearly is the amount of experimentation that he carried out both in his prose and in his  
(Continued on p.54)

## RUDYARD KIPLING: POET OR VERSE WRITER?

By GEOFFREY ANNIS, B.A.

[Geoffrey Annis is a retired teacher of, and freelance lecturer in English and Drama, and a Speech and Drama Adjudicator. He is a professional actor, specialising in narrative and documentary voice-overs, and a member of Hull Literary Club, to which he has contributed several papers and articles. Last year he tutored a weekend course at Grantley Hall College, Ripon on "Kipling: the Barrack-Room Laureate". – Ed.]

Kipling's stature as a writer of short fiction has never been in question. But, 67 years after his death, the jury, in the case of his poetic credentials, is still out.

T.S. Eliot's 1941 prefatory essay<sup>1</sup> to his own *A Choice of Kipling's Verse*, denies Kipling the ultimate accolade of great poet, but acknowledges him as a great verse writer. It should also be said, in fairness to Eliot, that Kipling always referred to his own work as verse rather than poetry. However, I don't believe that Eliot, brilliant critic and dialectician that he is, offers a convincing argument. He neither fully defines the term verse writer, nor analyses Kipling's shortcomings in this respect. Putting it simply, he gets into a tangle over the issue.

Perhaps it is something to do with the fact that Kipling fails to meet Eliot's criteria of poetic detachment and impersonality, as expounded in his influential essay "Traditional and the Individual Talent"<sup>2</sup>. Kipling, after all, is one of the most instinctive and idiosyncratically personal of all poets, in a way that Eliot could never have been. I make, here, a stylistic, not a qualitative distinction.

Kipling's lifelong "outsider" status, as what the novelist Frank Swinnerton<sup>3</sup> calls a 'literary boulder', may also be relevant. Kipling never saw himself as part of the Literary Establishment.

Even George Orwell., in his famous 1942 *Horizon* essay<sup>4</sup>, has it both ways with Kipling, describing him as a 'good bad poet'. On the one hand, he praises Kipling's vividness, the honesty of his worldview, his telling phrases, and acknowledges that he is 'the only writer of our time who has added phrases to the language'. On the other, he finds him 'morally disgusting', and sees him merely as the dispenser of 'snack-bar' wisdom and platitudes. Nowhere does Orwell give Kipling the benefit of wide-ranging, detailed textual analysis.

A pertinent criticism, is Professor J.I.M. Stewart's assessment<sup>5</sup> of Kipling's achievement as 'rhetorical rather than imaginative'. This is worthy of serious reflection. There is no question that Kipling resorts to flourish and mannerism, or stoops to coarseness and vulgarity. To

cite one example, consider the poem "In Partibus", an especially hostile attack on the Aesthetic movement, submitted to the *Civil and Military Gazette* in 1889, which contains the lines:

It's Oh to meet an Army man,  
Set up, and trimmed and taut,  
Who does not spout hashed libraries  
Or think the next man's thought,  
And walks as though he owned himself,  
And hogs his bristles short.

There are further references to 'long-haired things/In velvet collar rolls' who 'moo and coo with women folk/About their blessed souls.' This is crude stuff; scornful and simplistic, and less than kind to someone like Oscar Wilde, who was a genuine, perceptive admirer of his work. Nevertheless, the authentic and original voice declares itself, in the jarring assonance of 'spout hashed libraries'. Who else could have thought of a combination of such disparate words to convey the idea of derivative artistic expression. The phrase has, at least, an immediacy, even if critically unjustified.

But Professor Stewart's and Orwell's accusations are countered, when one considers the totality of Kipling's poetic output: the enormous range of feeling, styles, voices, narratives and themes; the evidence of wide reading and travel experiences; and the metrical variety and accomplishment, equalled only by Hardy, Swinburne and Auden.

Kipling was both instinctive artist and conscious craftsman, as his autobiography *Something of Myself* indicates. Typically of Kipling, the book withholds as much as it reveals about many aspects of his life. In the last chapter "Working Tools", however, his dedication to his craft becomes apparent when he describes the importance of refining and paring back narrative and description to their very essence, ensuring that 'every word should tell, carry, weigh and taste . . .' This is as relevant to his poetry as it is to his prose, and why he strikes us as such a 'modern' writer. Kipling also believed his work to be inspired by his own personal creative force; his 'Daemon', about which he writes:

When your Daemon is in charge, do not try to think consciously. Drift, wait, and obey.

Orwell, in the *Horizon* essay, despite his marked antipathy to facets of Kipling's poetry, is still moved to write:

Unless one is merely a snob or a liar, it is impossible to say that no one who cares for poetry could not get any pleasure out of such lines as:

For the wind is in the palm trees, and the temple bells they  
say,  
'Come you back, you British soldier, come you back to  
Mandalay!'

The durability of "The Road to Mandalay" owes as much to Kipling's imagination as to his innate musicality of diction. We know from George Webb's illuminating article<sup>6</sup> in the June, 2002 edition of the *Journal*, that the poem is a 'real' experience, based on a visit to Burma, and the Moulmein Pagoda, fashioned into an imaginative and evocative recreation of scene and atmosphere. It is also an expression of nostalgic affection for the country.

"McAndrew's Hymn" (1893) is another remarkable feat of sustained imaginative creation. Its sheer length, the range of imagery, the narrative drive, and the psychological depth of the portrait of the ship's engineer, preclude any charge of empty virtuosity. The poem has the amplitude of the short stories; opening up a whole life and the fascinating world of maritime engineering. Machinery is McAndrew's religion:

From coupler-flange to spindle-guide I see thy Hand, O God—

The Scottish idiom is central to the truth of the characterisation. And lines like:

Fra' skylight-lift to furnace-bars, backed, bolted, braced an'  
stayed,  
An' singin' like the Mornin' Stars for joy that they are made;

convey the essence of mechanical sound and movement, whilst celebrating pride in Man's technological achievement. The name of Browning is frequently evoked when considering Kipling's monologue poems; in the case of "McAndrew's Hymn" it is certainly justified. Within a strict rhyme and rhythm scheme, Kipling fashions a naturalness of spoken idiom, and thought pattern, and McAndrew's, sense of duty, and common non-judgemental humanity are given truthful expression:

Obsairve. Per annum we'll have here two thousand souls aboard—  
Think not I dare to justify myself before the Lord,  
But—average fifteen hunder souls safe-borne fra' port to port—

I am o' service to my kind. Ye wadna blame the thought?  
Maybe they steam from grace to wrath—to sin by folly lead,—  
It isna mine to judge their path—their lives are on my head.  
Mine at the last—when all is done it all comes back to me,  
The fault that leaves six thousand ton a log upon the sea.

For the last 18 years, I have been adjudicating young people at speech and drama festivals across the country, and one of the most frequently set or chosen poems for competition performance is "The Way Through the Woods", which prefaces the story "The Marklake Witches" in *Rewards and Fairies*. This is not coincidental. Children respond to its subtle evocation of the supernatural; the atmosphere of 'misty solitudes', and the sound and image of descriptions like 'the night-air cools on the trout-ringed pools'. In short, it appeals to their imagination; an appeal enhanced by the mystery which is never fully revealed or explained.

But there is more to the poem than appears at first reading, which stems from the connecting story. Readers may recall that it tells of a girl suffering from tuberculosis whose chances of survival are destroyed by local superstitious hostility to the stethoscope, invented in real-life by René Laennec, a French prisoner from the Napoleonic Wars, who is the story's other main character. *Rewards and Fairies* and *Puck of Pook's Hill*, of course, explore history through a complex mixture of reality, myth and legend. In its treatment of the idea of a scientific invention, for which the world is not ready, "The Marklake Witches" has affinities to one of the great short stories "The Eye of Allah", collected in *Debits and Credits*, which centres around the discovery of the microscope.

There is only a passing mention in the story of a road going nowhere, but, in characteristic Kipling manner, it is the main theme and image of the poem. The road through the wood, therefore, becomes a symbol of the dead-end of superstition, the transience of life, and of death itself. The poem, consequently, can be seen as a genuinely imaginative achievement.

Which brings me, with pursuant logic, to the phenomenon of "If—". This most famous of Kipling's poems is also a companion piece to a story, called "Brother Square Toes", also in *Rewards and Fairies*. It has never been short of detractors. I have heard it described as a specious piece of moralising, and a male chauvinist fantasy. It is easy to say that, as a code for living, it appears unworkable; each admonitory line being cancelled out by the next. But the astonishing fact remains that, 86 years after it first – to quote Kipling '—ran around the world', it was voted in a BBC Poll as the nation's favourite poem. Only last

year, the British TV Channel 4 devoted a documentary to it, in which four modern poets reassessed it, and wrote their own versions.

A friend recently observed that its popularity is due to its ideas rather than any outstanding poetic virtues. That may well be so, but I am not sure that the comment fully explains its profound appeal. Clearly it does tap into our need to live life according to permanent values. But the poem's metrical assurance, its total moral conviction, and an indefinable energy and momentum, have something to do with its popularity. It is an achievement that goes beyond the purely rhetorical..

The reference to filling 'the unforgiving minute' is to me, a beautiful poetic phrase. I can think of no better way of expressing the importance of living life to the full. It has the sureness and rightness of true poetry. I find the same quality in the lines:

Out of the spent and unconsidered Earth,  
The Cities rise again.

from " 'Cities and Thrones and Powers' " in *Puck of Pook's Hill*. This has grandeur, and power of image; the description of the waste land, emphasising the glory of the achievements of Man, the builder/creator. Repetition of the words takes on an almost mantra-like purity, and the phrase 'the spent and unconsidered Earth' simply could not be bettered in this context.

"Brother Square Toes" is a rather convoluted story that climaxes with an admiring portrait of George Washington in his fight against the English. "If—" is said to be inspired by Leander Starr Jameson<sup>7</sup> who led the Jameson raid in the Boer War. The poem, therefore, is Kipling's most celebrated embodiment of his admiration for leaders, and men of action, and about military and political leadership; transferring these qualities to the reality of ordinary, everyday life. These facts, perhaps, go some way to explaining the poem's inspirational effect. We don't, as a rule, confront 'Triumph and Disaster' in our daily lives, but national leaders and generals do in theirs. However, we can, via Kipling, prepare ourselves for the eventuality.

Kipling's ability to turn the memorable line or quotable quote is not merely that of a talented phrase-monger, but a demonstration of his profound awareness of what is permanent in human experience. Everywhere in his work, there is something we can relate to, or which conveys better than we can what we think and feel. This is more than just technical facility.

Many of Kipling's poems are difficult at a level well beyond that we normally associate with the term 'verse'; ambiguous in the best sense of the word, and yielding reluctantly to any single meaning.

The 1919 poem "The Gods of the Copybook Headings" is a case in point. It is a cogent expression of moral and political indignation, contrasting the transient values of 'the Market-Place', with the unchanging values of the 'Gods of the Copybook Headings', and written in Kipling's characteristic headlong Swinburnian manner. The fourth verse is as pertinent today as it ever was. Kipling condemns the ad-men and the image-makers, but is subtly aware of how cleverly they exploit human dreams and aspirations. The 'They' referred to here, are the 'Gods of the Copybook Headings' who try in vain to make us grasp the reality of things:

With the Hopes that our World is built on they were utterly  
out of touch,  
They denied that the Moon was Stilton; they denied she was  
even Dutch;  
They denied that Wishes were Horses; they denied that a Pig  
had Wings;  
So we worshipped the Gods of the Market Who promised  
these beautiful things.

Virtually the entire poem is an artful construct of cliché, trite slogans and proverbs, that even Orwell might have admired. This a creative risk which pays off. Familiar expressions take on the force of a powerful moral indictment. A particularly interesting feature of the poem is that some targets and references are specific but coded, whilst others are implied by the tone and imagery of the whole. The 'Gods of the Copybook Headings' are not defined, but Kipling seems to have in mind teachers and all who uphold traditional educational values. There is also a suggestion in the phrase of the importance of routine, regularity and self-discipline as life lessons.

Other critical barbs are directed at political issues of the day. 'When the Cambrian measures were forming' refers to Lloyd George's promises of 'perpetual peace'; the 'first Feminian Sandstones' to female enfranchisement, and the 'Carboniferous Epoch' to the, then, developing Trade Union movement, and, in particular, the miners. The geological terminology, neatly implying that these were all backward steps, politically.

Despite its reactionary tone, the poem makes a resonant plea for the sane and permanent virtues of honesty, integrity, and common sense.

Another poem to consider, of a very different kind, is "The First Chantey", written in 1896, in which we are given, simultaneously, plenty and little to convey a meaning. At one remove, it is an exciting adventure narrative, with something of the visual power of "The Jungle

Books". A man and his rescued woman are apparently escaping from tribal enemies, at some unspecified prehistoric time. Kipling handles the tricky metre with consummate ease:

Mine was the woman to me, darkling I found her;  
Haling her dumb from the camp, held her and bound her.  
Hot rose her tribe on our track ere I had proved her;  
Hearing her laugh in the gloom, greatly I loved her.

Each line is split between dactylic and iambic measure, and a final dactyl and spondee. This creates a sense of tension and momentum, and of obstacles to overcome, as the line almost stops short. This effect is reinforced by the balancing and pairing of alliterative words, in the manner of Old English verse, giving the whole poem an appropriately heroic or epic flavour.

We never learn the names of the escapees, where they are, or when it all happens. However, this seems to add to its imaginative authenticity; we feel that this how it would be in the far-distant past. There is much primitive-sounding religious imagery, 'Him we call Son of the Sea' . . . 'Called she the God of the Wind' . . . 'Praise we the Giver!', and so on. The couple are finally confronted by the 'Compeller, the Sun', and the 'Pit of the Burning!' – Heaven and Hell perhaps. This suggests the poem was conceived as an allegory of the dawn of religion, or even of civilisation itself. It may not be too fanciful to speculate that the poem is also an assertion of artistic creativity, struggle and freedom; a sustained, complex metaphor for Kipling's Daemon.

One of Kipling's most puzzling but striking poems is "The City of Sleep", also known as "Miriam's Song", integrated into the text of a story called "The Brushwood Boy" from the collection *The Day's Work*. It is a complex poetic expression of a recurrent dream, shared by a boy, George Cottar and a girl, Miriam, who never meet until adulthood when they recognise each other and unite as, one assumes, a married couple.

The poem's effectiveness depends, firstly, on acquaintance with the story, and, secondly, on accepting the premise of shared, parallel dream experience. There is also an important sexual sub-text at work, in both tale and poem.

The story begins with George as a three year-old child waking from a nightmare about a terrifying policeman figure. As he grows older, he shares dream adventures with Miriam, near a pile of brushwood on a beach; dreams visited again by 'Policeman Day'. The climax occurs when George, now a young Indian Army officer, hears the adult

Miriam singing the song, and recognises her as, literally, the girl of his dreams.

