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THE KIPLING SOCIETY

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SECRETARY'S ANNOUNCEMENTS

SOME FORTHCOMING EVENTS

Wednesday 6 July 2011, 4.30 p.m. Annual General Meeting in the Mountbatten Room, Royal Over-Seas League. A complimentary tea will be served at 4.00 p.m. in the Wrench Room for members who inform the Secretary in advance. After the A.G.M., 5.30 for 6 p.m., also in the Mountbatten Room, actor **Geoff Hales** will perform his acclaimed one-man show "Private Kipling – a celebration of Kipling's life in his own verse and prose."

Wednesday 7 September 2011, 5.30 for 6 p.m. in the Mountbatten Room, Royal Over-Seas League, **Barbara Fisher** on "Trix: Kipling's Neglected Sister". Dr Fisher, a New York based writer and scholar, has a Ph.D. in English Literature from Columbia University and is currently working on a biography of Trix Kipling.

Friday & Saturday 21 & 22 October 2011, an International Conference at the Institute of English Studies, London, on "Rudyard Kipling: An International Writer", organised by **Prof Jan Montefiore** and **Dr Kaori Nagai** of the University of Kent, Canterbury.

Wednesday 9 November 2011, 5.30 for 6 p.m. in the Mountbatten Room, Royal Over-Seas League, **Professor Harry Ricketts** on "Kipling and the War Poets".

June 2011

JANE KESKAR & ANDREW LYCETT

OUR INDEPENDENT FINANCIAL EXAMINER

We are delighted to welcome Mr Andrew Dodsworth as our new Independent Financial Examiner. He has volunteered to take over this role from Prof G.M. Selim, who had been doing this work for us since 1990. Andrew has been a member of the Society for going on twenty years, and for the last ten years has worked as the Finance & Administration Officer for the Benevolent Fund of the Institution of Mechanical Engineers. – *Ed.*

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CONTENTS

THE KIPLING SOCIETY: OFFICERS, ETC.	1
SECRETARY'S ANNOUNCEMENTS	2
OUR INDEPENDENT FINANCIAL EXAMINER	2
OBITUARY: DR F.A. UNDERWOOD by The Editor	4
KIPLING AND JANE AUSTEN: A CURIOUS MATCH? by Brian Southam	5-17
RUDYARD KIPLING AND EARLY HOLLYWOOD by Kevin Brownlow	18-39
WATER FOR NAULAKHA: RUDYARD KIPLING'S HOT AIR ENGINE by Brent Rowell	40-53
MEMBERSHIP NOTES by John Lambert	54
LETTER TO THE EDITOR	55
REPORT OF THE TRUSTEES FOR 2010	56-58
MINUTES OF THE ANNUAL GENERAL MEETING 2010	58-64
THE SOCIETY'S FINANCIAL STATEMENT 2010	65-67
ABOUT THE KIPLING SOCIETY	68

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OBITUARY

Dr F.A.UNDERWOOD, M.Sc, Ph.D.
(1926-2010)

By THE EDITOR

It was with great regret that, in our March issue, I had to report the death of Alan Underwood on 13 December 2010 at the age of 84. He was almost the longest-serving member of the Society, having joined us in 1944. He became a Life Member a few years later in the days when this cost £7 7s Od, very much in line with his recollection that it was the equivalent of a week's salary for a newly qualified graduate physicist. After graduation he started work in an industrial research laboratory, but later switched to become a lecturer and researcher at the University of Bath.

He was a very keen huntsman and when he went to live near Bath in 1961, he joined the Berkeley Hunt, and remained a staunch supporter right up to his death. He was a very long standing member of the Hunt Committee and in 1986 became the Honorary Secretary of the Hunt until he retired in 1996. He was also very active with the British Field Sports Society which later became The Countryside Alliance.

His devotion to Kipling is well-known to members who have benefited over the years from his knowledge of hunting, Surtees, and Kipling, when he brought them together for several articles and letters in the *Journal*. His first article appeared in the October 1945 issue (No. 075) on the subject of "Kipling and Surtees"; followed in 2000 by "Foxhunting with Kipling".

One of his early articles in December 1967 (No. 164) was a description of what he termed, with modesty, "A Small Collection", the partial history of how and when he became hooked on Kipling and the pleasure that he has derived there-from. He has written comparisons of the various editions of The Indian Railway Library series (Nos. 209, 210 & 328) and also of "Letters of Marque" in *From Sea to Sea* (No. 180) together with letters and articles on several other subjects.

His latest efforts for the Society were meticulous notes on the *Jungle Books* for the New Readers' Guide, painstakingly written out by hand, including a major piece of work on how the critics have responded to the stories over the years. He declined to use a keyboard or computer, but this never inhibited his thoroughness as a researcher, or the clarity and conciseness of his work.

As a regular attendee at the Annual Luncheons and at the London meetings, Alan will be well remembered by us all.

KIPLING AND JANE AUSTEN A CURIOUS MATCH?

By BRIAN SOUTHAM

[It is with great regret that I have to record the death of Brian Southam on 7 October 2010, aged 79. Although a relatively recent member of the Society, he was very interested in its work, and had contributed a scholarly set of notes for "My Boy Jack" to the New Readers' Guide.

He was a publisher, lecturer, and much more than this, he was an authority on the work of Jane Austen, being Chairman of the Jane Austen Society for 15 years. He was the author of many significant books about Jane Austen, most recently *Jane Austen and the Navy*. – Ed.]

This question of Kipling's affection for Jane Austen and his two well-known tributes – "Jane's Marriage" and the short story "The Janeites" – has been a minor preoccupation both for Austenites and followers of Kipling. Many articles and discussions are on record in the *Kipling Journal*; equally, some of the most important critical studies of Jane Austen, both in this country and the United States, discuss Kipling's story at some length.¹

On the face of it, this is 'a curious match': Kipling the world traveller, a journalist and fabulist, his imagination as a writer seized by remote places, strange personages and exotic creatures: celebrating adventure, endeavour and endurance across Asia, Africa, the Americas and Europe; telling of wars fought on the frontiers of Empire, in Afghanistan, the North-West Frontier, Burma, South Africa and the Sudan. A public figure and a public voice, Kipling was acknowledged as the spokesman of Empire, the champion of the common man and a vocal jingoist in the call for a nation ready for war.

Jane Austen, it hardly needs saying, was quite the opposite. Whereas Kipling won instant celebrity with the publication of *Plain Tales from the Hills* (1888) and swiftly emerged as a man of letters, Jane Austen was a strictly private person, her authorship concealed until after her death. Again, quite unlike Kipling, she was narrowly Anglo-centric. Her stories, like their author, stay at home. For the most part, her characters pass their days at a leisurely pace in the country-houses and the towns and villages of Southern England. And if there is heroism, it is the heroism of women's endurance in love and, in a world dominated by men, their heroism in the struggle for self-determination.

So different in his life, in his literary character and outlook, how was it that Kipling felt sufficiently moved to set down these two tributes to Jane Austen? – tributes which suggest imaginative engagement;

and, in the case of "The Janeites", an engagement that inspired him to a work of high originality. For the idea of dramatising a military devotion to Jane Austen in the midst of the Great War, is as novel, challenging and effective as anything he ever set his hand to.

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First, "The Janeites" and its title. The title Kipling probably borrowed from an old friend, the sage-like George Saintsbury, formerly Professor of English Literature at Edinburgh. The two men shared a mutual admiration and respect. In Kipling, Saintsbury saw 'the best poet and tale-teller of his generation';² in turn, Kipling found Saintsbury 'a solid rock of learning and geniality whom I revered all my days', a scholar upon whose 'judgement in the weightier matters of the Laws of Literature' he came to rely;³ and both were Austen devotees. In his Preface to an edition of *Pride and Prejudice* (1894), Saintsbury placed Jane Austen among those few authors 'who are the objects of the personal affection'; and in the case of Jane Austen, he saw these affectionate admirers as forming a 'sect – fairly large and yet unusually choice – of Austenians or Janites'.⁴ In later life, Saintsbury retired to Bath and in February 1923 Kipling took the opportunity to visit him to talk over his idea for a new story, a work which would bring together three separate strands: service in the Great War, Freemasonry, and intimacy with the Austen novels, each of these elements touching on shared experience and the sense of camaraderie that this engenders. Like Kipling, Saintsbury prized Austen above all other novelists and again, like Kipling, recognised her irony, pervasive and powerful yet delicately applied, lighting on its 'Swiftian quality'.⁵ Kipling's meeting with Saintsbury was duly encouraging and productive. He set to work and by early May had completed "The Janeites", his first new story for five years.⁶

The setting is a Masonic lodge on a Saturday afternoon in the Autumn of 1920. The lodge members, the Brethren, are busy at their weekly cleaning and polishing the fabric and furnishings of the lodge – the floor, columns and silverware. Among them is Humberstall, the central figure and raconteur, a war veteran now working as a hairdresser. Serving in a heavy artillery battery in France at the time of the Somme offensive of March 1918, Humberstall, injured and shell-shocked in an explosion, was invalided out of the army. However, as he tells his fellow-Masons, he managed to re-enlist and get back to his old unit. Unfit for active duties, he was employed as a waiter in the officers' mess under the command of Sergeant Macklin, a schoolmaster in civilian life.

Humberstall overhears the battery officers discussing someone called 'Jane'. Later on, Macklin, who is very drunk, breaks in and lectures the officers at length, telling them that far from being barren and without offspring, Jane left – as Humberstall puts it – "direct an' lawful prog'ny . . . in the shape o' one son; an' 'is name was 'Energ James'".

Humberstall is puzzled. Far from punishing Macklin for insubordination – the insubordination of a sergeant contradicting his superiors – the officers allow Macklin to lecture them. Humberstall is intrigued both by the officers' tolerance and also by the mention of this mysterious Jane, around whom there seems to have formed a secret society. For a pound, Macklin, agrees to give him the password for what he calls the First Degree in the Society of the Janeites. The password, as Humberstall remembers it, is 'Tilniz an' trap-doors'; the actual phrase, 'Tilneys and trap-doors', comes in Chapter 11 of *Northanger Abbey*, when Catherine Morland is first assailed by gothic fantasies.

Macklin continues his instruction of Humberstall, tells him to read the novels, quizzes him on them, and gets him to learn passages by heart. Humberstall enters fully into the spirit of this initiation, in the belief that he's being coached for membership of this secret society and he gives the name of an Austen character to each of the battery's three guns – 'The Reverend Collins . . . General Tilney' and 'Lady Catherine De Bugg'.