One hears in the poem, conscious echoes of children's verse, Blake and Bunyan:

Over the edge of the purple down,  
Where the single lamplight gleams,  
Know ye the road to Merciful Town  
That is hard by the Sea of Dreams—

Kipling creates a sleep land, where sadness and suffering cannot be allayed because 'Policeman Day' prevents the sufferers from entering the Town gates, calling them back from the City of Sleep. The Town is inaccessible, as:

Weary they turn from the scroll and the crown,  
Fetter and prayer and plough—

And the poem's refrain:

But we—pity us! ah pity us!—  
We wakeful; oh, pity us!—

conveys the pain that accompanies the return from night sleep to day-time waking.

Essential to an appraisal of the poem is the fact that George is sexually virginal; a too-perfect specimen of English military manhood. This is a fact remarked on by his fellow officers, and by his parents, who are anxious to see him settled down. In this context, the dream symbolises sexual tension and frustration. Those knocking at the gate of the Town are denied love, because of their lives of overwork and servitude.

The sleeping and waking images are not easy to explain away. 'Policeman Day' is, paradoxically, a nightmare, repressive, punitive figure, preventing sleep. But, 'Day' represents light, freedom, truth, and self-knowledge, which Miriam and George finally experience on awakening to their true natures and mutual destiny, after a lifetime's denial. The peace of sleep, however, is also what they both long for, but can never find until they enjoy fulfillment in each other. Dreams have been their only reality, but once the song has been sung and understood, they can now find the light of true love, and the pure darkness of contended sleep.

But, as one might expect from Kipling, the story ends on an

ambiguous note, bringing the poem retrospectively into focus. Soon after the moment of truth, Miriam promises to meet George again later at dinner time. 'Yes, I'll come down to dinner', she says, 'but—what shall I do when I see you in the light!' This implies that even though the torture of dreamtime has passed, their new relationship must survive the merciless scrutiny of daytime reality.

The Barrack-Room Ballad, "Danny Deever" is often cited as Kipling's greatest poem, and, indeed, it can be justifiably considered a masterpiece of its kind. Kipling's touch is at its surest from the outset. There are no false notes; all the 'effects', if we may term them that, coalesce with chilling and tragic impact, in this powerful description of a court-martial execution.

The dramatic duologue structure is, in itself, a brilliant invention; contrasting the nervousness of the young 'Files-on-Parade', with the Colour-Sergeant, who is anxious to shield him from what is to happen:

'What makes the rear-rank breathe so 'ard?' said Files-on-Parade.

'It's bitter cold, it's bitter cold,' the Colour-Sergeant said.

'What makes the front-rank man fall down?' said Files-on-Parade.

'A touch o' sun, a touch o' sun,' the Colour-Sergeant said.

How poignant and psychologically acute is the constant repetition, which, whilst holding back the truth from the soldier, reveals the Colour-Sergeant's own emotions, betrayed by his confusion over the 'bitter cold' and hot sun. It also winds up the narrative into an almost unbearable tension. Many critics have dismissed Kipling's dialect character-voices as theatrical or patronising. Whatever truth there may be in the accusations, it is hard to conceive of a Standard English version of this poem having a fraction of the original's effectiveness.

So much is condensed in the first three verses: the actuality of Danny's crime; his staged procession to the gallows; the two men's different views of Danny. By the end of verse three, the time has passed for delaying tactics. The boy must confront the grim reality:

They are hangin' Danny Deever, you must mark 'im to 'is place,  
For 'e shot a comrade sleepin'—you must look 'im in the face;

The callousness of Danny's crime, only adds to the pervasive sense of tragic inevitability. The dreadfulness of it all is heightened by the final images of the column marching away, and the recruits shaking, and wanting their beer.

The description of Danny's soul, passing overhead is the poem's masterstroke; an almost supernatural image but utterly right, even in the grimly realistic context:

'What's that so black agin the sun?' said Files-on-Parade.  
 'It's Danny fightin' 'ard for life,' the Colour-Sergeant said.  
 'What's that that whimpers over'ead?' said Files-on-Parade.  
 'It's Danny's soul that's passin' now,' the Colour-Sergeant said.

Can a simple word like 'whimpers' ever have been imbued with such pathos, as it has here?

In the final analysis, one should not allow the least of Kipling, that which we may refer to as verse writing, to diminish the significance and achievement of his best genuinely poetic achievement. Dickens's sentimentality and melodrama have never seriously damaged his reputation as a great novelist; the same criteria, I believe, should be applied to Kipling.

If he had written nothing else, "Danny Deever", alone, would substantiate Kipling's right to be considered a true poet.

#### NOTES AND REFERENCES

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3. From the Foreword, by Frank Swinnerton, to *Rudyard Kipling: A New Approach*, by Hilton Brown, Hamish Hamilton, 1945.
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5. *Rudyard Kipling* by J.I.M Stewart: Gollancz, 1966.
6. "Kipling's Burma: A Literary and Historical Review [ Part II ]" by George Webb, *Kipling Journal*, No.302, June 2002, pp.10-19.
7. *Rudyard Kipling*, Andrew Lycett, Phoenix Paperback, 2000, p.583, originally published 1999, Weidenfeld & Nicolson Ltd.

#### A COMMENT ON A WILDEBEESTE

Col J.H. Patterson in *The Man-Eaters of Tsavo*, (Macmillan & Co, 1907), describing a hunting expedition on the Athi Plains of Kenya, says 'The wildebeeste, in fact, is like Kipling's Fuzzy-Wuzzy— " 'e's generally shammin' when 'e's dead". ' [" 'Fuzzy-Wuzzy' (Soudan Expeditionary Force)", collected in *Barrack-Room Ballads.*] – Ed.

## KIPLING AND THE HUGLI

By JOHN CROOKSHANK

[Kipling stayed at John Crookshank's great-grandfather's Simla house in the 1880s, and John was steeped in Kipling's works from an early age. After a childhood in China and India, followed by school and Sandhurst, he joined the 5th Royal Inniskilling Dragoon Guards, leaving after 10 years for 30 years in magazine publishing. He lives at Emsworth and has a large family. His daughter Antonia had "If—" as a reading at her wedding and Miranda, a bookbinder, is rebinding his red Macmillan editions. — *Ed.*]

An interesting example of Kipling's skill in reworking a subject at different times and for different markets can be seen by comparing "On the Banks of the Hugli", Chapter IV of *The City of Dreadful Night* published in 1888 as one of the Indian Railway Library<sup>1</sup> green covered paperbacks, with his story "An Unqualified Pilot", one of the brilliant little tales in *Land and Sea Tales for Scouts and Guides*, published in 1923 by Macmillan.

Both these typically descriptive and perceptive pieces are Kipling at his very best and both evoke the power and danger of the mighty river and the skill of the pilots who brought shipping up to Calcutta but "An Unqualified Pilot", being for young people, is written in a simpler and tighter style than "On The Banks Of The Hugli". Kipling was never profligate with words but he pared his writing down even more carefully as he got older. He explained how he achieved this so well in *Something Of Myself*— in which he gave little else away! Kipling was quite happy to repeat descriptions if they had worked earlier and there are several examples of this in these two stories written 25 years apart.

In "On The Banks Of The Hugli" Kipling writes

men have played with the Hugli as children play with a gutter-runnel, and, in return, the Hugli once rose and played with men and ships till the Strand Road was littered with the raffle and the carcasses of big ships.

and in "An Unqualified Pilot" he says 'men have fought the Hugli for two hundred years'.

'Two million tons of sea-going shippage yearly find their way up and down the river by the guidance of the Port Office,' Kipling writes in the 1888 description and 'Some million tons of shipping must find their way to and from Calcutta each twelvemonth, . . . So the Port Office sounds and scours and dredges the river,' he says in 1923. It

would be interesting to know whether half as much shipping tonnage was using Calcutta in 1923 than in 1888. Kipling was unlikely to get such a statistic wrong. The Port Office itself is described in "On the Banks of the Hugli" as

The Port Office, where live the gentlemen who make improvements in the Port of Calcutta . . . It stands large and fair, and built in an orientalised manner after the Italians . . . This is a place to enter more reverently than the Bengal Legislative Council, for it houses the direction of the uncertain Hugli down to the Sandheads.

In "An Unqualified Pilot" Kipling writes 'now the river owns a huge building, with drawing, survey, and telegraph departments, devoted to it's private service'. Several pages later he says 'there was always the big, cool Port Office, where the soundings were worked out and the maps drawn.'

The pilots themselves are described in both pieces in the sort of words which Kipling always used for skilled men of action in any walk of life. In the earlier work

'They're pilots. Some of them draw between two and three hundred rupees<sup>2</sup> a month. They are responsible for half a million pounds' worth of cargo sometimes.' They certainly are men, and they carry themselves as such.

In "An Unqualified Pilot",

the Pilots of the Hugli know that they have one hundred miles of the most dangerous river on earth running through their hands . . . Their service is picked and sifted as carefully as the bench of the Supreme Court, for a judge can only hang the wrong man or pass a bad law; but a careless pilot can lose a ten-thousand-ton ship with crew and cargo in less time than it takes to reverse her engines . . . A Hugli pilot. .. can earn two or three thousand pounds a year after twenty years' apprenticeship.

Kipling expressed the pilots' salaries in rupees for his 1888 readership who were in the main British living in India but in pounds for his young British readers in 1923. His comment about hanging the wrong man is a very typical Kipling analogy and a very good one. Kipling would have had more instinctive respect for the pilot who wrestled with the fearsome Hugli for his living than the judge wrestling with his dry law

books and this point is also made in his remarks about the Port Office mentioned earlier.

Kipling reserves his most dramatic words to describe a ship sinking into the voracious mud of the Hugli. In the Indian Railway Library book he writes 'When a ship sinks in mud or quicksand she regularly digs her own grave and wriggles herself into it deeper and deeper'. In "An Unqualified Pilot", 'When a ship touches on the "James and Mary," [a sand bank described earlier in the story] the river knocks her down and buries her, and the sands quiver all around her and reach out under water and take new shapes over the corpse.'

There are two very shrewd statements in "An Unqualified Pilot", one in the introduction to the tale and one in the story itself. In the first Kipling says

This tale . . . proves the old saying that if you want anything badly enough and are willing to pay the price for it, you generally get it. If you don't get what you want it is a sign either that you did not seriously want it, or that you tried to bargain over the price.

A remark from a more confident age perhaps but close to the mark. In the story he says

. . . men who deal with men can afford to be careless, on the chance of their fellows being like them; but men who deal with things dare not relax for an instant.

This applies as much in a technology driven world as it did in Kipling's day.

#### NOTES

1. [First printed as an article in the *Pioneer* and *Pioneer Mail* in 1888. Printed in *The City of Dreadful Night and Other Places* (Indian Railway Library No.14) in 1891. Later collected in *From Sea to Sea Vol.II*. See also "The City of Dreadful Night" by F.A. Underwood in the Society's Library at City University, London., referred to on p.57 of this issue of the *Journal*. – Ed.]
2. [Changed to 'between two and three thousand rupees a month' in *From Sea to Sea Vol.II*. At an average of 18 old pence to the rupee (240 pence per pound), this would equate to the 'two or three thousand pounds a year' given in "An Unqualified Pilot". See Kipling Mailbase discussion on rupee exchange rates of March 2003. – Ed.]

## KIPLING'S FRIENDS REMINISCING, 1899

By JOHN H. FARRANT

[In the summer of 2002, John Farrant prepared collection-level descriptions of the archives held in the University of Sussex Library, including the many collections of Kipling material. These are now published on the Archives Hub ([www.archiveshub.ac.uk](http://www.archiveshub.ac.uk)). This article was stimulated by background research on papers recently acquired from the family of G. C. Beresford, author of *Schooldays with Kipling*. John was for many years a senior administrator at the University and is now a consultant in higher education management. He has also published extensively on the history of Sussex and is a Vice-President of the Sussex Archaeological Society. – Ed.]

Kipling's celebrity status in the 1890s and the press's thirst for biographical detail tempted friends from schooldays and India to publish their reminiscences – but that served to strain the bonds of friendship and doubtless to strengthen a growing resolve on Kipling's part to protect his privacy. This article recounts two episodes in 1899.

Early in the field was Edward Kay Robinson (1855-1928) who had been Kipling's editor on the *Civil and Military Gazette* in Lahore in 1886-7. The two had a cordial and supportive friendship. Robinson visited Kipling in Vermont in November 1895, en route from India to settling in England, and it was with Kipling's advance knowledge and presumably tacit consent that Robinson's "Rudyard Kipling in India" appeared in *Pearson's Magazine* (London) for June 1896, "Kipling in India" in *McClure's Magazine* (New York) for July and "Mr Kipling as Journalist" in *The Academy* (London) in November.<sup>1</sup>

On 17 February 1899, during a visit to New York, Kipling wrote that Robinson was in London 'doing turnovers and notes for the Globe. I see him from time to time.'<sup>2</sup> Within days Kipling was seriously ill, bulletins on his condition appearing in both the British and American press. On the 24th, Robinson wrote to Kipling, 'By the time we spent together in Lahore, by the faith I have in your future, by the love I bear you, do not snuff out now. You have been near doing it before in Lahore; so have I. But you must not do it now . . .'<sup>3</sup>

Capitalising on the public interest, Robinson reworked his material a fourth time, as "Rudyard Kipling as Journalist" in *Literature* (London) on 18 March 1899 and, with the Stalky tales appearing between December 1898 and April 1899 in the *Windsor Magazine*, followed it with "Kipling and the Other Two" on 29 April. The latter was probably the first publication to notice that *Stalky & Co.* was anticipated in "The Dusky Crew" which had been printed in *Schoolboy Lyrics* in 1881. Its main argument was that *Stalky & Co.* 'bear just the same relation to their

school as the three immortal Tommies [in *Soldiers Three*'] to their regiment', the stories are built on the same ground plan, with one of the trio as the leader, one as the author and the third as 'the "general utility" man of the company; . . . [a]ny other person would have done as well'. 'The keynote of almost all is hero-worship [of the leader], and the worship of that class of hero who is the British schoolboy's ideal.'

The March article in *Literature* had, however, an unhappy consequence. Robinson had quoted several paragraphs from Kipling's letter of 30 April 1886, written in response to one in which Robinson advised Kipling to go to England where he would win real fame. Robinson said the article was prepared as an obituary 'when the New York cables said your condition was "hopeless".' Kipling likely did not pay attention to it for some months, but when he did he took exception. By the end of the year, Robinson had returned the letter of 1886 and several others, and Kipling had paid him £50 – 'you may rest content,' Robinson asserted, 'with having made a good bargain, for the market value of that long letter would be a good deal more.' Robinson was in hard straits: the £50, which he would regard as a loan, enabled him to abandon 'the idea of selling what valuables I possess to make both ends meet this Christmas'. 'If it is any satisfaction to you,' Robinson concluded, 'you may be assured that, so long at any rate you are living, I shall never write a word again about our past acquaintance. All that I have written has been in the spirit of the wannest friendship and admiration; and I was naturally proud that, although every one used to laugh both at Allahabad and Lahore when I said that you would be quickly recognised as one of the greatest poets of recent times, my judgement has been so completely justified'. The rupture between the old colleagues seems to have been complete: I have noticed no evidence of continuing contact, though Kipling corresponded with Kay's brother Harry Perry Robinson from time to time on business matters down to at least 1928.<sup>4</sup>



The press's intense interest in Kipling's illness in February/March 1899 fuelled the proliferation of mistaken assertions about his life and coincided with the appearance of whole books devoted to him, in particular W. M. Clemens's *A ken of Kipling*, which closed with Kipling's arrival in New York. It was 'full of strange anecdotes', 14 or 15 of them untrue, and Kipling was 'finally convinced that an authorised sketch of his life, or the main points of it, is demanded and this demand should be met.' So his friend, the Harvard professor Charles Eliot Norton, took on the task in mid-April with a mid-May deadline and the result appeared first in *McClure's Magazine* in July 1899. Norton was

helped by Kipling, his wife and his father; he may have sought assistance also from Robinson whom he had probably met in Vermont in the autumn of 1895. Robinson, in turn, saw, in the *Cambridge Magazine* of 27 April 1899, the first part of reminiscences of Kipling at school by 'M'Turk' of the Stalky tales. He knew that 'M'Turk' was George Charles Beresford (1864-1938) and wrote to him care of the magazine's editor, to solicit his help.<sup>5</sup> In the *Pall Mall Gazette* of 11 May, Robinson drew attention to the newly launched magazine and congratulated it on securing, in Beresford, 'the services of a writer already famous in literature.'

The *Cambridge Magazine* had been launched as a rival to *The Cantab*, which itself dated only from the start of 1898. Both were weekly in term time and were said to be for undergraduates but probably sought a circulation among recent graduates. They carried university news, of the Union debates, sport and theatre, as well as some literary features. The editor of *The Cantab* had solicited a contribution to its columns from Kipling. Though none was forthcoming he had in October 1898 reproduced in facsimile the three short letters from Kipling, claiming that the one with a humorous sketch was 'the first drawing of Mr Kipling's that has ever been presented to the public.'<sup>6</sup> The Stalky tales heightened curiosity about Kipling's schooldays at the United Services College, Westward Ho!. The editor of the *Cambridge Magazine* must have thought he had a scoop in printing in his first six issues, between 27 April and 1 June, M'Turk's reminiscences (M'Turk was consistently printed as McTurk). However, it emerged that, although he had interviewed Beresford, he was drawing extensively on Kipling's own account of U.S.C. in *The Youth's Companion* of 19 October 1893, of which Beresford had supplied a copy.<sup>7</sup> Beresford had seen the proofs only of the first part and had approved those on condition that Kipling passed them as well; he repudiated any connection with the other parts. The *Cambridge Magazine* had to issue an apology on 10 June.

Meanwhile, *The Cantab* gained Beresford's services. As McTurk, he wrote for it "Rudyard Kipling's Parentage and Debut in India", which is striking for emphasising Kipling's advantages: 'Kipling thus began life under rosy auspices, living in his parents' luxurious bungalow with them and his sister . . . [and, in having a journalist's post secured for him,] had in starting one of the easiest careers of contemporary literary men.' His 'Words on *Stalky & Co.*' were a complimentary review: '*Stalky & Co.* is not making a portrait, or drawing solely from nature, but using materials that were ready to his hand . . . These sketches may be said to be some of the best that have ever appeared on schoolboy life, broadly seen, and cleared of that cloying

atmosphere of false romance with which it is generally considered necessary to invest school tales to suit the public taste.'

Beresford was not in fact well placed to comment on Kipling's career in India. Kipling had kept in touch with L. C. Dunsterville, 'Stalky' of the tales, but not with Beresford. In September 1897, while writing the Stalky tales, he asked Cornell Price, Headmaster in their time at U.S.C., whether he had Beresford's address, but evidently to no effect: 'I hear,' he told Dunsterville in February 1899, 'that old Beresford has joined the Fabian Society (he was always a bit of a socialist) and he also got a sunstroke in India. This [Price] told me but I haven't seen G.C.B. since Westward Ho!'.<sup>8</sup> Beresford went straight from U.S.C., in September 1882, to the Royal Indian Engineering College at Cooper's Hill, and graduated in June 1885. He was posted to the Public Works Department of the Indian Civil Service and arrived in Bombay, an Assistant Engineer second grade, early in 1887. He endured the climate for less than two years, being on furlough by the start of 1889, though he remained in the official register until 1894. He attended the Slade School of Fine Art in London between the summer of 1897 and the summer of 1898, where, as he obviously boasted in later years, he was contemporary with William Orpen, Augustus John and Ambrose McEvoy. By 1902 he was to be well established as a portrait photographer for, if the dates given to prints in the National Portrait Gallery are accurate, his sitters – probably for illustrated magazines – that year included A. J. Balfour (who became Prime Minister in June), Lord Alfred Douglas, J. M. Barrie and, in the often-reproduced iconic image of her as a young woman, Virginia Woolf.<sup>9</sup>

Kipling had been happy to fraternise with other old boys of the U.S.C. Soon after his arrival in India, he tried to arrange a reunion dinner and, though that failed to materialise, much the same was achieved when 17 got together in Rawalpindi in April 1885.<sup>10</sup> He reported news of O.U.S.C.'s to his former schoolmasters; from early 1892 he was writing the account of the College that appeared in October 1893; he made a speech there in July 1894 on Price's retirement. While living at Rock House, Maidencombe in 1896-7, he found Plymouth, 30 miles away, full of O.U.S.C.'s. His fame made it easy for his school contemporaries and teachers to contact him, and he seems not to have minded. In February 1899 he was contemplating a big O.U.S.C. dinner in London and the idea seems to have been alive still the following February when he asked Price to draft a few lines which Kipling would have circulated.<sup>11</sup> Kipling can be said to have laid himself open to his contemporaries publishing accounts of their schooldays. The first in print was Michael Gifford White, with a slight piece, in *St. James's Gazette* (London), 15 December 1898.<sup>12</sup>

Beresford was intent on doing the same. By mid-May he had written, and was passing round parts of, a substantial manuscript which appears to have been of tales based on actual events at U.S.C, rather than fictitious events in the actual settings, but using the same characters as in *Stalky & Co.* This gave rise to questions of copyright and libel. A friend, the novelist Julian Sturgis (1848-1904), sought the opinion of the publisher John Murray who thought that the author might use the same names as Kipling, but should make known that the story was based on fact and 'the fact' includes Rudyard Kipling. Price was more concerned. Any suspected identification of a character in *Stalky & Co.* would be placed beyond doubt by the other absolutely authentic stories introducing the same characters. The work might enjoy immunity in U.S.A. if no copyright was taken out in England, but it could be used as collateral evidence if 'King', whoever he might be, chose to charge Kipling with bringing him into public contempt or ridicule. The previous month Price had been assured of another character's intention to challenge Kipling in the courts, a threat that had calmed down for the moment. Kipling himself was not enthused, telling Beresford: 'If they aren't for publication they're good fun, but if they are ... Oh Lord! I made most of my Stalky yarns out of pure (or impure) fiction and here you come along with facts! That will never do: because facts are always a nuisance and besides W.C.C. [Croft, or 'King' in the tales] did not set that exam paper as a trap for me nor did he give me full marks. Moreover, if we get to telling true tales out of school some one or other will begin telling true tales about us. Which, with our school records, would be sad... if you love me don't publish 'em.'<sup>13</sup> It is notable that Kipling's letter is dated 25 June, the day following his return to Rottingdean from the ill-fated trip to New York. Doubtless faced by a great backlog of correspondence, Kipling nevertheless gave priority to Beresford.

Presumably Beresford's correspondents were responding to a draft of what appeared 37 years later as *Schooldays with Kipling* (London: Gollancz, 1936). It is striking that, in 1936, only two months after Kipling's death Beresford could complete the contract with Gollancz for *Schooldays*, the manuscript for which the author had already delivered. Beresford must have been waiting for Kipling's death to dust off an old draft. But, not being under the same pressure to make money from his old friendship with Kipling, as was Robinson, he could take note of what befell the latter and bide his time.<sup>14</sup>

#### ACKNOWLEDGEMENT

I appreciate the assistance of Nick Wilson, Beresford's grandson, and my former colleagues in Special Collections, University of Sussex

Library. [See also the *Journal*, March 2002, pp.22-24, "George Charles Beresford and George Arthur Wilson" by Nick Wilson. – *Ed.*]

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2. A. Lycett, *Rudyard Kipling* (London: Weidenfeld & Nicolson, 1999), pp.136, 144. *Letters*, 2: p.365.
3. Material in the University of Sussex Library is cited according to the collection reference, SxMs. SxMs 38, file 19/2: 24 Feb. 1899.
4. *Letters*, 1: pp.125-9. SxMs 38, file 19/2: 21 and 29 Dec. 1899; SxMs 54, Add. 1. This episode is not mentioned in either set of extracts from Carrie Kipling's diaries.
5. W. M. Clemens, *A ken of Kipling: being a biographical sketch of Rudyard Kipling* (New York: New Amsterdam, 1899). SxMs 38, file 17/14, F. N. Doubleday to Norton, 15 Apr. 1899; also letters of 25 and 27 Apr. SxMs 69, file 3. The meeting with Norton is not proven, but see *Letters*, 2: pp.214n2 and 215n1.
6. [H. D. Catling], 'Rudyard Kipling and "The Cantab"', *The Cantab*, 19 (13 Oct. 1898), pp.8-11. The letters were printed in Clemens 1899, p.85-7.
7. "An English School" (reprinted in *Land and Sea Tales for Scouts and Guides*) did not however provide all the material for the articles.
8. SxMs 64, file 2/Price: 8 Sep 1897. *Letters*, 2: p.367.
9. British Library, OIOC, L.PWD/8/10. *The India List Civil and Military* (London: W. H. Allen), editions dated Jan. 1883 to 1894. Beresford's dates at the Slade were kindly supplied by Isabel Grimshaw from the school's attendance registers. National Portrait Gallery on-line catalogue: [www.npg.org.uk](http://www.npg.org.uk) [Nov. 2002].
10. *Letters*, 1: pp.29, 31, 33, 35; 2: p.239.
11. *Letters*, 1: p.119; 2: pp.277, 45, 79-80, 139, 259, 365, 367. SxMs 64, file 2/Price: 8 Nov. 1900.
12. Not the same as the article in *Independent* (New York), 16 March 1899, reprinted in Orel 1983, pp.25-7.
13. SxMs 69, file 3:16, 20, 22 May; file 2: 25 June 1899. The examination must be that on Milton's *Lycidas*, recounted in Chapter XXVI of G. C. Beresford, *Schooldays with Kipling* (London: Gollancz, 1936).
14. SxMs 69, file 1. Beresford's relative affluence is suggested by his loans to, and purchases of pictures by, William Orpen, around 1903; I owe these references in Orpen's letters to Beresford, to Nick Wilson. It is striking how poor, in *Schooldays*, is the presentation of Beresford's drawings from the 1870s, suggesting that the plates were reproduced from negatives taken at the time, rather than from originals still to hand in 1936.



**P. & O. STEAMER ARCADIA PASSING THROUGH SUEZ CANAL, 1890.**

It is easy to forget that steamers sailing to and from India in the days of Rudyard Kipling's 'seven years hard' were making the transition from sail to steam and, up to the early 'nineties, retained sails to assist the engines when possible, and replace them when necessary. This picture comes from *Picturesque India*, a guide-book written by W.S. Caine, whose possible connection with Kipling is discussed in the accompanying article.

## THE ORIGINAL OF 'PAGETT, M.P.'?

By ROGER AYERS

In the little-known "Enlightenments of Pagett, M.P."<sup>1</sup>, first published in *The Contemporary Review* in September 1890, Rudyard Kipling wrote a satirical attack on Pagett, M.P., not the Pagett, M.P. of *Departmental Ditties* suffering in the hot weather, but a serious enquirer visiting India for three months during the cold weather, who had come to see for himself the birth of Indian democracy in the work of the Indian National Congress. According to Andrew Lycett<sup>2</sup>, Rudyard Kipling was assisted in this piece by his father, Lockwood.

In the *Kipling Journal* for December 1956 (No.120) attention is drawn to 'a recent note in *The Times*' identifying W.S. Caine as the origin of this Pagett, M.P. while accepting that the character might have been a composite of a number of visitors to India. While this is possible, W.S. Caine fits Kipling's picture of a man convinced that the masses of India were thirsting for democracy and that the Indian National Congress was bringing it to the country.

In the story, Pagett is depicted visiting Orde, Deputy-Commissioner of Amara, an old school friend, who attempts to show Pagett that his ideas about Indian democracy are just dreams and that the country needs the practical help only possible under a paternal Government. A stream of visitors to Orde, Anglo-Indian and Indian, with a range of jobs, interests and castes, add arguments to support this. In putting these arguments into the mouths of his characters, Rudyard Kipling condemns the ideas of 'Messrs Hume, Eardley, Norton and Digby'.

William Sproston Caine (1842-1903) was a Liberal M.P., well known as a great Temperance reformer, a friend of Alan Hume, a founder of the Indian National Congress, and of William Digby C.I.E., who in 1890 was the Secretary of the Indian Political Agency. Caine dedicated his 612-page guidebook, *Picturesque India*, (Routledge, London, 1890) written after two three-month cold weather trips to India, to Digby, who had 'first inspired me with a wish to see India and know her people.'

In a comprehensive preface giving a wealth of advice to potential tourists, including the information 'Hospitality in India is boundless and universal', Caine lists 28 works that should be read before going and four, plus his guide book, that should be taken on the journey. Amongst these are William Digby's *India for the Indians – and England* and *The Annual Report of The Indian National Congress*.

In addition to these credentials as a possible candidate for the man-

tle of Pagett, M.P., there is internal evidence that Caine met Lockwood Kipling and knew of, even if he did not meet, Rudyard Kipling. About Lockwood Kipling and the Mayo School of Art, Caine wrote:

The best-managed and most successful School of Art in India is at Lahore, under the superintendence of Mr J. L. Kipling, C.I.E., who is also curator of the Lahore Museum. Mr. Kipling and his talented pupils have rendered great service in the completion of the collections in the India Museum at South Kensington, and many of the beautiful plates in "The Journal of Indian Art", published in London under the patronage of the Government of India, are contributed by them also. No traveller interested in Indian art should leave Lahore without a visit to the Mayo School of Art and the Museum.