Eventually, during the German offensive, the battery is caught in a barrage. Of the little band of Janeites, only Humberstall survives, badly wounded. When he tries to board an already overcrowded hospital train, a voluble nurse, talking at great length, tries to bar his way. Humberstall appeals to the Matron, asking her if she can't stop Miss Bates from yapping on. The reference to *Emma* works as another password: on hearing the name of this Austen character, the Matron herself finds room for Humberstall on the train, so saving his life.

When Humberstall finishes his story and prepares to leave the lodge, he turns to the other Brethren, explaining that 'Jane', who once served him as a kind of talisman, a saviour, he now reads for pleasure:

'Well, as pore Macklin said, it's a very select Society, an' you've got to be a Janeite in your 'eart, or you won't have any success. An' yet he made *me* a Janeite! I read all her six books now for pleasure 'tween times in the shop; an' it brings it all back— . . . You take it from me, Brethren, there's no one to touch Jane when you're in a tight place. Gawd bless 'er, whoever she was.'

This is a remarkable story, a daring concept, a work of outrageous originality: the very idea of setting the classic gentility of Jane Austen within the bloodshed and destruction of war, this unexpected combination rendered through the experiences of a shell-shocked cockney.⁷ One would say that only someone with Kipling's particular strength of imagination could possibly envisage such a feat, and only a writer armed with Kipling's great gifts as a story-teller, a story-teller of genius, could bring this off successfully.

"The Janeites" was first published in May 1924 in three magazines covering the U.K., U.S.A. and Canada: *The Story-Teller*, *Hearst's International* and *Maclean's*. Two years later, Kipling included the story, slightly changed, in *Debits and Credits*, a collection of his recent verse and prose. Here, the story comes within a sub-section entitled "The Janeites" made up of three components. First comes not the story itself but an introductory poem, "The Survival", one of Kipling's most effective exercises in Horatian style, whose spoof source is given as "Horace, Ode 22, Bk. V". The poem's message is that while the great events and personages of history are overtaken, vanquished and lost with the passage of time, the frailest and seemingly most transient of sights and sounds and human gestures endure. This is a theme continued in "The Janeites": while the Great War was already past, already history, what survives in Humberstall's experience are his recollection of fictional characters, the comfort he once found in being a Janeite amongst Janeites and now the renewal of camaraderie and support he finds as a Mason amongst his fellow-Brethren. Following this, at the head of the story, the second component, Kipling placed an epigraph, four lines from "Jane's Marriage" –

Jane lies in Winchester—blessed be her shade!
Praise the Lord for making her, and her for all she made!
And while the stones of Winchester, or Milsom Street, remain,
Glory, love, and honour unto England's Jane!

– lines we are more used to seeing printed at the end of the poem, as a kind of anthem or chorus. Then, following the story – in *Debits and Credits* thirty pages later – comes the last of the three components, the remainder of the poem, published here for the first time. As the poem was written in February 1924, only two months before the first publication of "The Janeites", it seems likely to have been composed with this very arrangement in view, the poem serving as an immediate frame, or adjunct, to the story. At all events, in placing the two together, as he did in *Debits and Credits*, Kipling created a visible link. The nature of the

linkage, in terms of meaning or relationship, Kipling leaves us to discover - a question I shall return to later.



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Kipling's admiration for Jane Austen can be traced back across thirty years, into the late 1880's, when he was still working as a journalist in India. At this time, he passed a slight yet appreciative remark on Jane Austen's turn of phrase and comedy.⁸ After his return to England in 1896, it became his custom, whenever in the vicinity of Winchester, to visit Jane Austen's grave in the Cathedral; for the sake of Jane Austen and Izaak Walton, he declared Winchester, after Stratford, to be the holiest place in England. But it was not until April 1915 that Kipling set out the grounds of his admiration. While his wife Carrie took the waters at the Spa Hotel, Bath, Kipling re-read the Austen novels and afterwards wrote appreciatively to a friend: 'the more I read the more I admire and respect and do reverence. . . . When she looks straight at a man or a woman she is greater than those who were alive with her – by a whole head. . . . Greater than Charles [Dickens]: greater than Walter [Scott] – with a more delicate hand and a keener scalpel.'⁹ Alongside the delicacy of her art, Kipling recognised Jane Austen's steeliness, the hard cutting edge, as it were, of her satire and subversive humour. Kipling also valued the directness of Jane Austen's gaze; as he puts it, the achievement of her looking 'straight at a man or a woman', the perceptiveness and penetration which he found at the heart of her achievement.

Two years later, in January 1917, we learn from Carrie's diary that 'to our great delight' Kipling was reading Jane Austen aloud to her and their daughter.¹⁰ However, beyond this relaxation, there was little enough to delight the family in these years. Their lives were darkened by the death of their only son John, a lieutenant in the Irish Guards who died in Flanders in September 1915. Aged barely eighteen and no more than a raw subaltern, he lost his life in the Battle of Loos on his first day in action. The grief suffered by the Kipling family was prolonged by uncertainty. John was last seen wandering the battlefield, whether lightly or seriously wounded was unclear. The official communications reported him 'missing' or 'missing and wounded'. A year later, in September 1916, Kipling heard from the War Office that in the absence of any further information his son must be presumed dead, a verdict that he refused to accept, and by 1917 he was already raising a memorial to John. In January, he was invited to undertake the Regimental History of the Irish Guards. It was explained to him that this was not to be regarded 'as a business matter, but as a memento of

your son's service in the Regiment."¹¹ Kipling replied promptly, ignoring the reference to his son, but expressing enthusiasm for the project, which he took up immediately, drawing upon battalion diaries and personal accounts and memoirs, and taking technical advice on matters of military detail. The writing of the *History*, a work in two volumes, engaged him for over five-and-a-half years, until the end of July 1922. It was a solemn undertaking which he approached with due gravity, envisaging that 'This will be my great work'; and it cost him dearly, with the endurance, as he later said, of 'agony and bloody sweat'.¹² Yet, for the most part, Kipling held his emotional armour in place. In his account of the Battle of Loos he allowed himself some critical remarks on the blunders of the high command. But the distressed father is not on view. John's name is only mentioned in passing, routinely, as 'wounded and missing' along with the names of the other officers wounded or killed. Nonetheless, John Buchan, the reviewer for *The Times*, pointed to the truth of the matter, remarking that 'we can be deeply grateful to Mr Kipling for this monument he has raised to his son's memory'.¹³



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The Irish Guards in the Great War was published on the 16 April 1923. Was it mere coincidence that only a few days earlier Kipling finished "The Janeites"? Or could it be that having raised a memorial to his son, Kipling now tasted the energy of liberation, a freeing of his imagination? I raise this question because since 1917 so much of his life had been dedicated to the record of war, in prose and verse, much of it carrying his sadness, sometimes bitterness, at the loss of his son. Yet, alongside this, we recall the 'great delight' with which the family was reading Jane Austen in 1917, and it is this flow of feeling that seems to

favourably on a publishing initiative taken in 1915 by *The Times* in publishing sets of 'broadsheets' specifically designed 'for the men in the trenches', the 'broadsheets' being pocket-sized, printed on light-weight paper and the passages short enough to be dipped into. The selection included classic passages from English literature celebrating heroism, nobility and patriotism, together with scenes of high comedy. Among these, from *Pride and Prejudice*, came what was described as 'the immortal description of how the Rev. Mr. Collins proposed to Elizabeth Bennet'.¹⁴ On the receiving end, we can quote the words of W.B. Henderson, a Glaswegian schoolmaster attached to a Siege Battery of the Royal Garrison Artillery, coincidentally the very type of gun battery to which Humberstall belongs. According to Henderson, even amidst the horrors of the trenches one could taste the joys of reading. It provided 'an escape from reality into the pleasures of another world'; an escape from a life "'of sergeant majors and bayonet fighting, and trench digging and lorry cleaning and caterpillar greasing" into the fantasy of the novelist – and none,' in Henderson's opinion, 'was better at it than Jane Austen'.¹⁵ These sentiments were echoed in *The Times*. Reporting on a lecture given at the Royal Institution at the end of March 1921, it quoted the speaker's description of the Austen novels as 'more than mere novels, more than mere yarn-spinning to pass away an idle hour. They belong to the literature of consolation. They are a refuge. . .'. They compose 'a house of rest' – views which were judged worth repeating, on the same day, in *The Times* lead editorial.¹⁶

Closer still to "The Janeites" is the remarkable circumstance that during the war an Oxford don, H.F.B. Brett-Smith of Corpus Christi College, was employed by military hospitals to advise on suitable reading matter for the war-wounded, grading novels and poetry according to the 'Fever-Chart'. For the severely shell-shocked, Brett-Smith recommended Jane Austen.¹⁷ Through his wide military connections, Kipling might well have encountered this Austenian therapy. If so, could this have supplied him with one of the central ideas for his story, the restorative power of her writing?

Likewise, the cockney slant of "The Janeites" may derive from external factors. Cockneyism had long expressed Kipling's regard for the common man. We can trace this back over thirty years, to the *Barrack-Room Ballads* of 1892, poems in which the voices of Kipling's soldiers are cast in London's distinctive vernacular.¹⁸ Nonetheless, during the war years and quite independently of Kipling, cockney humour came to epitomise the stubborn morale and grit of the ordinary soldier, a determination to make the best of things – a spirit of mirth in adversity captured in the person of Old Bill, a middle-aged cockney solder and his comrades Alf and Bert. These figures were the

creation of Bruce Bairnsfather, a soldier himself, familiar with the horrors of no-man's-land and the front line.¹⁹

Nonetheless, the image of the comic Londoner, armed with a ready wit and a store of street repartee, could be insidiously slanted. For example, in November 1917, *The Times* ran an article headed 'Health in the Field. Medical Tribute to "Shell-Proof Cockneys'. This reported a lecture on "Hygiene in the War". It covered a wide range of illnesses, led by pneumonia and T.B., and included an optimistic account of shell-shock: 'Modern nerves had stood the fearful strain of this war superbly. None so well as those of the highly civilized white races. Among the steadiest, sta[u]nchest, and most "shell-proof of all stood the highly "citized" and "neurotic" Cockney'.²⁰ It is as if Kipling set out to counter the clap-trap of this sentimental propaganda. The truth of the matter was, of course, that cockneys suffered the afflictions of shell-shock as deeply as any other group. This is exactly what Kipling shows us in "The Janeites" and in other of his stories involving soldiers returning traumatised from the war.