A generous tribute, but Caine had other views on the opinions of the *Pioneer* and its editorial staff, which included Rudyard Kipling, writing:

Allahabad publishes the most important and influential paper in India, the well known *Pioneer*, edited with much skill and enterprise, attracting to its service the ablest young journalists in India, and keeping up a staff of correspondents in every important centre of influence throughout the country. Its politics are severely Conservative, and its bias all on the side of the Government, whose confidential organ it aspires to be. It is uncompromisingly hostile to the rising ambitions of educated Indians.

It is opposed by the *Morning Post*, another very clever paper, and both are sold at every railway station in the north-west. It is a curious fact that the Calcutta press has never had half the influence in India possessed by the *Pioneer*, which occupies in its way the same unique position as *The Times* in England, or the *Scotsman* in Scotland.

W.S. Caine first visited India before 1888 and his second trip was in the winter of 1888-89, being back in England in February. He could have met Lockwood Kipling on either visit. Rudyard was in Allahabad between October '88 and February '89 and could have met Caine but he may only have learned of him through his father or the *Pioneer* staff. It appears highly likely that Caine, or his reputation, triggered a response which was delayed by Rudyard's return to England between March and October 1889 and only found release in the "Enlightenments of Pagett, M.P." in 1890, possibly as a result of the appearance of *Picturesque India* earlier that year.

#### NOTES

1. Collected in the Outward Bound Edition de Luxe of *In Black and White*, in Volume V, *Many Inventions*, of the Sussex Edition, and in unauthorised editions.
2. *Rudyard Kipling*, A. Lycett, Weidenfeld & Nicolson, London, 1999, p.218

## ANNUAL LUNCHEON 2003

The Kipling Society's Annual Luncheon 2003 was held on Wednesday 7 May at the Royal Over-Seas League, London. The Guest Speaker was Sir Nicholas Barrington, K.C.M.G., C.V.O. At his table were Sir George Engle, K.C.B., Q.C. (President of the Kipling Society), Lady Engle, Mr & Mrs John Symes, Dr & Mrs M.G. Brock and Mr P.G.S. Hall, our Chairman.

Apologies were received from some members who were unfortunately unable to attend: Field Marshall Sir John Chapple, Sir Colin & Lady Imray, Chairman of the Royal Over-Seas League, Michael and Audrey Smith, George and Jo Webb, Lisa Lewis, Pierre Gauchet, Mr Geoffrey Siphthorp, John Walker and Linda Shaughnessy of A.P. Watt Ltd.

The occasion was a great success and the attendance of some 102, included:

Miss Margaret Adrian-Valance, Mr Charles Allen, Mrs L.A. Ayers, Lt-Col R.C. Ayers, Mr R.E. Ayrton, Mrs Patricia Ayrton, Mr H.D. Balls, Mrs H.A. Barton, Mr P.J.W. Black, Dr Anders Bergquist, Mr C. Bettington, Mrs G.J. Bolt, Mr B.J. Bolt, Mrs Dianne Bonny, Mr Keith Bonny, Mr Peter Boon, Mr P.W. Brock, Professor D.H.V. Brogan, Professor P.W. Campbell, Mr D.A. Clare, Mr Bill Clements, Mrs S. Couchman, Mr M.H. Couchman, Mrs June Doswell, Mr Norman Entract, Miss S.M. Farrington, Mr R.R. Feilden, Mr Graham Hainey, Miss A.G. Harcombe, Miss Elizabeth Harris, Dr R. Henderson, Miss J.C. Hett, Dr D. Hodgkinson, Major Tonie Holt, Mrs Valmai Holt, Dr Gareth Griffiths, Mr T.W. James, Mrs V.G. James, Mr D.G.S. Jameson, Mrs Jane Keskar, Mr S.D.J. Keskar, Mrs C.A. Key, Mr W.H.B. Key, Mrs J.M. Lewins, Dr J.D. Lewins, Mr Peter Lewis, Miss E.B.W. Luke, Mr Edward Maggs, Mrs H.E. Mango, Mrs R.A. Markham, Mr D.E. Markham, Mr C.R.W. Mitchell, Mrs J.A. Mitchell, Mr J. Money, Mr D.J. Montefiore, Mr F.P.W. Moor, Mrs I. Moor, Mr Michael Mullally, Mr J.L. Morgan, Mrs M. Morgan, Mr F.E. Noah, Dr Patrick Noronha, Sir Derek Oulton, G.C.B., Mr David Page, Ms Ailsa Pain, Mr R.S. Parker, Mr G.C.G. Philo, C.M.G., M.C., Mr G.F.C. Plowden, Brig R.B.C. Plowden, Mrs Ruth Plowden, Dr R.H. Pont, Mrs M.E. Pont, Mr M.J. Powell, Dr A.R. Prindl C.B.E., Mr John Radcliffe, Mr John Raisman, Mr O.H. Robinson, Mrs F. Robinson, M. Max Rives, Mme Madeleine Rives, Lord Sandberg of Passfield, Dr M.T. Saunders, Mr Guy Simmons, Mr John Slater, Mrs Doris Sortain, Mr J.R. Stephens, Mrs Elizabeth Travis, Mr Harry Travis, Mrs Prudence Turner, Mr S.D. Wade, Mrs M.F. Wade, Mr G.L. Wallace, Mr C. Wilcox, Mr Derek Wood.

### CHAIRMAN'S WELCOME

My Lord, Ladies and Gentlemen. My name is Patrick Hall and as Chairman of the Society's Council I welcome you to this year's Annual

Luncheon. I am delighted to welcome our Guest Speaker, Sir Nicholas Barrington, about whom I shall have more to say later. It was exactly one hundred years ago that Kipling's fourth book of verse, *The Five Nations*, was published and amongst the 54 poems are two of his best known "The White Man's Burden" and "Recessional", widely known as Hymn No.558 in *The English Hymnal*.

A warm welcome is extended to Lord Sandberg of Passfield, Dr Griffiths (Director of the British Empire Museum) together with Mr John Raisman (Chairman of the Trustees of The British Empire Museum), Sir Derek Oulton who has been the Society's Legal Adviser for a number of years, and Mr Charles Allen the author of *Plain Tales from the Raj*, *Tales from the Dark Continent*, *Tales from the South China Seas* and as co-author of *Lives of the Indian Princes* who has recently rejoined the Society as a member. We must also welcome Dr Brock, President of the Society for thirteen years, who is here with Mrs Brock. Once again Max and Madeleine Rives have travelled from France to be with us today.

Unfortunately Field Marshall Sir John Chapple, Sir Colin Imray, (Chairman of the Royal Over-Seas League), and Lady Imray, Mr George Webb, Mrs Lisa Lewis, Mr Michael Smith and M. Pierre Gauchet are unable to be with us today and have sent their apologies. The following message has been received from Mr John McGivering – 'Apologies for absence if you please and my good wishes to you all. I will drink to "The Unfading Genius" AND "The Immortal Memory" as well. John'

Once again we have a large turnout of 102 guests. I welcome all members of the Society and their guests and wish you *bon appetit*. I will now ask our Honorary Secretary, Jane Keskar, to say Grace.

#### GRACE, BY JANE KESKAR

The Grace is in two parts. The first is from Kipling's poem " 'Non Nobis Domine' "

Not unto us, O Lord!  
The praise or glory be  
Of any deed or word.

And the second part is from " 'My New-Cut Ashlar' "

Take not that vision from my ken—  
Oh whatsoe'er may spoil or speed.

Help me to need no aid from men  
That I may help such men as need!

For what we are about to receive, may the Lord make us truly thankful. Amen.

#### THE CHAIRMAN: ON THE STATE OF THE SOCIETY

Before I introduce our speaker I would like to mention some matters of importance to the Society which have occurred during the past year.

It is sad to report that the last self-administering overseas branch of the Kipling Society, in Melbourne, Australia, has finally ceased to exist. The Society was dissolved at its 2002 Annual General Meeting since there were insufficient nominations to set up an administrative committee. The branch was formed in 1938, its Charter being signed by Major General L.C. Dunsterville, Kipling's 'Stalky', President of this Society at that time.

Work continues by our committee consisting of Messrs Radcliffe, Slater, Wilson and Walker, under the leadership of George Webb, to revise *The Readers' Guide to Kipling's Works*. We now have notes on 34 of the tales on the web-site including thirteen of the fourteen Stalky stories and sixteen stories of the forty in *Plain Tales from the Hills*. The present aim is to complete before the end of this year *Plain Tales from the Hills*, *Captains Courageous*, *Kim*, the *Jungle Books*, the Puck stories, *Just So Stories*, *Debits and Credits*, *Life's Handicap* and *Something of Myself* although some may be delayed until 2004. For the verse, notes on fifteen poems are on the web-site. Various people are working on notes to other poems including *Departmental Ditties*. Work is in progress on a new edition of the *Kipling Dictionary*, a major Kipling Bibliography and a chronology of Kipling's life. Where people are not on-line, and wish to see sections of the new Guide, printed versions will be made available of sections they are interested in but there will be a small charge to cover printing costs. The Committee is to be congratulated for the work they have done and plan for the future.

I should like to pay tribute and to thank, on behalf of the Society, John and Marian Morgan for the wonderful work they have done in compiling the Kipling Journal Index which was needed for such a long time. Those of us who have used the Index will know how very useful it is and will wonder how we managed without it for so long. Well done John and Marian, and thank you.

All members, who are U.K. income tax payers, are urged to pay their annual membership subscriptions by signing a Gift Aid form. This

would enable the Society to recover from the Inland Revenue income tax paid on these amounts. Payment of subscriptions by Standing Order should also be considered by those who are not doing since it would make for easier accounting and less work for the Membership Secretary. The requisite forms are available on the table by the entrance.

As usual no year passes without Kipling being in the news and this past year has been no exception with the discovery of a hitherto unknown Stalky story, "Scylla and Charybdis" with a symposium planned for 2004. I am sure that many members will have seen the slogan on the side of large delivery lorries reading 'Mr Kipling makes exceedingly good cakes' and I was very pleased to note the other day that this has now been revised to 'Mr Kipling – Exceedingly Good'. How right they are!

#### GUEST OF HONOUR

It is now my duty to introduce our Guest of Honour. Sir Nicholas Barrington was born in Essex and, after schooling at Repton, completed his National Service then went to Clare College, Cambridge, (of which College he is an Honorary Fellow) where he read economics and law. After university, Sir Nicholas spent 37 years as a career diplomat with overseas postings in Brussels, Pakistan, Japan, Vietnam, Egypt, Iran and the U.N. interspersed with several tours of duty in London. Sir Nicholas was appointed C.V.O. in 1975 for organising H.M. the Queen's State Visit to Japan, C.M.G. for his work in Iran and advanced to K.C.M.G. in Islamabad, Pakistan, where he was appointed Ambassador in 1987 and redesignated High Commissioner when the country was readmitted to the Commonwealth on 1 October 1989 retiring from that position in 1994.

Since his retirement Sir Nicholas has been living in Cambridge and London working, on a voluntary basis, for a number of charities many of which involve building bridges between East and West and Christianity and Islam. His interests are wide ranging from the theatre, drawing, Persian poetry and prosopography which meant that, never having learnt Greek, I had to turn to the Oxford dictionary to discover that it involves 'description of a person's appearance, personality, social and family connections and career'.

My Lord, Ladies and Gentlemen – Sir Nicholas Barrington.

**TEXT OF SIR NICHOLAS BARRINGTON'S ADDRESS**

Rudyard Kipling was not only a great writer and poet, but an iconic figure who has become part of British history and identity. In some way or other he has touched most of our lives, including mine. But I am conscious of a warning given to a lecturer in heaven, who was advised not to talk too much about floods, because Noah was in the audience! There are many experts on Kipling here, including my friend and fellow Old Reptonian, Professor Hugh Brogan. Having had good notice of this occasion (thanks to the very helpful Jane Keskar) I have been able to read quite a bit about Kipling, and to re-read many of his works, but I speak today from very much a personal perspective.

What affected me first, as a small boy, were the Mowgli stories – a human child living in close harmony with his foster brothers, who were wolves. I was thrilled when Hathi, the elephant, agreed to 'let in the jungle' after the conference at the water-hole. I wept, behind the sofa, at the death of the old head-wolf Akela, whose name I would intone during my brief experience with the Cubs (never made it to Scout!). Mowgli chose as his special friends a black panther, a bear, a rock-python and a kite, not the more closely related monkeys. It seemed to show how living creatures can reach across genetic and cultural differences. I have been fortunate enough to have enjoyed sparks of immediate rapport and friendship with people of different age, sex, race, language and nationality. And religion. As I see it, the major religions are seeking various paths to the same God. I may not be very different in this from Kipling.

He related to individuals of whatever background. I have been told of a woman travelling in a train to the West Country with her brilliant but very shy and awkward academic husband. A fellow passenger succeeded in drawing her husband out as never before, and it was only when he left the train, and gave them his card, that they discovered it had been Kipling.

Kipling was, of course, one of the highest profile celebrities of his age. We tend to think of media hype and attention as a recent phenomenon. Last year I visited the Farne Islands, off the Northumberland coast. It is important for those of us who have lived much abroad to get to know our own country. You have had few, if any, diplomats as your annual speakers. Sometimes we think we recognise good things about Britain, better than others –

What should they know of England who only England know?

Which is quite profound when you think of it. Anyway, I was remind-

ed that it was in the Farne Islands that the lighthousekeeper's daughter, Grace Darling, rowed through turbulent seas at night to rescue some shipwrecked people. She became an instant media celebrity, even in those days; but when I asked what had happened to her afterwards, I was told that she had died, a dozen years later, in obscurity.

Kipling was, on the other hand, a celebrity virtually all his life, from when he returned from India as a young man and his stories began to be so widely read. David Gilmour's excellent recent biography shows how he took advantage of his fame and contacts to expound the most controversial political views, not only on South Africa, and Germany. It is astonishing how the politicians of the day put up with this.

Certainly no writer, no poet, these days attracts the widespread public following that Kipling enjoyed. His stories held the reader and his verse was accessible. T.S. Elliot pointed out in his introduction to his *A Choice of Kipling's Verse* that most poets have to be defended against charges of obscurity (how true!) – 'we have to defend Kipling' he wrote 'against the charge of excessive lucidity'.

Teach us Delight in simple things,  
And Mirth that has no bitter springs;  
Forgiveness free of evil done,  
And Love to all men 'neath the sun!

Lucid. And not a bad philosophy. We have become too jaded, like art critics who seem almost to despise beauty and representational skill in paintings.

At a meeting at the Royal Society of Arts, Andrew Motion, who had just been made Poet Laureate, spoke of his admirable aim to arouse more public interest in poetry. I pointed out that in countries like Iran and Pakistan, where I have served, there are popular events called *Mushaira*, where well-known and budding poets sit round and interact with each other by reciting their poetry, or that of others, to public acclaim. Why shouldn't this be tried here? And shown on television? Let us hear more poetry in public, more of "If—" than the first verse; more rousing poems like "Norman and Saxon". My Mother loved this and we read it out at her Thanksgiving Service –

When he stands like an ox in the furrow with his sullen set eyes  
on your own,  
And grumbles, "This isn't fair dealing," my son, leave the  
Saxon alone.

A little more self-confidence among the Saxon English for our good

qualities wouldn't come amiss. We needn't go so far as Kipling's hero, Rhodes, however, who said that to be an Englishman is to have won 'first prize in the lottery of life'!

The final line of the Norman Baron poem is, you remember – "'Don't ride over seeds; keep your temper; and *never you tell 'em a lie*'". I like the 'seeds' bit. When I went on the great February anti-war March (my first and I hope my last) there was no visible police presence among the multitude except a constable in Hyde Park encouraging us, very politely, to keep off the daffodils!

Kipling's poetry can sometimes seem banal, and the scansion uneven, and I personally find the vernacular irritating, though it does make you feel that you are inside the mind of the soldiers and others he describes. (I prefer to put my own accent on, when reading aloud). But I have greatly enjoyed re-reading many of the poems. There are few about love, but I noticed one which echoes a Persian verse by one of my heroes, the immortal Hafez, and which is, I think, particularly appropriate at this time. Hafez wrote (in Persian) – '*Sarefetne darād ruzegar. Man o masti o fetneye cheshme yār.*' It can be translated – 'We live in a time of great disturbance. As for me, I propose to get drunk and suffer the disturbance of my beloved's eyes'. Compare Kipling's

'Two things greater than all things are,  
'The first is Love, the second War.  
'And since we know not how War may prove,  
'Heart of my heart, let us talk of love!'

Kipling was, of course, a brilliant wordsmith. I have been officially involved with Commonwealth War Graves in different countries. They are always well-maintained, which reflects great credit on us for the way we respect our dead. I was often struck by the simple inscription on the graves of unidentified servicemen: 'Known unto God'. David Gilmour's book told me that these were Kipling's words, from when he was an active member of the War Graves Commission.

He was good at epitaphs. For example, for the Hindu Sepoy killed in France –

This man in his own country prayed we know not to what  
powers.  
We pray them to reward him for his bravery in ours.

And in another case, simply –

If any question why we died,  
Tell them, because our fathers Hed.

Let me repeat that, slowly.

If any question why we died,  
Tell them, because our fathers lied.

I must tell you that I think this is appropriate for the British, Americans and Iraqis who died in the recent conflict. And if anyone calls the Americans (or ourselves) Philistines for standing by when the unique objects of mankind's earliest civilisations, and ancient books, were looted and destroyed, I would only say that this is being unfair to Philistines. We have been just as bad, in this respect, as the Taleban, because we should have known better. Someone should have remembered the line of another great poet – 'O it is excellent to have a giant's strength, but it is tyrannous to use it like a giant.' We are weakening the United Nations and priming Islamic radicalism. And if you reprove me for bringing polemics into a non-political occasion, my defence, as you may have guessed, is that this is the sort of thing that Kipling might have done!

This is the midnight—let no star  
Delude us—dawn is very far.

.....

And worse than present jeopardy  
May our forlorn to-morrow be.

I cannot, as you see, be optimistic about the international situation. Though Kipling wrote that, of course, about Germany.

Gilmour also reminded us that it was Kipling who insisted that individuals of all ranks should have the same size headstone. This fits with his classless approach, as shown in many poems. He was very far from being a right-wing stereotype. Although it is so well known I still find "Gunga Din" deeply moving – 'a better man than I am'. Kipling was critical of 'flannelled fools'. It was Barbara Cartland, not a poet, who was asked by a television interviewer if she thought that the class system in Britain was breaking down. 'Of course it is,' she replied, 'otherwise I wouldn't be sitting here talking to someone like you'!

For most of us Kipling is associated with India, and, for admirers of that marvellous story, *Kim*, with the 'great game'. I was involved in the later stages of this game when posted as Oriental Secretary in the

British Embassy in Kabul in 1959. The place was full of history. In many cases 'Two thousand pounds of education [had indeed] dropped to a ten-rupee *jezail*'. I actually bought two fine inscribed *jezails*, dating from the beginning of the 19th century, which are now exhibited in the British Empire and Commonwealth Museum at Bristol.

The Russians were building roads for the Afghans in the north at that time, the Americans in the south. Both Eisenhower and Khrushchev came to woo the Afghans. The latter thought they were clever in playing off the Russians against the Americans, as they had done in the past against the British. They thought Muslims could never become Communists. It was a bad error of judgement. The Soviet Bear was much closer than the Americans, and too strong. A palace coup turned into a communist coup, and then the Soviet invasion. *Mujahideen* resistance led eventually to Soviet withdrawal (which happened when I was covering Afghan affairs from Islamabad in the late 1980s), but the factional fighting, and, after I left, the emergence of the Taleban, provided a breeding ground for al-Qa'eda, who are still a danger. The Afghans have suffered terribly, and one wonders whether the international community will be ready to help them enough on the road to security and prosperity, despite promises.

In those early days, however, Afghanistan was of minimal interest to London. If we sent a telegram it was a great drama! I was free to make journeys to different parts of that rugged and beautiful country, some of them almost inaccessible. (Someone recently pointed out that David Attenborough must have supernatural powers because he is so often described as visiting 'inaccessible places').

My bravest adventure was to travel with American and German diplomatic colleagues to Nuristan, the almost unknown mountainous area East of Kabul. The precipitous paths alongside the river torrents were impassable for pack animals, so everything had to be carried by porters. Few outsiders had visited over thousands of years. Maps were unavailable. We have preserved original accounts and photographs of that trip, and hope to publish a book about our experiences this year or next. It was the area on which Kipling based his story "The Man who would be King". When I visited Bateman's last summer I was interested to note among the books a copy of Sir George Robertson's classic *Kafirs of the Hindu Kush* which describes the pioneer visit that officer made to the region around 1890, when the people still followed their old polytheistic religion. They were forcibly converted to Islam later in the 1890s. The people had been cut off from the world for thousands of years, but were in no sense primitive. In 1960 we found several senior headmen who still talked of the old Gods, but I fear that recently they have become more thoroughly Islamicised.

I served twice in Pakistan, and have spent nine years of my life in that fascinatingly varied and sometimes maligned country. The Khyber Pass, with its forts and pickets, still conveys the excitement of a route for successive conquerors of the subcontinent, with memorials to the British regiments who fought there in the more recent past. The mutual respect between British and Pathan depicted in "The Ballad of East and West" still exists. The mountain scenery of Hunza and Skardu, Chitral and Swat, is beyond compare. Lahore, that 'wonderful dirty mysterious ant-hill', in Kipling's words, that he 'knew blindfold', is a fine city – with Delhi it is one of the two great cities of Northern India, but too close to the frontier to be Pakistan's capital. It is home to the tomb of Jehangir, with delicate inlaid marble in a vast garden, to the striking Badshahi mosque, to the Moghul fort and the Shalimar Gardens. Government House, the High Court and the other British period buildings stand dignified along the Mall. The parks are well-maintained, and the hotels very comfortable.

In Lahore Lockwood Kipling is better known than his son. That 'wise and gentle' man, described by Rudyard as 'not only a mine of knowledge, but a humorous, tolerant, and expert fellow-craftsman' established the Mayo School of Industrial Art in Lahore, which is now the highly successful National College of Arts. The young of both sexes mix and work together, in a delightfully free atmosphere. The Museum next door, of which Lockwood is remembered as curator, is a well-laid out repository of rare objects of different periods. It includes a massive bronze statue of the elderly seated Queen Victoria that used to be in the main square. Outside the museum is the rather too-heavily restored Kim's gun.

When I first worked in Pakistan (1965-7) I expected to meet resentment after years of British rule. I found, on the contrary, that not only was I warmly welcomed but that there was great respect, and often affection, for the British people who had served in what is now Pakistan. In a few cases they were still living there. I met devoted teachers who were idolised by prominent people who had been their students; missionaries who had converted few, but were selflessly curing the sick, and greatly respected for it. I was told that the British people in authority had been strict, and sometimes (it is true) arrogant, but always fair and honest. Many had taken the trouble to master the local languages and make real friends with the local people. Some political and military officers had done scholarly research that filled their Pakistani successors with admiration. Historic monuments had been preserved, and restored.

Those who have heard me speak at Bristol know my views on the well-regarded author Patrick French who wrote a detailed book on Indian independence called *Liberty or Death*. In his introduction he had

the gall to state that 'the British rule in India had a primarily destructive effect', and suggested that it left nothing of any value. What nonsense! Still in evidence is the work of engineers who constructed major dams and vast networks of productive canals, as well as railways. Twisting roads were built up to new hill stations (a British concept), no longer now only for the elite but having the character of seaside resorts for ordinary people. All still aspire to the British principles of an independent judiciary and non-political civil service, with entry on merit (not always achieved). The press remains remarkably free. Use of the English language in Central Government is a unifying force, and a door to the international world. There is still a Lady Willingdon hospital and Aitcheson College, and the people of Abbottabad and Jacobabad still insist on keeping these names.

Of course the record is uneven over all the Empire. In the early days there were many buccaneers who went out to enrich themselves, and some who employed brutal methods, in the spirit of the age. But in the latter years calling the British relationship with overseas territories 'exploitation' (as taught in British schools) is wide of the mark. As far as possible local customs and religion were respected. Order was maintained with the help of local leaders. These were trained to take responsibility. Most British officials were entirely devoted to serving the interests of local people. This is not explained to our children today.

They that dig foundations deep,  
Fit for realms to rise upon,  
Little honour do they reap  
Of their generation,

There is no way of getting round the fact that the slave trade from Africa was an appalling crime, even though it was local African and Arab rulers who sold the slaves in the first place. The fact that the British stopped slavery before most other countries (including the U.S.) doesn't excuse us. But the idea that there was an idyllic past where States were humane, egalitarian and well-administered before the British came along, doesn't hold water.

Our American friends, because of their history, set great store by liberation from Colonial rule, but that may not be the opinion of many Zimbabweans today, for example. It is reported that when Nixon was representing the United States at a ceremony for the independence of Ghana he turned to a black man behind him, as the Union Jack was lowered, shook his hand and asked what it was like to be free. 'I don't know, Mr Vice President', said the man, 'I come from Alabama.' He was a reporter from the *Washington Post*)

Kipling was an apostle of Empire but the appeal to 'Take up the White Man's burden' didn't necessarily mean that white people would be forever superior. What they had was responsibility to impart effective honest government to parts of the world less developed. It is notable that Western Governments have now finally taken on board, as an essential concomitant of their aid programmes, the need to ensure that recipients operate what is called 'Good Governance'. It is recognised that too often in the past, in the words of the late Dutch Foreign Minister, Jo Luns:- 'Aid is taking money from poor people in rich countries and giving it to rich people in poor countries'.

Corruption is the key issue. My Pakistani friends knew of no case where British officials had lined their own pockets, before independence. Corruption is now so widespread in most developing countries that the people are disillusioned with their governments, whether they be dictatorial or democratic in structure – or theocratic.

A classic case of conservative thinking by local people about the end of colonial rule (if the ladies present will excuse the language) was when the Queen visited Papua New Guinea at the time of independence. According to a Canberra paper, when a retired Papuan Colour-Sergeant was presented to the Queen, he said: 'You no want to give this fella now independence. This fella him not get independence – lot of talk, talk and all bugger-up!'

I think it fair to say that in the history of mankind it has been a unique achievement for the people of a small island to create the biggest empire the world has seen and to allow, even encourage, it to be transformed, mostly peacefully, into a Commonwealth of free independent States.

I must say sometimes, as a digression, one is struck by the echoes of Empire! Last year I joined the crowds in the Mall to watch the Queen Mother's coffin being taken from St James Palace, with full escort, to Westminster for the lying in State. Perched on that coffin was her crown, with the gleaming Koh-i-Nor diamond. Full of history, having passed through the hands of Emperors and Kings, Moghuls, Persians, Afghanis and Sikhs, before coming to London.

It was because I became convinced that we needn't be ashamed of Britain's overall record in Empire, that there was plenty to be proud of, that I became a Trustee, and first President of the Friends, of the British Empire and Commonwealth Museum. It was a concept that had been kicking around for sometime, but only started to take off 8 or 9 years ago after Dr Gareth Griffiths, whom I'm glad to see was here today, was appointed Director, and progress was made in restoring the great Brunel railway terminus building next to Temple Meads Station in Bristol. (There were enough national museums in London and the site

was easy to get to from the capital). The building came into the Trust's hands thanks to the generosity of Sir Jack Hayward. It is he, of course, who lends for display at Bateman's the fine vintage Rolls Royce that Kipling had used.

The British Empire and Commonwealth Museum has received no Government, not any significant Lottery, funding, perhaps because the word 'Empire' is not politically correct? This is a disgrace, considering some of the things that Lottery money has been spent, and wasted, on. The Empire story, good as well as bad, is part of our history, and is told nowhere else. For years the museum operated as a study centre, accumulating artefacts, photographs and books, and running a major oral history project. It began to attract the interest of British and foreign scholars. (The climate is shifting slightly, as you will have noticed from Niall Ferguson's TV programmes).

It was last October, after a further donation from Sir Jack, and gifts and grants from a variety of sources, that a permanent exhibition was at last opened on the site by the Princess Royal. It tries to get the balance right in our imperial record. Attendance figures have already been encouraging, including from schools. Scratch many people in this country and you will find a connection with Empire. See the exhibition please, if you haven't been there already! Become a Friend, better still a Life Friend, to keep informed of progress (there are leaflets at the door!). John Raisman, the Chairman of the Museum Trust is here. The best thing I did was to bring him into the organisation. His father, Sir Jeremy Raisman, was the Finance Member of the Viceroy's Council for the whole of the Second World War, and his contribution is now being recognised by Indian academics.

Kipling would have approved of our enterprise!

May I make one final point? While admiring much of the achievement of Empire I am in no sense anti-European, rather the reverse. I believe that Britain's future lies in closer cooperation with our European neighbours, and that we strengthen our role and influence in Europe by bringing with us our knowledge and experience of Empire and Commonwealth. Let us remember that we are celebrating today a man who spoke French well and followed his father in a life-long love of France.

I have gone on too long. It is time to heed the advice on that seat across the pond at Bateman's 'It is later than you think.'! I'll end with the story of the speaker at a function who was offered an honorarium, which he said he would return. He was asked if he minded if the money were put into a special fund. 'Of course not', he said, 'but, just for interest, what is the Special Fund for?'. 'It's to provide better speakers in future'!

Now it is my pleasant task to ask you to rise and drink to

The unfading genius of Rudyard Kipling.