In 1921 the London *Evening News* published a collection entitled *The Best 500 Cockney War Stories* with illustrations by Bert Thomas – alongside Bairnsfather, Thomas was the other leading war-time cartoonist of the common man. In the words of the publisher, these *Cockney War Stories* provided a 'remembering' and 'a retelling of those war days when laughter sometimes saved men's reason. . .'.²¹ It hardly needs saying that Kipling goes so much further than this. He knew that laughter on its own was no cure for shattered nerves and shattered minds; and in "The Janeites", as in other stories, the Masonic lodge is valued as a 'healing community',²² whose ritual is not 'an esoteric mystery but a human, and humane fellowship'. Here, in such 'fellowship', Humberstall finds support, and a path, not necessarily to full recovery, but at least to some semblance of balance in a comradeship of mutual understanding and mutual aid. Kipling portrays Humberstall as a 'shell-shocker' (a term of his own coining²³) with some of the classic symptoms: blown up twice, he was slow and forgetful, 'liable to a sort o' quiet fits', 'apt to miss 'is gears at times'; and, reliant on his mother's and his sister's care, he is able to work as a hair-dresser only because his mother has set up the business for him

The other restorative force is Humberstall's sense of belonging to the 'secret society' of Janeites. Like the Masons, the Janeites too have their sacred texts, their rituals and their passwords, their mutual understanding and their mutual support. To quote Kathryn Sutherland, in both worlds, these 'special jargon and rituals . . . imply unity and sense, a world that makes sense, obeys rules, and protects those inside it'²⁴ – this last point neatly dramatised in Humberstall's recollection

that his mentioning the name of Miss Bates is the password that gains him the matron's protection and his place on the hospital train.



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In conclusion, I want to return to the two questions remaining unanswered.

Firstly, what I have called 'the curious match' between Jane Austen, the very private novelist of a circumscribed Anglo-centric world and Kipling, the wide-ranging, far-travelling Imperial propagandist and public figure. What was it on Kipling's side that composed the engagement between them? One element is the very fact of Jane Austen's Englishness, her celebration, as we see it in *Emma*, of English values and the English scene: 'It was a sweet view – sweet to the eye and the mind. English verdure, English culture, English comfort, seen under a sun bright, without being oppressive'.²⁵ Kipling's own celebration of these values and this precious view is evident in his devotion to Bateman's and, as Janet Montefiore reminds us, 'he explains in fascinating detail, directly inspired the stories of *Puck of Pook's Hill* and *Rewards and Fairies*.'²⁶ Austen's Anglo-centricity was more than matched by – to borrow Kipling's term for *Punch* – his own 'utter Englishdom'.²⁷

Yet there is a further explanation. For Kipling, the literary craftsman, Jane Austen stood as a benchmark of high achievement. Kipling identified in the work of Austen a pre-eminence in the exactness and elegance of her language and in the economy and design with which her novels are shaped – qualities which he eulogises in the closing pages of *Something of Myself*. As T.S. Eliot remarked, '...no writer has ever cared more for the craft of words than Kipling; a passion which gives him a prodigious respect for the artist of any art, and the craftsman of any craft...'.²⁸ In the words of Professor Renwick, this takes us directly to Jane Austen: 'Kipling's trade was ... story-telling. He was interested in the making of things because he was a maker himself, a talesmith, a technician. It is through that unity of spirit... he could appreciate Jane Austen'²⁹ – the very point carried in Macklin's comment, a technical observation, that Jane Austen's offspring was 'Enry James, a recognition on Kipling's part of the narrative method, so essentially dramatic in form, that James learned from his great predecessor in the art of fiction.

There remains the question of the connection between "Jane's Marriage" and the story it frames. My own understanding is that Kipling uses the one to highlight the other, setting the unclouded and joyful fantasy of the poem as a backdrop to the all-too-real tragedy of war; in short, one offsets and complements the other.

There is a deeper level of engagement too. The poem and the story share a common theme of setting things right, of fulfilment and completion. In the Masonic lodge, Humberstall at last finds his harbour, his place of comradeship, security and support. Similarly, in the poem, the world is set right for Jane Austen. She emerges from her concealment, her fictionalisation as Anne Elliot, and finds her own destiny, under her own name, in her marriage to Captain Wentworth, a delightful fantasy that Kipling spun out of *Persuasion*. The priority that Kipling gives to this novel is amusingly echoed in Humberstall's racing metaphor: as he tells his fellow-Brethren, he had 'only six books to remember. I learned the names by 'eart as Macklin placed 'em. There was one called *Persuasion*, first; an' the rest in a bunch, except another about some Abbey or other—last by three lengths'.

* * * * *

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In these literary creations, Kipling could achieve in art what he was unable to achieve in his own life, namely closure. Humberstall and Jane Austen were seen safely home, with the same sense of completeness that Kipling found in her novels. In 1922, an editorial in *The Times* biographer by Andrew Lycett and *My Boy Jack*, *The Search for King's Only Son* by Tom and Valmar Holt. I have also drawn extensively upon the archive of the *Kipling Journal* and the introductions of effort and incompleteness, of broken beginnings and dropped ends, and detailed notes to Kipling's works prepared by members of the Kipling Society and available through the Society's web site, *The Jewetts* and its accompanying poem, Kipling was able to escape from the grief of his son's death, a consuming and inconsolable grief, that suffuses so much of his later writing.

I would like to thank those who wrote to me, including Sarah Burn (University of London Library), Professor Edgar Jones (King's College, London), Antonia Southern and George Simmers. I have also to thank the many medical and military historians and institutions, too many to list by name, whom I contacted in pursuit of evidence for the claim that Jane Austen was prescribed for the shell-shocked in the First

World War (see note 17 below). My particular thanks go to Professor Janet Montefiore (University of Kent) who read and commented an earlier version of this paper.

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NOTES

1. See for example Gilbert & Gubar (1979, 2000), pp. 110-13; Copeland & McMaster (1997), pp. 214-17; Johnson (2000), pp.31-35; Sutherland (2005), pp.16-23; Harman (2009), pp. 183-85.
2. Saintsbury (Macmillan, 1920), Dedication.
3. Kipling (2008), p.45.
4. Preface to *Pride and Prejudice* (London: George Allen, 1894), p.ix.
5. *ibid.*, p.xvi.
6. Pinney (2004) dates the writing between 6 April and 4 May 1923 (vol.5, p. 140).
7. Humberstall was born in Leicestershire but he can be described as a cockney by virtue of his now living and working in London and for his speech, to which Kipling gives a strongly cockney flavour.
8. Commenting on *Pretty Miss Neville* (1883) by Bithia Mary Croker, Kipling remarked that 'Somehow the turning of the phrases irresistably reminded me of Jane Austen or Harriet Beecher Stowe and I laughed', letter 7 October 1888 (Pinney, 1990, vol.1, p.260). Mrs Croker came to India in 1877, remained there for fourteen years, and wrote no less than twenty novels treating Anglo-European society, including *Pretty Miss Neville*.
9. Letter to C.R.L. Fletcher, 10 April 1915 (Pinney, 1999, vol.4, p.296). Charles Fletcher, a Fellow of Magdalen College, Oxford, then teaching at Eton, was a historian to whose *School History of England* (1911) Kipling contributed twenty-three sections of verse. Kipling also collaborated with Fletcher in the volume of spoof Horace odes published in 1920 as the long-lost, newly-discovered *Q. Horatii Flacci Carminum Liber Quintus*.
10. 'Mrs Kipling's diary records that in January 1917 Kipling was reading Jane Austen's novels aloud to his wife and daughter "to our great delight" [Carrington's notes from Mrs Kipling's diaries]', see The Kipling Society's notes on "The Janeites".
11. Letter from Colonel Douglas Proby (then commanding the Irish Guard Headquarters at Buckingham Gate), 8 January 1917, Holt (2007), p. 132.
12. Holt (2007), p.134.
13. Kipling (1923), ii.20; Holt (2007), p.137.
14. "The Solace of Literature in the Trenches", *The War Illustrated*, 11 December 1915, p.lxvi. The article, signed C.M., was 'gathered from conversation with a considerable number of men who have been in the trenches...'. (Ibid.). The magazine was a sensationalist patriotic weekly. Designed to boost morale, it was very popular amongst servicemen and by the end of the war achieved a circulation of 750,000. *The Times* broadsheets, however, were short-lived, their publication running from 30 August 1915 until the end of December.
15. Imogen Gassert, quoting from the papers of W.B. Henderson, "In a foreign field: What soldiers in the trenches liked to read", *Times Literary Supplement*, 10 May 2002, pp. 17-19. As Professor Montefiore points out, 'Kipling seems to have been right about the appeal of these novels to soldiers in danger. My father Hugh Montefiore who served in Burma in World War II used to read Jane Austen when time permitted during the Battle of Kohima (April-June 1944)' (Montefiore (2007), p.175, n.16).
16. *The Times*, 1 April 1922, pp.7, 13. The lecturer was A.B. Walkley, the paper's theatre critic.