**VOTE OF THANKS BY THE SOCIETY'S PRESIDENT  
SIR GEORGE ENGLE**

In thanking Sir Nicholas, Sir George Engle said it was good to hear one who had had such wide personal experience of what had once been the Empire speaking up for the many selfless Britons who had devoted their lives to improving the lot of those they found themselves administering. Indeed, his talk brought to mind the splendid Trade Union committee meeting presided over by John Cleese in the film "The Life of Brian", at which, in response to the question "What have the Romans ever done for us?", the members come up with a long list of civilizing improvements (the aqueduct, sanitation, roads, irrigation, medicine, education, wine, public baths, safety in the streets at night, etc.) at the end of which Cleese, having grudgingly conceded all these, shouts angrily "But except for that, NOTHING!"

He mentioned the relevance of "The White Man's Burden" to current events in Iraq, quoting –

Take up the White Man's burden—  
And reap his old reward:  
The blame of those ye better,  
The hate of those ye guard—

and Craig Raine's prophetically relevant note on the poem –

Kipling's poem was published 4 February 1899. On 6 February the American Senate voted to take over the administration of the Philippines. Only days later a rebellion against American military occupation broke out.

In conclusion, Sir George thanked Sir Nicholas for his excellent talk, adding that in view of his declared love of Persian poetry, his far-flung diplomatic career might have been prompted by the words of the 11th century poet Baba Tahir –

Out of this world I will arise, and fare  
To China and beyond; and when I'm there  
I'll ask the Pilgrims of the Pilgrimage  
'Is here enough? If not, direct me where!'

## SHACKLETON AND KIPLING

By B.G. Schreiber

[Mrs Schreiber is a long-time member of the Society, and also the former Librarian who oversaw the transfer of our Library to its home in City University. This article is built on her visit to the Dulwich College exhibition, and grateful acknowledgements are made to Dr Jan Piggott M.A., Ph.D., F.S.A., Keeper of the College Archives, and Curator of the Exhibition. – Ed.]

The exhibition *Shackleton* shown first at Dulwich College in January 2001 (he was a former pupil), and later in Greenwich, together with recent exploits by solo tourists to visit the Pole, appears to have increased interest in Shackleton. It is therefore worth recording the connection between Shackleton and Kipling.

Andrew Lycett, in his biography of Rudyard Kipling, mentions Shackleton's visit to Bateman's in 1914 and Shackleton's presentation to Kipling of a copy of his book of the expedition to the South Pole in the *Endurance* titled *South* in 1919.

Sir Ernest Shackleton (1874 – 1922) first met Kipling in 1900 at the time that W. McLean (*Surgeon*) and E.H. Shackleton (*Third Officer*) wrote "*O.H.M.S. "An Illustrated Record of the Voyage of S.S. "Tintagel Castle" Conveying 1200 Soldiers from Southampton to Cape Town, March 1900.*" The title page carries an epigraph at the top of the page – "Troopin', Troopin', Troopin' to the Sea" – an unacknowledged quotation from Kipling's "Troopin' " which had been collected in *Barrack-Room Ballads* (1892). In H.R. Mill's biography, *The Life of Sir Ernest Shackleton, C.V.O., O.B.E. (Mil.), LL.D.* (1923), there is this quotation (p.54) from one of his home letters:

I knew Kipling was out here, so I wrote a letter asking him to contribute a poem dealing with the voyage, and we could then put it in front of the book. Well, next morning I was looking at the ship on the other side of the wharf when I saw a man in a shabby-looking grey suit with gold-rimmed specs., and the face was the face of Ruddy. I called the doctor, my fellow-author, and told him to go on board and try and speak to him, for he knew the doctor of the ship. He did so, and the next minute was talking to Kipling, so I went across and he came up and said, 'Good morning, I got your letter, Mr. Shackleton,' in the most genial way, and then said that he had no time at present; but when he got home (he has gone on the *Tantallon*), and we sent him the proof, so that he could grasp the idea fully if it pleased him, he said, 'I will do my level best for you.'

Though Tennyson, Browning, and Kipling were Shackleton's favourite poets, "If—" had a particular significance for him. He owned a copy of the pamphlet of "If—" published by Macmillan and Co, in 1914, keeping further copies to give to people to whom he talked about poetry. A framed copy of "If—" hung in Shackleton's cabin aboard the *Endurance* and a cast bronze plaque, on a wooden base, bearing verses four, five, eight and eleven from the poem was mounted under the bridge deck of the *Quest*, Shackleton's last expeditionary ship. He kept printed sheets of "If—" to distribute to likely souls, one of which was given to Captain Davis of a supply/relief ship, the *Aurora*, as a New Year's Card. The eighth verse was heavily bracketed in lead pencil and the recipient, for whom this was intended as an encouragement and appreciation, is reported as saying that this gesture was typical of the man.

A further indication of Shackleton's interest in Kipling lies in the two notebooks of some newspaper cuttings made by Shackleton's sister Eleanor for him when he was abroad, beginning in 1899 with the reports of Kipling's illness in New York. These two notebooks were presented to our Society by Sir John Dodd.

Shackleton brought the first printing press to Antarctica. Three of his crew underwent three weeks training at the works of Sir Joseph Causton and Sons Ltd. who gave the Albion Press to the expedition. The *Aurora Australis* was printed under difficulties in a hut at Cape Royds [*Nimrod* Expedition]. The entry in the Dulwich College exhibition catalogue written by the College Archivist Dr Jan Piggott M.A., Ph.D., F.S.A., reads as follows:

E. H. Shackleton, Editor, *Aurora Australis*

'Published at the winter quarters of the British Antarctic Expedition, during the winter months of April, May, June, July, 1908. Illustrated with lithographs and etchings; by George Marston. Printed at the sign of 'The Penguins'; by Joyce and Wild, Latitude 77°. 32' South. Longitude 166°. 12' East. Antarctica'. 4°'.

Presentation copy inscribed and signed by Frank Wild 'To Rudyard Kipling with Ernest Shackleton's regards. 1914', dated 8/6/14. Bookplate of Rudyard Kipling. Letter of June 1942 from Elsie Bambridge about the gift to her father inserted. Shackleton and [his wife] Emily were guests of the Kiplings at Bateman's, and it is possible that this volume was the gift of Mrs. Bambridge to the College, but no evidence has been found.

That there should have been empathy between these men of their time who shared an ethos and were both Freemasons is not surprising. What Shackleton and his men achieved without sophisticated technological aids is almost inconceivable today. His achievement is a welcome tribute to the strength of the human spirit.

## JOHN LOCKWOOD KIPLING AND THE VICTORIA AND ALBERT MUSEUM

By BRYAN DIAMOND

[Bryan Diamond was a Patent Agent until 1993; has collected Kipling's books, been a member of the Society since 1978, was Chairman of Council from 1984-86, read a paper on "Illustrators of Kipling" in 1981 and contributed 10 letters to the Journal. He has photographed Hampstead architecture and published an article thereon in the *Camden History Review*, 2001 –Ed. ]

Readers unfamiliar with Kensington may not know of "the celebrated terracotta plaque". In the courtyard (now the "Pirelli Garden") of the Victoria & Albert Museum (V&A), high up beneath the cornice, are a series of terracotta mosaics. Of these mosaics, on the left hand of the north wall they depict two processions each of 10 people, one showing peers and M.P.s connected with the Department of Science & Art (hereafter, D.S.A.) in the 1860s when the then South Kensington Museum was being built; another (to the right, see photograph below), shows, according to Physick<sup>11</sup> in his official history, members of the then D.S.A., the fifth person (not counting the leading figure) being John Lockwood Kipling; another figure is the designer, Gamble. The frieze was a late idea in the design; a preliminary drawing<sup>15</sup> for the north façade shows an allegorical panel in this position.



The buildings around this rectangle were built from 1858-82, the decorations being designed by Godfrey Sykes who revived the use of terracotta in architectural decoration; he died prematurely in 1866. His designs were completed by James Gamble and Reuben Townroe from his sketches. One sketch<sup>14</sup>, seen by Craig<sup>5</sup>, shows Kipling, Cole, Sykes, Gamble and three others, one being replaced in the actual frieze (and three more added). Tarapor<sup>16</sup> says they were executed 1866-7;

Physick<sup>11</sup> records that Henry Cole was proud of this work and this north part was finished in 1869; Craig<sup>5</sup> says 'it seems all four panels were in place by the end of 1868'. The dating seems confirmed by a D.S.A. report regarding fixing of rectangular mosaic panels on the theatre block in 1867, and that in 1869 they were complete. But Baldwin<sup>2</sup> wrote that the frieze was designed only in 1910 and that there are seven figures; he gives no sources. The initial Sykes sketch<sup>14</sup> had only seven figures, and the east frontage of the courtyard was finished (without mosaics) in 1909 when the Cromwell Road building was completed. Seymour-Smith<sup>12</sup> repeats both errors. Craig<sup>5</sup> says the mosaics were made by the firm of Minton in Stoke, Physick<sup>11</sup> that they were done by the South Kensington Museum mosaic class (i.e. students) for Minton, Hollins & Co; it is likely that Mintons did provide the material and supervised the work, which was actually done by the students<sup>20</sup>.

Various biographers have described the frieze (listed now in order of their writing):

Carrington<sup>4</sup> wrote: '. . . where his [Lockwood's] portrait is to be seen in a mural for which he stood as a model'. This seems puzzling – it does not clearly refer to the mosaic, but I am not aware of any other possible mural and I suppose that Carrington referred to the courtyard frieze. (Portrait heads of famous artists are displayed on ceilings in the building, but no-one suggests that Lockwood Kipling was a model for one of these (the V&A Archivist<sup>9</sup> does not know of any other.)) Wilson<sup>18</sup> described the figure as 'bearded and balding with his marked gentle and wise look'. Tarapor<sup>16</sup>: 'the bearded young craftsman in step with a procession headed by the senior planners'. Ankers<sup>1</sup> described the mosaic frieze inappropriately as a "plaque": 'in Sykes' celebrated terracotta plaque . . . may be seen . . . unmistakably John Kipling, beard and all!' Lycett<sup>8</sup>: 'Lockwood Kipling, unmistakable with his beard and stocky (5 foot 3 inch) Yorkshire physique.' Flanders<sup>7</sup>: 'a short, stocky, bearded figure that is completely unmistakable.'

There is discrepancy between writers as to Lockwood's role and as to just why he was in the mosaic:

Palmer<sup>10</sup>, writing in 1899: 'he received an appointment on the staff of the executive art department of the S. Kensington Museum.' Birkenhead<sup>3</sup> quotes this. In the same year Norton<sup>19</sup>, with Rudyard's approval: Lockwood 'from 1861 to 1865 had been engaged on the decorations of the South Kensington Museum'. Carrington<sup>4</sup>: 'he was employed as a sculptor during the building of the V&A Museum'. Baldwin<sup>2</sup> considered

that in 1863 Lockwood played a valuable part as an architectural sculptor in the development of the new building. Craig<sup>5</sup> asked: 'Did Sykes include his young assistant in the frieze as a friendly farewell gesture?' Physick<sup>11</sup> first mentions Lockwood as one of several associates to Gamble and Townroe, but later says his inclusion was mysterious because he is not in the museum records but presumably was connected with the terracotta and mosaics. Wilson<sup>18</sup> was also puzzled: 'It has always been supposed that he worked on the building . . . though his name does not appear on . . . the rolls . . . it seems almost certain that he was only an assistant... to Sykes who was employed in the construction, John Kipling's appearance . . . on the mosaic was only a gesture of friendliness . . . , not a commemoration by the Museum authorities; the mosaic was executed some years after he had left for Bombay.' (He was vague about the latter date which I have shown above was 1868 or 1869.)

Craig<sup>5</sup> says there is no mention of John Kipling in the Museum records, but quotes a letter from a Judge Erskine (on leave from Bombay in London) saying that from 1860-64 Kipling was in the service of the D.S.A. at South Kensington and that most of the modelling for the terracottas had been by him in association with Sykes. (Craig considers this dating acceptable, even though after his father's death in 1862 he returned to Burslem to be employed there as a modeller and designer; I wonder if from Burslem he could have done much effective work on the Museum decorations.) Ankers<sup>1</sup> quotes the foregoing from Craig and concludes that his contribution must have been appreciated, because of the frieze. Tarapor<sup>16</sup> assumed 'he was employed on the painting and terracotta decorations of the new building'. He does not explain his reference to painting, and I have seen no basis for this. Seymour-Smith<sup>12</sup>: 'he worked on the building as an assistant, his work must have been very subordinate and could not then have gained him much credit'. Lycett<sup>8</sup>: 'In 1860 he ... [took] a job with the Department ... ' and 'worked alongside Geoffrey Sykes' ; and he concludes: 'Quite what he did is unclear, since the Department's records are annoyingly scarce, but he certainly played a role in construction of the ... museum . . . .for the plaque . . . shows some of the people involved'.

A V&A archive register shows that Kipling wrote a memorandum concerning the terracotta of the new buildings to the Department on 12 December 1864. He had just secured, via Judge Erskine, his appointment as a teacher at the School of Art in Bombay, so this memorandum (not surviving) seems likely to have been a finalising of his Museum relationship; this is a specific connection with the V&A which none of the cited authors mention. It may seem surprising that such variant descriptions were all based on the same "scarce records", and that

apparently most of the writers have not looked at such original material as is extant; but for the biographers of Rudyard, the brief references to his father evidently did not warrant much checking of sources.

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## KIPLING AND MUSIC

By BRIAN J. H. MATTINSON

The ambitious development of the New Readers' Guide includes General Articles; the first working draft of one of them, "Kipling and Music", is on The Kipling Society web-site and this article borrows from it. My interest in the comparatively neglected musical aspects of Kipling's work started as a search for songs to sing. Dissatisfaction with the availability of information and of music itself, and encouragement by George Webb and David Alan Richards, persuaded me early in 2000 to pick up George's gauntlet<sup>1</sup> and embark on the compilation of a new comprehensive list of musical settings. It is now in its 31st draft and since April 2001 the current version has been on the web-site<sup>2</sup>, expertly managed by the Society's On Line Editor, John Radcliffe.

So far over 270 composers are linked with some 300 titles; including duplication, the song total is now nearly 700, plus instrumental items and theatre productions. The composers, their period, nationality, style and response to Kipling, in some cases close to obsession, provide vivid evidence of the extraordinary range and continuing wide appeal of his writing. The initial basis for my search however was love and experience of music; my knowledge of Kipling had grown little since my first exposure at the age of six to "Toomai of the Elephants". As my information and web of contacts grew, I became increasingly interested in three facets of the jewel I was studying:

1. The influence of music on Kipling's writing of verse;
2. The influence of Kipling's writing on composers of music;
3. The relationship between Kipling and 'his' composers.

Much has already been written around these themes in biographies, the *Kipling Journal*, other academic publications and elsewhere. Objective review with the emphasis on musical considerations sharpens the focus with fascinating results which may well be of interest to members, and perhaps a wider audience. There is however a more specific reason for engaging readers now; while facets 1 and 3 above are history, 2 is with us now.