17. Reported by Fr Martin Jarrett-Kerr, a pupil of Brett-Smith: letter to *The Times Literary Supplement*, 3 February 1984, p. 111. I have searched widely for evidence to support this claim and amongst many replies I received the following helpful letter (7 December 2007) from Edgar Jones, Professor of the History of Medicine and Psychiatry, Programme Leader of MSc in War and Psychiatry, King's Centre for Military Health Research, King's College, London: ' I have thought about this one but cannot think of any records where you might find this information. Each hospital tended to have their own rules in terms of treatment and it depended on the interests of particular doctors. I have never seen mention of a grading of literature in the hospitals that I have studied in detail. This suggests that the advice was applied to one or two specific hospitals, possibly those in the Oxford area. If the documentary evidence survives it would either be in the papers of Brett-Smith or the records relating to these particular hospitals. Sadly 90% of hospital records were destroyed in the aftermath of WW1, 10% being kept for the official historian. I apologise for not being more helpful.'
18. Rightly or wrongly, George Orwell termed Kipling's rendering as 'stage cockney' (Orwell, 1942). Kipling's version, however, is quite in line with the standard literary representation of cockney speech. Kipling's use of 'Demotic vernacular' is illuminatingly discussed in Montefiore (2007), ch.2.
19. In 1919, Bairnsfather made a lecture tour, reaching Bath on 13 February. Kipling was in the audience and, after the lecture, greeted Bairnsfather with the words 'Bloody good!' (internet source).
20. *The Times*, "Health in the Field", 9 November 1917, p.2.
21. *Cockney War Stories* [1921], [p.5]. These stories originally appeared in the London *Evening News* and a selection of five hundred was included in the book.
22. I owe this term to the title of the paper "Kipling and Shell-Shock: The Healing Community" given by George Simmers at the Kent Conference of the Kipling Society (7-8 September 2007); Karlin (1998), p.340.
23. "In the Interests of the Brethren", *Debts and Credits* (1926): 'It appeared that the silent Brother was a "shell-shocker"' (p. 65); I cured a shell-shocker this spring by giving him our jewels to look after. He pretty well polished the numbers off 'em, but—it kept him from fighting Huns in his sleep' (p. 71). "The Janeites" can be regarded as a companion piece as both stories are set in the same masonic lodge, 'Faith and Works 5837', and Burges, one of the Brethren, appears in both. "A Madonna of the Trenches" is the third story in *Debts and Credits* to be set in this same lodge.
24. Sutherland (2005), p.20.
25. *Emma*, vol.iii, ch.6.
26. Kipling (2008), p.xii.
27. *ibid.*, p.118.
28. T.S.Eliot (1963), p.14.
29. W.L. Renwick (1936), in Rutherford (1964), p.16.
30. *The Times*, 1922, 'Jane Austen' (lead editorial), p.13.

ROBERT BRUNTON



who made

RUDYARD KIPLING'S "WITHOUT BENEFIT OF CLERGY"

ONE OF THE NOTABLE SCREEN
PRODUCTIONS OF THE YEAR

RELEASED BY PATHE EXCHANGE, INC.

[From the *Studio Year Book*, 1921, pp.118-9. See the following article
by Kevin Brownlow – Ed.]

High Quality and Thoroughness

Are the requisites for making perfect pictures.

The Robert Brunton Studios have an equipment, an organization and a service that enable them to guarantee to producers that type of picture.

When Rudyard Kipling consented to the screening of his East Indian classics, he first thought India was the only place they could be produced—but Paul Brunet, conversant with the high quality of production at this plant, convinced the noted author that the Brunton Studios could reproduce East Indian atmosphere—accurate in every way.

Here is Mr. Kipling's estimate of scenes of his story, "Without Benefit of Clergy," screened at the Brunton Studios:—

"THEY ARE SUPERB AND MORE CORRECT IN IMPRESSION OF DETAIL THAN I COULD HAVE IMAGINED."

Two other notable and successful pictures of the year are Mary Pickford's "Little Lord Fauntleroy" and Douglas Fairbanks's "Three Musketeers"—both produced with the aid of Brunton Service.

Other famous producers and stars who have taken advantage of the unequalled rental facilities of this plant during the past year, are:—

B. B. Hampton Productions, Dial Film Company, J. L. Frothingham, Pathe, Buster Keaton, Emerson-Loos, Peck's Bad Boy Company, David Butler, Syd Franklin, Cosmopolitan Pictures, Ruth Roland, Charles Hutchison, R. A. Walsh, Louis Selznick companies, Mayflower, Betty Compson, William Desmond, Federal Photoplays, B. B. Features, Lew Cody, J. Warren Kerrigan Pictures, Dustin Farnum, Monroe Salisbury, Lois Weber, Mae Marsh, Annette Kellerman.

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5341 Melrose Avenue

Los Angeles, Cal.

RUDYARD KIPLING and EARLY HOLLYWOOD

By KEVIN BROWNLOW

[As a film editor, Kevin Brownlow worked on Tony Richardson's *The Charge of the Light Brigade* (1968). With Andrew Mollo, he directed two feature films, *It Happened Here* (1964) and *Winstanley* (1975).

In 1980, with David Gill, he directed for Thames TV a 13-part TV series devoted to the American silent film. In 1980, his five-hour restoration of Abel Gance *Napoleon* was presented with a score composed by Carl Davis. Following the demise of Thames TV, he and Gill formed their own company, Photoplay Productions, with Patrick Stanbury. Their restorations include the Valentino classic, *The Four Horsemen of the Apocalypse* (1921).

In 1995, they completed the six-part *Cinema Europe* to mark the centenary of cinema. David Gill died in 1997. Brownlow and Stanbury continue the tradition. In August 2010 Kevin was awarded an Honorary OSCAR for his lifetime achievements as a pre-eminent historian and preserver of material from the era of the silent film. – Ed.]

I often pass down Villiers Street, London, on my way to the National Film Theatre. Equally often, I glance at the blue plaque on the wall of No 43. I used to imagine Kipling sitting at his window overlooking Charing Cross station and glancing down at The Arena (later The Forum), a small cinema just across the road. I imagined him visiting the tiny auditorium and ruminating on the extraordinary vitality of film. Unfortunately, I checked the plaque the other day and he rented those rooms at No 43 from 1889 to 1891, well before the moving picture was launched in public with Lumiere's famous show of 1895, the year in which Kipling reached the peak of his reputation¹.

Nonetheless, Kipling's bibliography contains many important contributions to cinema. In 1904 he published in the *Windsor Magazine* and in *Traffic and Discoveries* a story called "Mrs. Bathurst", in which a sailor in South Africa watches a film of passengers alighting from a train. One of them astounds him, for it is someone he once knew – extremely well, it turns out. Few famous authors wrote about moving pictures in 1904 and "Mrs. Bathurst" has been hailed as the first example of film fiction. It wasn't, but it was among the finest responses to the new medium.

Lumiere's celebrated train is evoked by the Western Mail entering Paddington, which, in its onrush to the platform, so alarms those in the front rows that they (at least the women) jump out of their seats. Among the passengers is Mrs Bathurst.

'There was no mistakin' the walk in a hundred thousand. . . . She walked on and on till she melted out of the picture—like—like a

shadow jumpin' over a candle, an' as she went I 'eard Dawson in the tickey seats be'ind sing out: "Christ! There's Mrs B.!"¹²

The sailor is so shaken by the sight that he embarks upon an epic pub crawl, in the company of the narrator, to return obsessively each time the film is shown, rather as he must have conjured the woman over and over again in his head. To characterise Mrs B., who keeps a hotel near Auckland, one of the sailors observes; " 'Tisn't beauty, so to speak, nor good talk necessarily. It's just It." (Elinor Glyn adopted the expression in the mid-1920s for Clara Bow, and a popular romantic comedy was made called *It*.) The fact that Vickery deserts his ship, and his corpse is eventually found incinerated as if by lightning suggests Mrs Bathurst might have been the screen's first *femme fatale*! It is a strange tale, with the cinematograph a minor cog in its dynamo, but it keeps you puzzling over it like a clever crossword.

Two years earlier, in 1902, the brothers Jerome and Jean Tharaud had written a book called *Dingley, l'illustre ecrivain*, a novella critical of British policy in South Africa, in which the 'illustrious writer' was based on Kipling. Dingley researches a novel by taking a ship to South Africa where he is captured by Du Toit, a Boer leader. Du Toit treats him well and soon releases him. Dingley returns to London disillusioned and unable to finish his book. The story ends with the writer asking his Indian nanny to tell him fairy stories as an escape from his dilemma. There is no mention of the cinema in the first edition, but in 1906 the novella was expanded; now Dingley visits a music hall in London and sees a cinematograph performance in which he watches Du Toit shot dead. The orchestra bursts into 'the famous tune':

'Forward soldiers of the Queen,
'For England and for the Empire,
'We shall be masters of the World.'

The crowd roars and the novelist is confirmed in his faith that British popular patriotism is right, and assured that he will be able to harness it in his writing.

The addition of a cinema scene, says Roland-Francois Lack, radically alters the narrative. Dingley is moved to finish his novel of imperialism, and the 1906 text ends on a note of bitter affirmation; 'never had the illustrious writer exalted with a greater sense of pride the egotism of his country.'¹³

But, as Jan Montefiore pointed out to me, the Tharaud brothers misunderstood Kipling. They were right to think of him as a bellicose patriot, but wrong to imagine him inspired by music-hall jingoism,

which he despised. He was bitterly satirical of 'popular patriotism' from crowds who hadn't fought and weren't going to fight – as in his contemptuous line 'When your strong men cheered in their millions while your striplings went to the war.'⁴

Kipling would become the third most frequently filmed British author of the 20th century (after Maugham and Agatha Christie). While deeply interested in communication, he was not an early convert to the motion picture. 'He initially held out against the cinema,' wrote Julian Fox, 'but later, after a handful of goodish silent adaptations, he came to love it.'⁵

He was not only the third most filmed, he influenced some of the most famous pictures, inspired the first film by Frank Capra, and his "Wee Willie Winkie" was the indirect cause of a celebrated libel action involving Graham Greene.

The story of film interpretations of Kipling, both in and out of Hollywood, may come as a surprise to those who only know John Huston's celebrated film version of *The Man Who Would Be King* (1975).

The first appearance of the Kipling name on the screen was an occasion he might have regretted. *The Vampire* (Selig 1910) was, according to the Selig Release Bulletin, inspired by 'Sir Ed Burne-Jones' famous painting with suggestions from the world-famous poem by Rudyard Kipling'.⁶

Sir Edward Burne-Jones was Kipling's uncle by marriage, and thus Philip, his far less gifted son, also a painter, was his first cousin. Uncertain of the reception for his painting *The Vampire*, (based on Mrs Patrick Campbell, whom Philip had loved and been spurned by) he thought that if cousin Rudyard would write a poem for the catalogue, it might attract more attention to his work. Kipling duly obliged.⁷ The painting depicted 'a wasted youth . . . straddled in a suggestively sexual manner by a wild-eyed woman with sharp teeth and dark long hair'⁸. Although Selig described it as 'one of the most sensational films ever released,' *The Vampire*, a one-reel film directed by Robert Vignola in the primitive style of the time, was not in the same class as either poem or painting and five years later William Fox produced a story with rather more impact.