Recent settings appeared at first to be dominated, numerically at least, by our prolific late Vice-President Peter Bellamy who recorded all his 78 titles, which draw extensively on traditional tunes. However, in March 2002 I received an e-mail from a US filk (what is filk? read on!) fanatic (her word), Valerie McKnight:

I noticed that your list of Kipling composers does not yet include Leslie Fish. Her versions of the poems ... are sung all over the U.S.A.

Folk music, by its nature, is elusive, usually unpublished, recorded often privately, certainly not tidily listed but alive. This was a challenge; enthusiasts in the U.S.A. seemed to appreciate interest by the Society and by May my list contained 115 titles by Leslie. Partly, I think, as a result of my pestering Leslie, and particularly her agent Mary Creasey, for a complete list of her Kipling settings, they got together in March to record all those that had not already been recorded. I then received complimentary CDs/tapes of 109 of her Kipling songs. It is a privilege to have these private recordings, which are enlivened by the occasional hesitation, cough and chuckle. Remember that the *Kipling Journal* printed two apparently contradictory suggestions that Kipling wrote:

verse for the speaking rather than the singing voice. It is perhaps surprising that so much of it has been set to music<sup>3</sup>;

and that

his ballads sprang from the music hall tradition ... it is not surprising that so many were subsequently set to music<sup>4</sup>.

What then is the significance of this contemporary interest in Kipling?

Kipling's complex cultural background exposed him to the rhythms of India and Africa, to old sea-songs, hymns, music-hall songs, border ballads, and the folk-songs of England and America<sup>3</sup>. It has long been recognised that he often had a well-known tune in mind when writing his verse – 'Ruddy was singing a new poem today'<sup>5</sup> – and many matches have been identified. Try some good familiar examples for yourself:

1. 'Screw-Gun Mules', ["Parade Song of the Camp-Animals"], folk song "Lincolnshire Poacher" – similar sense too.
2. " 'Poor Honest Men' ", Irish air "Cockles and Mussels".
3. "FAREWELL and adieu to you, Greenwich ladies", ["The Fringes of the Fleet", collected in *Sea Warfare*, 1916, pp.29-30 – Ed.], Somerset sea shanty "Spanish Ladies", quoted in *The Light that Failed* – similar words too.
4. "If—", Irish air "The Londonderry Air" – tune of "Danny Boy".
5. "The Looking-Glass", nursery rhyme "Sing a Song of Sixpence".

6. "Gethsemane", hymn tune "Horsley", ("There is a green hill far away").
7. "An Astrologer's Song", old Methodist hymn tune "St Wilfrid" (note name) by A. E. Floyd (1877-1974), who set "The Children's Song" .
8. From " 'Follow Me 'Ome' ", the verse 'Take 'im away!' – stark to "Dead March" from "Saul" by Handel.

Whether or not any of these and many others were his actual templates, and I believe that some at least were, the associations support the second, rather than the first, of the above contrasting views and, incidentally, illustrate a direct link with the folk idiom.

Music, and particularly rhythm, unquestionably inspired Kipling; his verse, in turn, continues to inspire composers of many nationalities. Certain ballads are particularly evocative; I list 20 settings of the old favourite "Mandalay", 18 of "Mother o' Mine". Andrew Carter set "The Long Trail" 'because it jumps out of the page'<sup>6</sup>; I reviewed a private recording of this stirring setting for mixed chorus and orchestra in December 2001<sup>7</sup>. Leslie Fish told me 'when I found Kipling's *Definitive Verse* I really took off'<sup>8</sup>. Of the listed composers, five were certainly profoundly influenced by Kipling and the musical story starts to unfold in 1890 with the publication of the first *Barrack-Room Ballads*.

The pioneer was the English musician Gerard Francis Cobb (1838-1904), who published three series of *Barrack-Room Ballads* and six more titles, making a total of 23. At about the same time the idiosyncratic Australian, Percy Grainger (1882-1961) was considering a similar group, which never materialised. He was greatly influenced by Kipling books given to him, at the age of thirteen, by his father. Over his lifetime he planned a general series of 22 Kipling settings, eleven of which formed his song cycle "The Jungle Book" which he considered 'one of my very best works . . . My Kipling "Jungle Book" Cycle, begun in 1898 and finished in 1947, was composed as a protest against civilization'<sup>9</sup>. It is claimed that he considered "Mother o' Mine" his best Kipling song and with it he dedicated his series to his mother, Rose. In addition to the numbered series he wrote at least another 15 songs and a similar number of instrumental items.

*The Jungle Books* also inspired the French composer Charles Koechlin (1867-1950) to produce his great work, "The Jungle Book". Composition, revision and lavish orchestration of the four symphonic poems, plus three contrasting songs, occupied him, on and off, from 1899 to 1940; I reviewed two recordings of this highly atmospheric work in December 1994<sup>10</sup>. I have already mentioned Peter Bellamy, who loved Kipling's poems which he saw as 'folk songs without a

tune'<sup>11</sup>; he said his settings 'were conceived when it dawned on me (after many, many readings) that the verses had been composed as conscious (and very successful) imitations of traditional song forms'<sup>12</sup>.

Of course there are many other, and well-known, composers in the list e.g. Sir Edward German with *The Just So Song Book*, more personally "My Boy Jack" and, finally, "The Irish Guards"; Sir Edward Elgar, who followed German's lead, setting more from *The Fringes of the Fleet*; Sir Arthur Sullivan, with the celebrated fund-raiser "The Absent-Minded Beggar" and, in another vein, the American Charles Ives. These and others are studied for the New Readers' Guide, which incidentally examines insights into Kipling's controversial relationships with his composers. Here however it is time to introduce my fifth candidate, mentioned above.

Filk 'is the folk music of the Science Fiction ("With the Night Mail", "As Easy as A.B.C") and Fantasy (the "Mowgli" and "Puck" stories) community and related groups, such as the Society for Creative Anachronism (medieval re-enactors). It has been suggested that someone writing in the 1950's about science fiction and folk music in the U.S.A., misspelt folk, and the word filk stuck. It covers a wide range of talent but has a large and enthusiastic following and it is clear that guitarist/singer/composer Leslie Fish is prominent among filk composers/performers. I have listened to her recordings plus 13 songs on a Kipling CD by another US singer/composer Michael Longcor, and refreshed my memory of the Bellamy recordings, altogether 200 songs definitively recorded by their composers.

Appreciation of music is subjective but, although I have my own preferences, I have not deliberately excluded any compositions from my list; they are all there for readers to make their own choices. All Leslie's songs present the attributed words clearly, I enjoy them and the best are, in my opinion, very good examples of the genre. I drew "The Press" to the attention of Libby Purves, who quotes Kipling in *The Times*, and I played "The Disciple" mischievously to a disgruntled minister in the Church of Scotland. Bellamy's unique songs spring from his great knowledge and love of Kipling; what was, by his own admission, 'not a pleasing voice'<sup>5</sup> perhaps suits the more harrowing verses e.g. "Gethsemane" or "Barrack-Room Ballads" like "Danny Deever". Conversely, Leslie's "Barrack-Room Ballads" are understandably less convincing.

It is interesting to compare recordings by each of these three "folk" composers of the same verse e.g. "Poor Honest Men" and "A Smuggler's Song", and also to broaden the comparison with, for example, the three settings of one of my favourites, "Dane-geld", by Leslie, Michael and, in this case, Sir Edward German<sup>13</sup>. Although I find the

classical recordings more rewarding musically and, and in most cases, in substance as well, there is no doubt that the folk/filk performances take Kipling to another audience. Some of Leslie's unintentional asides in the live recordings reveal her commitment e.g. Kipling's poems are 'marvellous little portraits of life all around him . . . wonderful really'; her songs are so compelling.

Our Meetings Secretary has asked me to arrange a musical presentation to the Society at The Royal Over-Seas League in London on the 18 February 2004. This will consist mainly of live performance by David Mattinson (bass) and Clare Toomer (piano) of as wide a range of Kipling songs as possible and it is our intention to include a filk item. Meanwhile I would like to thank warmly the many enthusiasts in the U.S.A. who have been so helpful, but particularly Leslie Fish, Mary Creasey<sup>14</sup>, Michael Longcor<sup>15</sup>, Margaret Middleton, Steve Simmons and my initiator Valerie McKnight. This deserved emphasis on the current filk scene is evidence of the power, accessibility and relevance of Kipling's verse and should encourage more classical contemporary settings such as those by, for example, Michael Berkeley, Howard Blake<sup>16</sup>, Andrew Carter, Gordon Crosse, Betty Roe, Phyllis Tate<sup>7</sup> and, dare I say, Brian Mattinson<sup>17</sup>.

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**EDITORIAL BOOK REVIEW** – (Continued from p.6)

verse, even though much of it at the start of the literary 'modernist' era was missed by critics who were starting to dismiss his work as being no longer exciting. Mallett convincingly refutes this charge.

The text flows sequentially through Kipling's life, with descriptions of the volumes of work published at each stage and commentary on selected stories in each volume, with occasional connections being drawn between private experiences and the stories. Mallett does not hesitate to reject earlier criticisms which he considers to be unwarranted, but neither does he hold back from giving his own adverse reactions to some stories. He gives longer, and interesting, critiques for some such as "The Wish House", "The Gardener", "Dayspring Mishandled", "Mary Postgate" and "The Story of Muhammad Din", as well as an extended discussion of *Kim*.

Running through the book is an appreciation of Kipling's use of dialect words and vernacular, which has perhaps been understated in other critical biographies. Discussing the Puck stories, Mallett concludes that Kipling picked up some of the words from conversations with the local artisans, but probably also from the dialect dictionaries such as that of Joseph Wright (six volumes, 1898 – 1905), and, since Mallett writes that he joined the Folk Lore Society in 1911, possibly from that group as well.

There is the occasional statement with which one could argue – to my mind, *Stalky's Reminiscences* is not 'largely concerned with [Dunster's] memories of Kipling and the United Services College', but I only noticed one printing error – Barrie with an extra 'r' on p.188.

In the Preface, Mallett writes: 'I began this study in the conviction that Kipling is the greatest English writer of the short story. I end it with the same conviction.'

This enthusiasm for Kipling's work shines through the book making it a thoroughly enjoyable read, and, particularly at the paperback price, I am pleased to be able to recommend it to Members.

## THE DINOSAUR

By R.H.S. TUR

[Mr Richard H.S. Tur, M.A., LL.B. Hons. (Dundee) has been Benn Fellow and Senior Law Tutor at Oriel College, Oxford since 1979, after teaching Jurisprudence and Comparative Law at Glasgow University. His interest in poetry goes back to his childhood in rural Scotland where one of the very few books in the house was a cherished collection of poems won by his mother as a prize at school and which he read over and over again. His favourite poets are Burns, Kipling and Service. "The Dinosaur" was published in the *Oxford Magazine*, No.209, Noughth Week, Hilary Term, 2003, and we gratefully acknowledge the permission of the Editor to re-print this poem.

Proposals to reform the 'Stint', the allotted amount of teaching work at the expense of research, were mooted at Oxford at the end of last year. The reaction from Tutors was as might be expected, and this comment from Richard Tur struck one of our members as an amusing and apposite parody of one of Kipling's poems. – *Ed.*]

A Don there is who has summed their sums,  
 (Even as you and I)  
 They've taken his life and they now offer crumbs  
 With their stint reform and their different drums.  
 (Oh, how can he cope when this new deal comes ?)  
 Even as you and I !

*Oh the years we gave and careers we 've paved  
 And the work ofheart, head, and hand  
 Reformed by those who do not know why  
 (And now we know that they do not know why)  
 And do not understand !*

A Don there is and his candle burned,  
 (Even as you and I)  
 Fifteen thousand essays returned ...  
 (And sixty refereed articles churned)  
 And some clever things his students discerned,  
 Even as you and I !

*And the wealth we lost and the health it cost  
 And the work ofheart, head, and hand  
 Reformed by those who do not know why  
 (And now we know that they do not know why)  
 And do not understand !*

A Don there is and true words he heard  
(Even as you and I),  
"You work too much – the load's absurd"  
(Retention risked; recruits deterred).  
But "burdens reduced" is now burdens *transferred*  
Even as you and I !

*But it isn't the teaching – it's the gross overreaching  
(That prejudices what we once planned)  
And humouring those who do not know why  
Oh why, oh why do they not know why  
And will not understand ?*

So the Don has been told he should change his ways,  
(Even as you and I)  
But they've painted his life in their greyest of greys  
(With what they call "output") for all of his days.  
Ah, teaching, like crime, is not something that pays !  
Even as you and I !

*But it's not R A E nor assured quality  
That stings like a white-hot brand  
It's coming to know that they do not know why  
(Seeing, at last, that they do not know why)  
And will not understand !*

RHST – with apologies to Kipling (27 December 2002) ["The Vampire" ]

#### ERRATUM

Members will have noticed that, in the introductory paragraph on p.53 of the June 2003 issue of the *Journal*, there are several references to Volume numbers. These are, of course, Issue numbers, and the Editor apologises most sincerely for seeming to claim, at this time, that the *Journal* has been in publication for 286 years. – *Ed.*

## "THE CITY OF DREADFUL NIGHT" AN ARTICLE BY F.A. UNDERWOOD

By THE EDITOR

Alan Underwood will be best known to recent Members for his articles on "Foxhunting with Kipling" which were printed in the issues of the *Journal* for June 2000, No.294 and December 2001, No.300. In fact he has been a contributor to the *Journal* over many years and on many topics, the earliest that I have found being "Kipling and Surtees" in October 1945, No.75. There is then a jump to "A Small Collection" in December 1967, No.164 in which he describes the Kipling library that he had built up, and in which he reveals himself to be a true "Kiplingite".

In 1979, Mr Underwood wrote three articles, which he hoped to see printed in the *Journal*, on the subject of the Indian Railway Library paperbacks in which he discussed the publication history of the stories, and the textual differences between these and the later collections of the stories. The first part appeared in March 1979, No.209, and, after a general introduction to the series, covered No.1 *Soldiers Three*, and No.2 *The Story of the Gadsbys*. The second article was printed in June 1979, No.210 and this covered No.3 *In Black and White*, No.4 *Under the Deodars*, No.5 *The Phantom 'Rickshaw*, and No.6 *Wee Willie Winkie*.

The third article, however, was never printed, although a copy remained hidden in the Society files. This covers No.14 *The City of Dreadful Night and Other Places* which incorporates "The City of Dreadful Night", "Among the Railway Folk", "The Giridih Coal-Fields" and "In an Opium Factory". These are all familiar titles from their collection in *From Sea to Sea* and Mr Underwood examines and compares the text of the two versions, with special emphasis on modifications to the Indian words and phrases.

With regret, I have decided that this article is of too specialist a nature to warrant publication in the *Journal*, but because it is of such potential interest to researchers, a copy will be placed in the Society's Library. Furthermore, this overview will be included in the Index to the *Journal*, which will make it much more easily found.

Mr Underwood has sent me another article on a completely different topic that he wrote eighteen months ago, and this will be printed in the *Journal* very shortly.