A Fool There Was (1915), inspired by the same Kipling poem and the 1909 play adapted from it by Porter Emerson Browne, was made at the dawn of the feature film. It guaranteed a sensation with its promise of unbridled eroticism. We are fortunate that we still have this picture, not because it was an outstanding example of cinema, but because it had such impact at the time. Although director Frank Powell considered Valeska Suratt and Madlaine Traverse, he had almost given it to

Virginia Pearson when an exotic looking creature arrived at the Fox offices, looking for work. Powell introduced Theda Bara as a star, the vamp cycle to the movies and a slang term to the language. Bara was the first manufactured star. The Fox press agents took Theodosia Goodman, the daughter of a Jewish tailor from Cincinnati, Ohio, and transformed her into the love child of an Italian sculptor and a French actress; Theda was born in the Sahara Desert. Her name, they said, was an anagram of 'Arab Death'. She played along with the legend, wore indigo makeup with kohl-rimmed eyes, was served by 'Nubian slaves' and was interviewed while stroking a serpent in a room permeated with incense. (Admittedly, when the press had left, she swept the curtains aside and cried 'Give me air!'). The *New York Dramatic Mirror* reported '

When shown before an invited audience at the Strand Theatre, this picture was preceded by a recitation of Kipling's poem... Exhibitors using this film might well adopt the idea, for the tragic verses place an audience in the mood for what is to follow.'

A Fool there was and he made his prayer
 (Even as you and I!)
 To a rag and a bone and a hank of hair
 (We called her the woman who did not care)
 But the fool he called her his lady fair—
 (Even as you and I!)

After hearing the poem recited to the bitter end, one is rather anxious to know more about this Fool and his 'rag of bone and hank of hair'. They suggest an interesting couple. We would like to see what sort of mess they made out of life and the picture is here to show us – to show us, in fact, quite graphically.

The film was shot in New York, when American films were still largely made on the east coast. Much of it was photographed in the streets and at the waterfront, with a feeling of naturalism quite at odds with the high-octane melodrama. It is surprisingly sophisticated technically, even if the acting resembles the moment after someone has shouted 'Fire!'

The word 'vamp' was absorbed into the language while the word 'fool' took on new meaning. 'You are an awful fool,' a dance hall girl says via a title to William S. Hart in the western *Return of Draw Egan* (1916). 'But then I like a fool.'

A Fool There Was was banned by the British censor.¹⁰ It was such a success elsewhere that the three uncast girls were signed by Fox as

second-string vamps. Bara made around forty more films between 1915 and 1919, including the spectacular *Cleopatra* (1917). But the vamp pictures barely survived the Great War before audiences began to laugh at them. One of the last such films opened with a poem composed by La Bara herself, intended as a reply to Kipling's. Poem and film were entitled *A Woman There Was*. (In the 1920s, La Bara good-naturedly parodied her previous incarnation for comedy producer Hal Roach in films like *Madame Mystery*.)

The film was remade in 1922, an unfortunate moment, in the midst of the Hollywood scandals, when censors were all-powerful. Emmett J. Flynn was the director with Estelle Taylor in the Bara role. *Variety* was impressed; 'entirely censor-proof and still retains a corking wallop.'¹¹ But magazine reviewers thought 'censor-proof' was not what such a film should be, and that the vamp had given way to alcohol as the miner of the fool.¹²

The Naulahka was directed by George Fitzmaurice in 1918, based on the novel Kipling wrote with his American friend Wolcott Balestier in 1892. (He married Balestier's sister). The adaptation was by serial specialist George Seitz, and it starred Antonio Moreno and a New York cabaret dancer called Doraldina. Two future masters of art direction collaborated; Anton Grot, who would build colossal sets for *Robin Hood* (1922) and Wm Cameron Menzies, who would design *Gone With the Wind* (1939). *The Naulahka* is a lost film.

So is *Without Benefit of Clergy*, although a reduced version exists on 9.5mm. Made in Hollywood in 1921, it had equally high-class credits; it was produced by Robert Brunton, so admired for his art direction that he opened a studio, supervised by Randolph C. Lewis, directed by James Young and it featured a youthful Boris Karloff. Yet it is one of the weakest films I have seen. Admittedly, the version I saw had been ruthlessly abridged for home movie use, but it is as unconvincing as an amateur play, directed without atmosphere and without ideas. This is what people think all silents were like. Jan Montefiore doubts that it would have worked satisfactorily either as a silent or a talkie 'since its poignancy depends on our illusion of being able to understand the lovers talking in Urdu.'¹³ And yet, 'the show-business Bible', *Variety*, reviewed it with respect;

This is a gorgeous, almost perfectly mounted adaptation of Rudyard Kipling's famous short story. . . . It cannot and will not satisfy the Kipling fans, but to do that with the irrepressible Anglo-Indian's first crashing bid for fame would have been next to impossible. On the other hand it is a good market picture. Sheer tragedy all the way, it takes an hour to play its mournful course, and leaves you

depressed. . . The prime absurdity of having a native marriage instead of none at all, as on the printed page, is committed. Otherwise it is as Kipling wrote it. Holden, an engineer, takes the native girl, Ameera, for bride and she hopes to chain him to her by bearing him a son. The son's arrival has this effect, but death comes. In time the cholera sweeps Ameera too, away, and rain ruins the love nest she and Holden lived in. So the story ends, a futile and yet a wonderfully touching thing because of the native girl's fear of the Christian women of Holden's own class who in the end would claim him. Mr Young and Mr Lewis have lost this out of their screen version. The poignancy of Ameera's dying cry; 'Keep not a hair of my head. She will only make thee burn it!' – that, too, is lost. "

A later edition of *Variety* informed its readers that Kipling himself, who had sketched the sets and props and provided photographs, and who had received the unusual credit of production designer, was pleased with the result. The art director was Jack Okey, who a few years later would build Denham Studios and would provide set decoration for the 1942 *The Jungle Book* with Sabu.

The motion picture rights for Kipling's novel *Kim*, published in 1901, were acquired by Maude Adams, famous for her stage portrayal of Peter Pan, in 1923. She planned to produce it in an experimental colour process. Nothing happened, and in 1925 the rights passed to British National Pictures. Nothing happened again and they ended up at Metro-Goldwyn-Mayer, who kept postponing it because the Kipling novel was so hard to turn into a screenplay. By the time they were ready to tackle it, the war had arrived and the British in India had become a touchy subject. The U.S. Office of War Information banned *Kim* and a reissue of *Gunga Din* because 'they might upset our prospective Indian allies!' *Kim* was finally made in Technicolor 1949 with Victor Saville directing, Dean Stockwell as Kim and Errol Flynn as Mahbub Ali. Kipling had two spies, a French and a Russian. The French spy was transformed into a Russian, reflecting Cold War paranoia. *Kim* was a box-office success, and the action footage was recycled into M-G-M's 1951 black and white version of *Soldiers Three*!

Kipling was associated with several films through their titles – *East of Suez* with Pola Negri, *Road to Mandalay* with Lon Chaney – but few were adapted from his novels or poems. *The Gentleman Ranker* was made in England in 1912, and again in 1913, but its title was changed. There were at least three films called *Lest We Forget*, a title taken from "Recessional", one of which starred Rita Jolivet, who had survived the sinking of the *Lusitania*. *East is West* (1922) was a comedy with Constance Talmadge about a Chinese girl

who lacked an Oriental temperament. Naturally, she turns out to have a white father. 'Ever since Kipling wrote 'East is East and West is West, and never the twain shall meet' the theme has been widely used in stories dealing with Oriental life,' wrote Scott O'Dell in *Representative Photoplays Analysed*⁶ 'But the idea of the impossibility of mixing the east with the west existed long before the foregoing lines were penned.' There was even a film called *Never the Twain Shall Meet* (1925), made for William Randolph Hearst's Cosmopolitan Company; Hearst was the leader of a campaign warning of 'the Yellow Peril', although the film was about what was then called a Half-Breed girl, born of a South Sea Island mother and a French father. Another white supremacist, Thomas Dixon, author of *The Clansman*, which D.W. Griffith translated into *The Birth of a Nation*, wrote and directed a story entitled *The Mark of the Beast* (1923). The story was not about blacks or Asians, but was one of those girl-trapped-in-a-cabin-in-the-woods dramas.

Working on a film in Potiegersrut, South Africa, director Leander DeCordova asked for a drink of water and was ushered into a chiefs hut. On the wall was nothing but a piece of paper and he was astounded to find that in this native village, miles from the nearest white people, not one of whose inhabitants spoke English, was a poem by Rudyard Kipling.

In 1924, *Punch* published a send-up of a film scenario for *Kim* 'adapted for the screen by producer Grippeth [i.e. D W Griffith] with the sisters Gosh in leading roles [Lillian and Dorothy Gish.] 'Kim is the orphaned son of Kimball O'Hara, a New Yorker who died in India. Kim grows up in an American mission, meets the winsome Maisie McBride and has to resist the seductive Bolshevik agent Sonia Vampirevski.'⁷

The Light That Failed was filmed first in France in 1912 by Ferdinand Zecca with Leon Mathot (*La Lumiere qui s'eteint*) then in Italy, with Elena Makowska in 1917,¹⁸ and remade in America in 1916 by Edward Jose, who had played 'the Fool' in *A Fool There Was*. The scenario, again by George Seitz, took remarkable liberties with the original; Maisie enters Dick's apartment and finds him embracing his model. She does not know that Dick nursed Bessie through an illness and that she tried to stab him in a fit of jealousy over Maisie. The reason Dick goes back to Africa once blindness overcomes him is to prevent Torpenhow giving up his army career in order to help him. Maisie and Torpenhow follow him to Egypt and find him as he is under attack by tribesmen. Maisie rushes to her lover and they die in each other's arms.

The picture was remade only seven years later by the Famous Players-Lasky company, starring the English actor Percy Marmont as

Dick, the Scottish actor David Torrence as Torpenhow and Jacqueline Logan as Bessie Broke. Dick as a boy was played by Winston Miller, who would grow up to be a fine screenwriter (*My Darling Clementine*). The adult Maisie was Sigrid Holmquist. It was directed by George Melford, a capable craftsman whose most celebrated film was *The Sheik* with Rudolph Valentino. All silent versions of *The Light that Failed* have been lost, although one scene from the Marmont version survives in a short called *Movie Memories*, put out by Warner Bros in 1934 and occasionally broadcast by Turner Classic Movies. It looks extremely handsome (cameraman; Charles Clarke), but *Variety's* review tells us all we need to know. 'Here is a picture done in good technical style . . . and with a good deal of interesting detail. But the whole effect is spoiled by serious errors in casting, by the forcing of 'the happy ending' and by certain unwarranted liberties the adapters [F McGrew Willis and Jack Cunningham] have taken with the original.'