## TEXT OF 1932 CHRISTMAS BROADCAST: A BIBLIOGRAPHIC NOTE

By GEOFFREY FORD

It has been known for some years now that Rudyard Kipling wrote the text of the broadcast made by King George V on Christmas Day, 1932<sup>1</sup>. I have not seen any references to sources for the printed text, which surely have a place in the Kipling canon.

The first printing seems to have been in *The Times*, 27 December 1932, on page 10. The first printing in book form that I have been able to trace is the BBC Year Book, 1934. The bibliographic description follows:

*The B.B.C. | Year-Book | 1934* | [double rule] | *The Programme Year covered by this book is from November 1st, 1932, to \ October 31st, 1933.* | THE BRITISH BROADCASTING | CORPORATION | BROADCASTING HOUSE | LONDON | [1933]

480 p. 18.7 x 12.8 cm. Bright green cloth. Lettering on spine in black. Green and white illustrated end papers. Multi-coloured dust jacket.

Collation: (1 leaf, pp.3–480); title page with explanatory notes on verso, Contents, List of Illustrations, Board of Governors, 4 leaves; text pp.9–480. Imprint on p.479: 'Printed by Richard Clay & Sons, Ltd, Bungay, Suffolk.' Signature marks: A2, B-I on pp.9, 33, 65, 97, 129, 161, 193, 225, 257; 12, K-N on pp.265, 289, 321, 353, 385; N2, O, O2, P, P\* on pp.393, 417, 425, 449, 457.

The text of the King's broadcast is on p.9.

### REFERENCE

1. Birkenhead, Lord. *Rudyard Kipling.*, London, Weidenfeld & Nicolson, 1978, p.344.

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### WANTED: A PUBLICITY OFFICE FOR THE SOUTH

At a recent Council meeting, David Fellows, our Publicity Officer, suggested that we could really do with another Member taking over this role for the South of England, whilst he concentrated on the rest of the country. Anyone who would like to find out what might be involved should contact David by email at [dfellows@hotmail.com](mailto:dfellows@hotmail.com) or by post to 42, Preston Street, Shrewsbury, Shropshire SY2 5PG.

## RECORDINGS OF KIPLING ON NEW CDS

By THE EDITOR

The British Library has recently created two CDs of rare recordings from the Library sound archive which present the voices of famous writers and poets, all of whom were born before 1900. Some of the recordings were made on wax cylinders, others come from private and family recordings and rare radio broadcasts, and were on formats from early magnetic tape, original acetate, 78rpm discs and LPs. The voice of Rudyard Kipling can be heard on both CDs.

*The Spoken Word – Writers* (Catalogue No.NSACD 12, ISBN 0-7123-0516-5) features 23 writers from Bernard Shaw to Noel Coward. Kipling is on track 3 with a 2min 40sec extract from his speech to the Canadian Authors Association Dinner which was broadcast on 12 July 1933. The quality of this recording is excellent. Incidentally, we have a copy of this broadcast in our Library, which Jeffery Lewins played to a London meeting at the beginning of 2002. Most of the items on this CD are two to three minute extracts from longer recordings.

*The Spoken Word – Poets* (Catalogue No.NSACD 13, ISBN 0-7123-0517-3) holds 32 tracks of recorded readings by 24 poets. These range from Alfred Tennyson to Robert Graves. The Kipling item, which was recorded on 21 November 1923, is on track 7, and is a reading of the first stanza of "France". Lasting only 45 seconds, it is unfortunately rather garbled. I found it best to read the poem again before listening to it, and then keeping the text to hand. Nevertheless, it is the only known surviving example of Kipling reading from his own work, and therefore of great interest to us.

Examples of other poems, read by their authors, on this CD are "The Charge of the Light Brigade", "How they brought the Good News from Ghent to Aix" (extract), "Drake's Drum", "The Lake Isle of Innisfree", "Sea Fever", and "The Highwayman"

The British Library emailed our Hon. Secretary as an introduction to the History Shop, which offered U.K. members the opportunity to buy these newly released discs at 10% discount and with free Post and Packing. The published price is £9.95, but direct from the History Shop it is only £8.95 for each CD. You can order by e-mail via [sales@the-historyshop.net](mailto:sales@the-historyshop.net), by phone on 020 8524 4245, or by Fax on 020 8524 2624. The postal address is: The History Shop, Seedbed Centre, Langston Road, Loughton, Essex IG10 3TQ.

## THE NEW READERS' GUIDE A PROGRESS REPORT

By JOHN RADCLIFFE

Work on the *NRG* continues to go well, thanks to a number of industrious contributors. So far we have completed and published notes by Isabel Quigly on twelve of the fourteen tales in *The Complete Stalky & Co.*, and notes on "The United Idolaters" by Lisa Lewis. Lisa is editing *Debits and Credits* for the Guide, and is already half way through; when this work is complete, she will be looking at *Just So Stories*. Meanwhile John McGivering has covered twenty-five of the forty *Plain Tales from the Hills*, Leonee Ormond has nearly completed a re-edit of her notes on *Captains Courageous*, Sharad Keskar is working on *Kim*, Peter Havholm is planning to annotate *Life's Handicap*, and Alastair Wilson is working on the notes for *A Fleet in Being*. We are exploring the possibility of drawing on Daniel Karlin's notes for the Penguin Classics edition of *The Jungle Books* (1987), and we have also recently secured permission to use Tom Pinney's authoritative notes on *Something of Myself*, which were written for the Cambridge University Press edition published in 1990.

For the verse we currently have notes on twenty-two poems, including the first two from Roger Ayers on *Barrack-Room Ballads*, and the first two from Roberta Baldi on *Departmental Ditties*. Meanwhile work is proceeding on a number of general articles, including "Kipling's Sussex" by Michael Smith, "Kipling and Medicine" by Gillian Sheehan, and "Kipling in America" by David Stewart.

Members who have access to the Internet can find news of the latest developments in the *NRG* via the 'Readers' Guide' button on the front page of the Society's web-site at [www.kipling.org.uk](http://www.kipling.org.uk), with links to the entries. The notes can also be found via the lists of stories and collections available on the site, with links to the entries shown in red. We have laid out the main entries with generous use of space, and large-sized fonts for ease of reading on the screen, but there are also versions for printing which are designed to be more economical in their need for paper.

For members who do not have access to the Internet and are interested in seeing the notes on a particular subject, we can print these off on request. We will need to make a modest charge for printing and postage. And if more generally you have any comments or suggestions on the way the new Guide is developing, do let us have them. Please write to John Radcliffe, 106 Richmond Avenue, London N1 0LS.

## MEMBERSHIP NEWS

### NEW MEMBERS

Mr Charles Allen (*Combe Florey, Somerset*)  
Mr Clive Bettington (*London SW7*)  
Dr Peter Borchers (*Birmingham, England*)  
Mr Christopher Burwash (*Burwash, Etchingam, East Sussex*)  
Mr Denis Couet (*Rennes, France*)  
Mrs S.E.C. Davies (*Poissy, France*)  
Mrs Meredith Dixon (*Mannington, West Virginia, U.S.A.*)  
Mr David Jury (*Bruton, Somerset*)  
Ms Kelley Kent (*Grand Rapids, Michigan, U.S.A.*)  
Mr R.C. Kernick (*London NW6*)  
Mr Isa Khan (*Bradford, West Yorkshire*)  
Mr John Leigh (*New York, New York, U.S.A.*)  
Mr Duncan Neill (*London N6*)  
Frau Ingrid Neubert (*Hagen, Germany*)  
Dr Mary Pergiovanni (*Rocky Hill, Connecticut, U.S.A.*)  
Ms Rachel Schneerson (*London SE23*)  
Mr Richard Sparks (*London W2*)  
Mr Graham Young (*Poole, Dorset*)

### SUBSCRIPTIONS REMINDERS

The Membership Secretary is grateful to those members who pay by Standing Order or pay promptly when reminded that their subscription is due **by the note carried on the address label of each *Kipling Journal***. It would be appreciated if all members who send subscriptions annually would check their address labels and pay them when due, obviating the need for further reminders. The subscriptions for those who pay in this way are still £22 (plus £7 for airmail) or \$35US (plus \$10 for airmail) and should be sent to

**The Membership Secretary, 295 Castle Road,  
Salisbury, SP1 3SB, England.**

Members who cannot pay by British or U.S. cheques are asked to transfer the subscription in sterling direct to the Society's bank account, notifying the Membership Secretary by letter. If a cheque drawn in sterling on a foreign bank has to be used, please add £7.60 to cover bank charges. Our bank details are:

Lloyds TSB; Piccadilly Branch, London; Bank Sort Code: 30 96 24;  
Account: The Kipling Society; Account No: 0114978.

## LETTERS TO THE EDITOR

**KIPLING'S PORTRAIT ON BANKNOTES**

*From: Mr R.E. Ayrton, 246 Park Road, Crouch End, London N8 8JX*

Dear Sir,

As far as I remember, Kipling's portrait has never appeared on a currency note. How can we best ensure that this omission is rectified?

Yours sincerely  
R.E. AYRTON

**A KIPLING FAMILY LIMERICK**

*From: Mr J.M. Huntington-Whiteley, 6 Matheson Road, London W14 8SW*

Dear Sir,

The article "Kipling and the Limerick" by Dr Bob Turvey in the March 2003 edition of the *Kipling Journal* was of special interest to me for the following reason.

I am a kinsman of Rudyard Kipling, (my grandfather Stanley Baldwin having been his first-cousin) and I used to stay annually at Bateman's until Mrs Kipling died. As I was only seven when Kipling died, I was too young to appreciate any limericks he may have quoted. However, I was very close to his daughter Elsie Bambridge and I well remember her telling me that one of his favourite verses was:

There was a young man from Madrid  
Who went to an auction to bid.  
The first lot they showed  
Was an ancient commode—  
But "pheeoo" when they opened the lid!

Whether this was an original composition, either by Kipling or his father, I do not know, but I thought it might amuse you.

Yours sincerely  
MILES HUNTINGTON-WHITELEY

**THE END OF HISTORY**

*From Mr Shamus O.D. Wade, 37 Davis Road, Acton, London W3 7SE*

Dear Sir,

I do not know how many members of the Kipling Society read Charles Arthur's page and a half feature "The End of History" in the *Independent* on June 30 this year.

Or the article "Tomorrow's History is being deleted" by David Derbyshire, Science Correspondent of the *Daily Telegraph*, on June 19.

Or the letter from Errol Friedberg, Herbert Hagler and Kevin Land of the University of Texas in the June issue of *Nature*.

Or Jeff Rothenberg's warning in the January 1995 issue of *Scientific American*.

Or Robert Mathews' article "Archivists store up trouble for themselves" in the *Daily Telegraph* for January 22, 1995, which included the statement by the splendid Dr Helen Forde, Chairman of the Society of Archivists and Head of the Preservation Service at the Public Record Office.

But the message is quite simple. If you store information using anything other than paper you will be extremely lucky if it is still there in thirty years. If we do not print the New Readers' Guide on paper, then "Kiplingites" yet unborn will curse us.

If anyone wants copies of the relevant reports, then I will gladly send them.

Your sincerely  
SHAMUS O.D. WADE

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#### CRETE 1941, 2003, AND H.M.S. KIPLING

A recent holiday in Western Crete, perhaps not surprisingly, provided many references to the battles on land and at sea in 1941, and evidence of continuing interest by both Cretans and tourists is readily apparent.

*Crete 1941, the Battle at Sea* by David A. Thomas, first published in 1972 by Andre Deutsch Ltd, was reprinted as a new edition in 1999 by Efstathiadis Group S.A. (ISBN 960 226 085 8). It is, unfortunately, not free of misprints, but nevertheless tells a clear story of the events, and as a bonus, includes a photograph of H.M.S. *Kipling*, crowded with survivors from H.M.S. *Kelly* and H.M.S. *Kashmir*, being welcomed into Alexandria by the cheers of the Fleet. Copies of this book were readily found at shops in Hora Sfakion and Agia Roumeli, both 1941 evacuation points on the South Coast., and still not very accessible.

In Chania (Canea) in the old Venetian harbour, there is the Maritime Museum of Crete. Although small, it is nevertheless full of interesting information, and none the worse for being focused on local events, be they from 2,500 B.C. or 4,500 years later. There are five rooms on the first floor dedicated to the Battle of Crete, one of which is given over entirely to the 1941 battle at sea. Here you will find a full description of the events of 21-23 May 1941 in English, including the activities of H.M.S. *Kipling*. Furthermore, there is a photograph of her firing during the action which has been supplied by the British Embassy. – Ed.

## ABOUT THE KIPLING SOCIETY

The Kipling Society is for anyone interested in the prose and verse, and the life and times, of Rudyard Kipling (1865-1936). It is one of the most active and enduring literary societies in Britain and, as the only one which focuses on Kipling and his place in English Literature, attracts a world-wide membership. (Details from the Society's web-site and membership forms from the **Membership Secretary, Kipling Society, 295 Castle Road, Salisbury, Wilts SP1 3SB**. The forms quote the minimum annual subscription rates. Some members contribute a little more.)

The Society is a Registered Charity and a voluntary, non-profit-making organisation. Its activities, which are controlled by a Council and run by the Secretary and honorary officials, include:

- maintaining a specialised Library in City University, London,
- answering enquiries from the public (schools, publishers, writers and the media), and providing speakers on request,
- arranging a regular programme of lectures, and a formal Annual Luncheon with a Guest Speaker,
- running the web-site at **www.kipling.org.uk** for members of the Society and anyone else around the world with an interest in the life and work of Rudyard Kipling,
- and publishing the *Kipling Journal*, every quarter.

The *Journal* of the Society aims to entertain and inform. It is sent to subscribing paying members all over the world free of charge. This includes libraries, English Faculties, and 'Journal – only' members. Since 1927, the *Journal* has published important items by Kipling, not readily found elsewhere, valuable historical information, and literary comment by authorities in their field. By not being wholly academic, the *Journal* is representative of Kipling, whose own diverse interests and versatile talent covered a wide range of literary writing – letters, travel, prose and verse. For the serious scholar of Kipling, who cannot afford to overlook the *Journal*, a comprehensive index of the entire run since 1927 is available. Apply to: **The Librarian, Kipling Society, 13 Canonbury Road, London N1 2DF, England**. Back numbers of the *Journal* can also be bought. Write to; **Mr Michael Smith, 2 Brownleaf Road, Brighton BN2 6LB, England**.

The Editor of the *Kipling Journal* publishes membership news, Society events, and the texts of talks given by invited speakers. In addition, he is happy to receive letters and articles from readers. These may be edited and publication is not guaranteed. Letters of crisp comment, under 1000 words, and articles between 1000 – 4000 are especially welcome. Write to: **The Editor, Kipling Journal, 32 Merton Road, Harrow HA2 OAB, England** or email to **davpag@yahoo.co.uk**