The picture has been done previously with the Kipling original finale (the death of Dick at the front) and was well received; but in the present case the theory appears to be that film fans haven't sufficient intelligence to accept that idea. If any audience is simple enough to be satisfied with an ending that leaves the Kipling hero to a life of helplessness yoked to the Maisie Wells created by Sigrid Holmquist in this case and then call it 'a happy ending' why pick on this particular novel when the world is deluged with ordinary fiction that the screen is perfectly welcome to cheapen and abuse?

The casting stops the story cold. Jacqueline Logan is made to play Bessie Broke, the drab rescued from the streets by the war correspondent and done up as a combination Kiki and Sadie Thompson from *Rain*. The result is as far from the author's intention as they could possibly get. One would suspect that the adapters had seen the two plays and decided that since they have the public stamp of approval they couldn't be misplaced in any screen story....So they make Bessie a creature of fire and sparkle, while Maisie is a luke-warm puppet without vigor or character. ..The whole picture is a series of annoyances. Why should the adapters send Bessie to France to bring Maisie home when Kipling had it done by Torpenhow (and made mighty good reading out of the incident)? Why not have gotten some picturesque atmosphere out of Madame Binat?

Probably Kipling is beyond the reach of satisfactory screening. Certainly the staging of *The Light That Failed* was an unhappy experience for the Kipling fans. When somebody tried to screen *Fisher's Boarding House* (sic) they made Ann of Austria a saintly madonna. Why can't they either do Kipling right or leave him alone?''

Fultah Fisher's Boarding House (1921); named after Kipling's early 'The Ballad of Fisher's Boarding House' in *Departmental Ditties* (1888), was the first film by a young Italian immigrant who had intended to get a job as a chemical engineer, but failed.

So I backed into a job with a small company just starting in San Francisco. I thought I might go out there and get a job as a driver or sweeper or something. I needed money very badly and I introduced myself as Frank Capra of Hollywood. The doors fell open. And it was true. I was from Los Angeles, but I'd never been inside of a studio. I didn't disenchant them about that particular thought. I was younger than they were, had more guts and chutzpah and I said 'why don't you let me make this film for you?' So they did. And my only problem was that I couldn't hire anybody who knew anything about films because right away they'd show me up for not knowing anything about them myself.

The action of *Fultah Fisher's Boarding House* – a short subject – takes place in a Calcutta barroom. As lines from the Kipling poem appear, we see the scene we are about to see, but with the key light switched off. All the lines of the poem are there, to be enacted religiously in the visuals; 'the fray begins' – 'a dance of shadow on the wall' – 'a knife thrust unawares' . . . The lights are then switched on, the verse fades out and the action proceeds.

Capra learned about film-making from repeated viewings of the George Melford-Rudolph Valentino film *The Sheik*, even though he thought it was so awful it put him off using actors, and even wigs and makeup. 'Kipling needs the imaginative enthusiasm of the amateur,' he told his potential backer. 'In your words: *innovators*, sir. Free, young minds, still unfettered by the dull taboos of the tried and true. . . . Go to the waterfront. Pick up real sailors – dirty – smelly – filthy, but real! Put Kipling on the screen, not sweet powderpuffs from Universal. You want a whore? The Barbary Coast is lousy with whores. The riffraff in Kiplings' bar has got to *reek* of sweat, and grog and vileness.'

The backer positively begged him to make the picture. As Capra said, 'I was trapped by my own chicanery... Nights, I sweated with the 'script' on reams of hotel stationery, trying to visualise Kipling's poems in 'scenes' with living characters – writing, rewriting, sketching, resketching. ' And he prowled the waterfront dives for 'types': derelicts with peg-legs, chewed ears, the pock-marked, the scarred . . . 'The 'actors' were so villainous Kipling would have loved them.'¹²⁰

When Capra looked through the camera and saw his first movie scene, he got goose pimples, and thrills that shook him from head to

foot. 'I couldn't stop looking.' From that moment he was in love with motion pictures.

Fulah Fisher's Boarding House, a one-reel film made by a chemical engineer with no actors and a newsreel cameraman at a cost of seventeen hundred dollars, opened at the magnificent Strand Theatre on Broadway, on April 2, 1922. The result was astonishing:

. . . justified all claims made for it. . . picture is truly a tribute to Kipling's genius. . . rapt attention. . . spontaneous applause. . . ' . . . the picture has dignity, beauty and strength. . . will certainly please the critical audience.'²¹

And so Kipling helped to start the career of one of the greatest names in Hollywood, Frank Capra went on to direct *It's a Wonderful Life* and *Mr Deeds Goes to Town*, not to mention *Lost Horizon*, or the *Why We Fight* series of World War II.



Historians claim 1939 as the finest year of film production, with such classic as *Gone with the Wind* and *Stagecoach*, yet one of that year's pictures is invariably overlooked - the remake of *The Light that Failed*, directed by William Wellman, who had made Paramount's epic of the war in the air, *Wings* (1927). He was perhaps the least likely man on the lot to do it justice. And yet against all the odds he made a sober and poignant version which I watched three times in succession when the DVD first arrived. The opening scene on the beach at Fort Keeling may feature a Maisie with a strong American accent (Sarita Wooton; the boy playing Dick is British) but the closeup of her trying to pull the trigger of a pistol, half excited, half scared, is worth the price of admission by itself. She grows up to become Muriel Angelus, a beautiful girl with a beautifully enunciated English voice. Dick becomes Ronald Colman, an actor so naturalistic and so believable that the picture takes on a different dimension. Torpenhow is that superb character actor Walter Huston (later to star in *Treasure of the Sierra Madre*) father of John Huston, who would direct *The Man Who Would Be King*.

It has stunning battle scenes (by 2nd unit director Joe Youngerman). Bessie Broke this time is Ida Lupino, a member of a celebrated theatrical family from London, who became one of the few successful women directors in Hollywood. She provides the correct Victorian cockney accent for an East End prostitute. The manner in which she lavishes love on Torpenhow, suppressing her passion for Dick in frustrated anger, leading to the destruction of his finest painting, is totally convincing.

The director was known as 'Wild Bill' Wellman – in those days he was a heavy drinker – and he clashed with Colman, with whom he didn't get on. Yet this may have helped the performance, for Colman has to turn to alcohol himself as his eyesight fades, losing his gentlemanly concern for his friends. Plunged into gloom in his vast studio flat which had seemed so ideal for an artist, Colman's sense of loss is as heartbreaking as in the novel.

The original clash between Colman and Wellman allegedly occurred when Colman insisted on the casting of Vivien Leigh for Bessie Broke; Lupino snatched the role and turned the two men into enemies. Not true; Wellman had cast Ida Lupino before Colman and wouldn't budge. Neither would producer B.P. Schulberg, despite Colman's insistence. Not a very good start. But Colman grew to admire Lupino during the filming and they co-starred several times on the radio. *The Light That Failed* was directed by Cecil B. De Mille for his Lux Radio Theatre²⁷

If Kipling was the poet of the establishment, how surprising that he should write, after the war;

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

The great writer's loss of his son at the Battle of Loos, and his guilt at exerting influence to secure his commission, added to the anger he felt at the conduct of the war. He was furious at the waste and incompetence leading to such loss of life, but he never changed his view that the war had to be fought. He served along with H.G. Wells in the nerve centre of British propaganda, whose output had such an effect on American films, and their image of the war – the Political Intelligence Department of the Foreign Office. (Elliot Porter email 26 June 2010) Nor did his loathing of the Germans ever fade. He was a fervent supporter of France. Though not a pacifist, he would almost certainly have been invited to see the pacifist epic *J'accuse* (1919), when it opened at the Philharmonic Hall in London in May 1920, for he was well-known in France. The film's director, Abel Gance, regarded as the greatest in Europe, had already paid one of his rare trips to England to visit Kipling at Burwash. He had started a film called *Ecce Homo* which had been closed down by its producer, Film d'Art. The story began in India and followed a mystic called Novalic who preached peace and went insane when no one paid him any attention. He had no trouble converting the inmates of the asylum. . . . Kipling would have been fascinated to see how authentic were the Indian scenes, shot in the South of France.

Gance, having triumphed with *J'Accuse*, had started on his epic *La Roue*, the tragedy of a railwayman, and one of the stories they discussed was *The Light That Failed*. Elements of this story were autobiographical; the house in Southsea where they took lodgers, the scene with the sand dunes – all this was suggested by what he termed The House of Desolation. Maisie was based on Flo Garrard, lodger and foster child. She was not there during Kipling's stay, but at the age of fourteen Kipling fell for her and by the time he was sixteen they were considered engaged. However, it was one-sided and came to nothing. When he returned from India, seven years later, he tried to renew the courtship. But again it came to nothing. Flo Garrard was an art student and she stayed an artist all her life. Gance startled Kipling by suggesting that there were two wives in the story and that they loved each other. This had never occurred to him, but he acknowledged that it was true. (A striking insight, since not until much later did her biographer, Angus Wilson, suggest that Flo Garrard was lesbian.)

Gance's wife, Ida Danis – they did not actually marry, either – fell ill with a recurrence of Spanish flu as he worked on the scenario of *La Roue*. In February, 1920, Gance wrote about this to Kipling, and Kipling's reply survives;

I received with deep regret your letter in regard to your wife's illness and I am the more sorry since you do not yet tell me that she is on the road to recovery. I earnestly hope that that is the case and that before long you will send me better news.

As regards the Pathé contracts, you may be sure that I will do what I can to meet your wishes, if that lies in my power. The contracts were made – as all my contracts are – by my man of business, Mr A.P. Watt, and I believe that the representative of Pathé Freres who accompanied you on your visit here took notes of them. But I will at once refer to Mr Watt and see how the contracts stand.

As I understand your letter you desire now to render for the cinema, at some future date which, owing to your wife's illness you cannot fix, three of my stories;

The Man who would be King
The Strange Ride
The Finest Story in the World

My wife and daughter [Carrie and Elsie] join me in sincerest sympathy and in every good wish for Madame Gance's speedy recovery.²³

Ida lived long enough to see the end of *La Roue*, the story of which also centred around blindness and which included quotes from Kipling, including a slightly amended one from *Kim* which concludes the Prologue; 'And they are all bound upon the wheel of life, forever moving from despair to despair.' Gance had been obliged to alter his screenplay to take account of Ida's illness. But she died in 1922. In 1923, Gance was planning a one-reel documentary, *A Day with Kipling*, as part of an International Library of Cinema²⁴, but he never proceeded with any of the Kipling ideas. His next major project was *Napoleon*.

Kipling had sold several stories to Pathé and in 1921 Pathé's press agents claimed him 'a producer of Westerns!' ²⁵

Kipling's own good-humoured parody of American movies appeared in a short story called "The Prophet and the Country" which was published in *Hearst's International Magazine* (October 1926) and then in *Debts and Credits* (Macmillan 1926). It is described in a kind of pastiche of silent film subtitles. On the screen, such titles were usually well-written – poetic and often witty – but some of the more heavy-handed could be unintentionally amusing. The narrator encounters an American tourist in England, a real estate man from Omaha, Nebraska, who speaks in Capital Letters. 'The virgin Red Indian fell for the Firewater of the Paleface as soon as it was presented to him. For Firewater, sir, he parted with his lands, his integrity, an' his future. What is he now? An ethnological Survival under State Protection.'²⁶

The film's attack on Prohibition is made implicit by its creator as ultimately self-destructive 'because it undermines Americans' immunity to alcoholism just as complete protection from bacteria undermines the nation's immunity to microbes – what happened to the Red Man will happen to the White Man.'

The realtor describes his plans to use the movies as a weapon to promote anti-Feminist and anti-Prohibition ideas ('The American Woman, sir, handed Prohibition to Us while our boys were away savin' *you*.') but gives it up when he finds Fundamentalist church leaders and movie producers disowning him for 'aspersin' the National Honour.' He becomes 'sick with physical and mental terror and dread' and abandons his film, changes his name and deposits his script in the Bank of England.

'Would you sell it?'

'No, sir.'

'Could it be produced here?'

I am a one-hundred-per-cent American. The way *I* see it, I could not be a party to an indirect attack on my Native Land.²⁷

'It is partly Kipling getting in a crack at U.S.A.'s democracy,' Jan Montefiore wrote to me, 'which he regards as mob-rule (and he distrusts the dominance of women, too.) and its violence. Also, Kipling's having fun with the melodramatic conventions of the silent movie.'¹²⁸

Kipling read of his death in a magazine and wrote to the editor, 'Don't forget to delete me from your list of subscribers.' In 1935, the year before he died, he warned of the dangers England faced from the Nazis – he had ordered his swastika trademark removed from the printing block in case anyone should think him a supporter.

The rights to *Soldiers Three* were bought by Michael Balcon and a British film announced in 1935 with Victor McLaglen, Maureen O'Sullivan and Sir C. Aubrey Smith, to be directed by Walter Forde. Kipling agreed to collaborate on the scenario but co-writer A.R. Rawlinson recalled that he had an inability to write any kind of drama. He added that he was given carte blanche by Kipling and his daughter, to write what he liked.²⁹ Kipling died in January, 1936, leaving an autobiography, *Something of Myself* unfinished. (It was published the following year.) American newspapers recorded that before his death, only one of his stories – *The Light that Failed* – had been produced for films.³⁰

Soldiers Three was acquired by M-G-M, who announced it in December 1938 for Clark Gable, Robert Taylor and Wallace Beery. However, it was not made until 1950 when producer Pandro S. Berman promised to make it in India, but instructed director Tay Garnett to put it together with stock shots, outtakes and back projection plates from *Kim*. The story was,' said Julian Fox, 'that the film was meant to be straight adventure, but the stars, Stewart Granger, David Niven, realising how bad it was, played it for laughs. Robert Newton's character's name was changed to 'Jock Sikes' to cash in on his role in *Oliver Twist*. The climax and much else was derived less from Kipling than *Lives of a Bengal Lancer*.³¹ 'Kipling fans will probably have a fit,' said the *Daily Mail*, 'but my guess is that it will have most people in fits of laughter.'³²

Ironically for this 'poet of the Empire', Kipling was much admired in the Soviet Union, and his tribute to the dignity of labour, *Captains Courageous*, written in 1897 and filmed in 1937, explains why. An upper-class boy falls overboard from a steamship and is rescued by fishermen. Forced to enter their world, he is taught how to fish and how to sail; an aristocrat transformed into a fine example of the proletariat. Critics pointed out that though the character of Harvey was fifteen in the novel, he had to be twelve in the film in order to cast Freddie Bartholomew. No matter. No matter that Spencer Tracy's Portuguese accent is more Lismore than Lisbon. No matter even that so much of the

threatening sea is supplied by back-projection. *Captains Courageous*, directed by Victor Fleming, is as thrilling and moving to watch as the novel is to read.

Just before leaving M-G-M, Hugh Walpole rejected the screen writing assignment because he didn't want to revise another screenwriter's work. The film was adapted by John Lee Mahin, Marc Connelly and Dale van Every, all of whom were nominated for a Best Screenplay Oscar. Despite the praise for the faithfulness of the adaptation, Connelly took the early part from his own life.

The business of Harvey at the school, where he gets into trouble, that was all out of my own boyhood. The business of the boy in Coventry and so on. You see, Kipling turned a cute trick. He took what would have been two short stories and made them into one. He wanted to do something about American railroads and at the same time wanted to do something about the Gloucester fishermen. So he combined them into one story with the father crossing the country by the miracle of the American railroad system, and then running and finding the kid. Well, I cut out the chase across the country, but I had to make a three-dimensional background childhood for the boy. So I invented that. Then I got them to bring in Charlie Connelly, who used to write about the fishing boats around Gloucester. He's no relation. He was a great authority on the schooner itself and he supplied me with all the stuff I needed for that. He knew everything there was to know about the fisherman.³³

When M-G-M tried to introduce sex into the story, Kipling skittishly informed them that 'a happily married lady cod-fish lays about a million eggs at one confinement.' Producer Louis Lighton, in control after Kipling had died followed by Thalberg's sudden death in September 1936, eliminated the sex references. Unfortunately, most of the Kipling dialogue went too.³⁴

The role of Manuel was originally announced (unbelievably) for Franchot Tone. 'Spencer Tracy undertook it reluctantly,' wrote Julian Fox, 'claiming he couldn't get the accent right and so settled for a semblance of Yiddish. He also hated the curly hairdo, even more so when Joan Crawford kidded that he looked like Harpo Marx.'³⁵

Kipling's widow wrote to his cousin, Rowland Leigh, a scenarist at M-G-M, to say that she believed her husband would have been delighted by this translation of his novel. The film proved that Hollywood was right in not making an absolutely literal transcription. 'It was more important to retain the spirit of the original and to project its atmosphere and theme.'³⁶

After Kipling's story "Wee Willie Winkie" appeared in the Indian journal *Week's News*, it was included in a book of his short stories entitled *Under the Deodars* (1888) and was later used as the title story of Kipling's 1891 collection. The screenplay was written by Ernest Pascal and Julien Josephson

As a film, *Wee Willie Winkie* was produced in 1937 and was given the finest technicians by producer Darryl F. Zanuck; the director was John Ford, the cameraman Arthur C. Miller. The cast was equally strong; although there was no girl in the Kipling story, the picture was intended for Shirley Temple, so she played 'Priscilla Williams', Sergeant MacDuff was Victor McLaglen and Colonel Williams was C. Aubrey Smith. Bhogwan Singh Easer Sandhu was technical adviser.

It was a splendid film, amusing, superbly made and reasonably true to the spirit of the original. Ford used McLaglen as Sgt McDuff to subvert sentimentality wherever possible, despite a shocking Scottish accent. Unusually, Rudyard Kipling was given proper prominence, his name above the title, and leading that of the stars.

It was this film that was so mischievously reviewed by Graham Greene in the English magazine *Night and Day*, referring to Shirley Temple's 'dimpled depravity' and stating that her admirers were 'middle-aged men and clergymen' The implication outraged Twentieth Century-Fox and the company sued Greene and the magazine. The prosecutor said Greene had accused Fox of 'procuring' Miss Temple 'for immoral purposes!' The Judge considered the libel 'a gross outrage.' The magazine did not survive the charge.³⁷

Shirley Temple, who regarded this as the best of her films, wrote that the money – ironically – was invested in five percent British War Bonds 'to help arm sorely pressed England against a troubled Europe.'³⁸

Other celebrated movies, less well made but equally popular, were based on Edgar Rice Burroughs' character, Tarzan. Burroughs, who would gain fame in 1912 with *Tarzan of the Apes*, admitted in private correspondence to having been inspired by mythology and Kipling's two *Jungle Books*?

Elephant Boy starring Sabu came out in 1937. The idea had always been to echo Kipling and Robert Flaherty appeared to agree with producer Alexander Korda that the film should have character and plot and not be a *Nanook-like* documentary. However, he deliberately left the film's final screen treatment behind. After letting him work on location for a year, Korda did not think Flaherty's 60 hours of documentary footage dramatic enough and ordered another picture, *Toomai of the Elephants*, directed by Zoltan Korda, grafted on to it. 'Close one eye,' said Julian Fox 'and Flaherty's surviving footage elides seamlessly into the jungles of Buckinghamshire!' ⁴⁰

Despite this, Graham Greene wrote, 'It has gone the way of *Man of Aran* [Flaherty's previous film]: enormous advance publicity, director out of touch with the press for months, rumours of great epics sealed in tins, and then the disappointing diminutive achievement.'⁴¹

It must have made money, because Zoltan Korda's *Jungle Book*, also known as *Rudyard Kipling's Jungle Book*, was made in Hollywood in 1942 again with Sabu under Alexander Korda's supervision. The stories were adapted by the ex-marine responsible for *What Price Glory?* and *The Big Parade*, Laurence Stallings. 'High-budgeted but rather boring live action version,' wrote Leslie Halliwell, 'with stiff-jointed model animals.'⁴²

George Stevens' *Gunga Din* was inspired by the poem in *Barrack-Room Ballads* (1892); Gunga Din (Sam Jaffe) is a water carrier at a British army post in India who dreams of becoming a soldier. Three sergeants, out on a mission, discover a military compound in the hands of a band of killers called the Thugges, who have sworn to drive the British out of India. The sergeants beat off the attack, but when they return, one of them, Ballantine, decides to leave the army to marry. The other two work out a scheme to keep him. Gunga Din leads another sergeant, Cutter, to a temple of gold, which turns out to be the holy shrine of the Thugges. Cutter sends Gunga Din for reinforcements. The third sergeant, MacChesney, tricks Ballantine into re-enlisting for the rescue mission, but they fail to bring reinforcements. Captured by the enemy, the three sergeants watch helplessly as Scottish troops walk into an ambush. Then Gunga Din sounds the bugle to warn the troops, heroically sacrificing his own life. Thanks to his warning, the British defeat the Thugges. Gunga Din is appointed a corporal and buried with full military honours.⁴³

Produced in that extraordinary year of 1939, it was one of RKO's most expensive films, costing two million dollars. It had an army of scenario writers headed by the great novelist William Faulkner and John Ford's scenarist, Dudley Nichols. Producer Pandro Berman had intended the film for Ronald Colman and Spencer Tracy. Instead, the cast included Cary Grant, Victor McLaglen and Douglas Fairbanks Jr. Sam Jaffe said that he modelled his portrayal of Gunga Din on the Indian actor Sabu. RKO production files reveal that a character based on and called Rudyard Kipling originally appeared in the film, but when the Kipling family objected, RKO removed the scenes. The company feared the family could win an injunction which would prevent the film being shown. On top of this, when Howard Hughes took over the studio, he cut 25 minutes so the film would fit into a double bill. Many prints run 95-98 minutes instead of the original 117 mins.

However, the Kipling scenes (played by Reginald Sheffield) were restored in the 1980s, and included in the DVD.

Although it was banned in India, Malaya and Japan, *Gunga Din* was one of the big money-makers of the year and has been called 'one of the most entertaining of its kind ever made.'¹⁴⁴ It apparently inspired *Indiana Jones and the Temple of Doom*. A 1961 parody, *Sergeants Three*, based on the same poem, was directed by John Sturges, who had been one of the editors on the 1939 version.

Though reduced to one sergeant, a corporal and a private, those three sergeants figured strongly as comedy relief in John Ford's *The Iron Horse* (1924), and still cause howls of merriment from audiences today. Peter Sellers played Gunga Din in a prologue to Blake Edwards' *The Party* (1964) in which every gun fires at him to stop the appalling sound of his bugle.

Allusions to Kipling crop up in countless films. In Universal's version of the Hollywood comedy, *Once in a Lifetime* (1932), by Moss Hart and George S Kaufman, a dimwitted ingenue keeps quoting 'Boots, boots, boots, boots .. .' There was even a George Formby comedy of 1934 called *Boots, Boots*. . . (One of the 'Service Songs' in *The Five Nations* (1903) – among his Boer War poems.) Katharine Hepburn read "If—" at the funeral of the great producer, David O. Selznick. And *If—* (1968) became the title of Lindsay Anderson's best-known film.

In 1972, Brig. General Merian C. Cooper, the man who made *King Kong*, sent a memo to his colleagues advising them to acquire a copy of Kipling's Complete Volume of Verse and to read – frequently – the following poems:

<i>Recessional</i>	page 37
<i>Mary Pity Women</i>	page 453
The Dedication from <i>Barrack Room Ballads</i>	page 83
<i>When Earth's Last Picture is Painted</i>	page 226
<i>Mary Gloster</i>	page 128
<i>The Explorer</i>	page 104
<i>The Feet of the Young Men</i>	page 268

'I earnestly request that my fellow workers buy a copy of the New Testament, the Book of Common Prayer and Rudyard Kipling's Complete Volume of Verse. I would indeed be glad to buy each of you these books, but I strongly believe that it is better for you to make the slight sacrifice to purchase these books yourself. You will read them more diligently and more often than if they were given to you as a gift.'

Kipling was commandeered by political parties of left and right. *Recessional* was used for its patriotism in the third version of *Smilin' Through* (1941) with Jeanette MacDonald - this time in Technicolor. Even propaganda films from Vichy France carried Kipling quotes. Kipling's popularity may have fluctuated after his death, but it returned as powerfully as before, as the success of John Huston's *The Man Who Would be King* would later demonstrate. Kipling was Huston's favourite writer and the idea of making the film had been an obsession. This story of adventurers accepted as kings by remote tribesmen in the India of the 1880s was adapted by Huston and Gladys Hill and their screenplay was nominated for an Oscar. It starred Sean Connery and Michael Caine and the part of Kipling was played by Christopher Plummer.

Kipling indirectly influenced other films, such as *Lives of a Bengal Lancer*, from the memoir by Francis Yeats-Brown. But the writers generally paid obeisance. *Bengal Lancer* opens with documentary footage and a young officer saying how romantic it all is - 'Kipling and so on.' The film came out in 1935, directed by Henry Hathaway with the background footage shot in India by Ernest B. Schoedsack, one of the intrepid duo who had shot *Grass* (1925), about the migration of a Persian tribe, and *King Kong* in 1933. The curious thing about *Bengal Lancer* was that, along with *King Kong*, it was Adolf Hitler's favourite film. Hitler was a deep admirer of Britain's empire, and planned just such an empire in the East. When Britain declared war upon his invasion of Poland, he declared that he couldn't understand what they were objecting to. 'I'm only doing what *they* did in India,' he told Dr Goebbels. It is said that he let the British army return from Dunkirk because he considered the survival of the British Empire of crucial international importance. Could even the great Kipling, with all the resources of Hollywood, have conjured up a tale to explain that?¹⁵



My grateful thanks to Jan Montefiore, Julian Fox and Christine Leteux for assistance beyond the call of duty.

NOTES

1. *Rudyard Kipling*, Jan Montefiore, Northcote House, Tavistock, Devon 2007, p. 125.
2. Kipling, *Traffic and Discoveries*, p.356.
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14. *Variety*, 24 Jun. 1921.
15. Julian Fox: *The Veteran*, no.122, Spring 2009, p.23.
16. *Representative Photoplays Analysed*, Palmer Institute of Authorship, Hollywood, Cal, 1924, p.162.
17. *Punch*, 5 Nov. 1924, quoted in *Film History*, vol.20, no.2, 2008, p.249.
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19. *Variety*, 29 Nov. 1923.
20. Capra, *Name Above the Title*, Macmillan N.Y., 1971, pp.24-29.
21. Unnamed review quoted in Capra, *Name Above the Title*, Macmillan N.Y., 1971, p.29.
22. Christine Leteux to K. Brownlow / Julian Fox letter to K. Brownlow 1 Sep.2009.
23. *Image et Magie du Cinema Francais*, exhibition catalogue, Cinematheque Francaise n.d.
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25. Julian Fox *op. cit.*; original ref. appeared in *Exhibitors' Herald*, 1921.
26. *Film History*, vol.20, no.2, 2008, p.254.
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28. Jan Montefiore *op. cit.*
29. *Radio Times* interview with Rawlinson, n.d., quoted by Julian Fox *op. cit.*
30. *Miami News*, 24 Feb. 1940, p.63.
31. Julian Fox *op. cit.*
32. Quoted in *Halliwel's Film Guide*, 1985 edn., p.903.
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35. Julian Fox *op. cit.*, p.4.
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37. Greene, intro. to *The Pleasure Dome: Collected Film Criticism 1935-40*, Secker & Warburg, 1972, p.20.
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39. Andrew Erish *Selig* unpublished ms, p.287.
40. Julian Fox *op. cit.*, p.4.
41. Quoted in *Halliwel's Film Guide*, 1977, Granada, p.291.
42. *ibid.*, p.525.
43. AFI Catalogue Feature Films, 1931-1940, p.849.
44. *Halliwel's Film Guide*, fifth edn., 1985, p.412. The American public voted it 2nd in a 1939 Gallup Poll after *You Can't Take it With You*.
45. Memorandum from Merian C.Cooper to Kathy Ryan, Ronald Haver, David Armstrong May 11 1972

WATER FOR NAULAKHA
RUDYARD KIPLING'S HOT AIR ENGINE
LETTERS TO THE RIDER ENGINE COMPANY, 1894-96

By BRENT ROWELL

[Dr. Rowell, an adjunct professor of Horticulture at the University of Kentucky in the United States, has been living and working in Burma (Myanmar) since 2006 introducing low cost irrigation technologies. But it was his fascination with hot air engines that led him to this group of letters from Kipling. He may be contacted by email at browell@uky.edu. To see a video clip of a running 8-inch Rider engine like the one owned by Kipling, go to <http://www.jaylenosgarage.com/video/rider-hot-air-pumping-engine/1204882/>

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While researching the history of the Rider Engine Company, I came across reference to a letter addressed to the president of that company from none other than the author of "Mandalay". Further investigation led me to a series of six (five heretofore unpublished) letters from Rudyard Kipling to William M. Sayer (Sr.) and others at the company dating from 13 September 1894 to 8 July 1896. Kipling's six letters, once in the possession of Sayer's granddaughters living in Montpelier, Vermont, may represent the only company correspondence to have been preserved. No other letters to the company from any source have surfaced to date.

I have been fascinated with hot air engines since my first encounter with one at a museum in Thailand nearly 25 years ago. A portable fan there drew my attention because it had no electric cord but was instead powered by heat from a small kerosene lamp. Many thousands of these fans were made in the U.K., the U.S., and Germany and sold throughout colonial India and Burma.¹ As residents of modern-day Rangoon (or more properly, Yangon), we employ one of these machines during the city's frequent hot season power failures.

Anyone who has watched a running hot air engine or fan at an antique engine rally knows that they attract a lot of interest and attention. I can attest from personal experience that the exhibitor will become hoarse after numerous explanations of the engine's somewhat mysterious operation. So exactly what is a hot air engine and how does it work?

ROBERT STIRLING'S INVENTION

Most hot air engines are Stirling cycle engines, named for their Scottish inventor the Reverend Robert Stirling. Stirling, born in 1790 in

Perthshire, obtained a patent for an entirely new closed cycle *external* combustion engine in 1816 when he was only 26 years old. Stirling's radical idea was to use expanding and contracting *air* rather than dangerous steam as the "working fluid" in engines. And so it was that he and his younger brother James came up with a revolutionary new prime mover. They developed almost all the key elements employed in today's most sophisticated Stirling engine designs. Modern engineers have referred to Stirling's invention as "one of the most amazing innovations ever made . . . so much in advance of scientific knowledge at the time that at least 30 years passed before anyone was in a position to understand what made the engine work at all" ².

In the simplest Stirling engines, heat from an external source warms air inside a cylinder; this heated and expanding air pushes against a working piston. Without getting into a detailed technical explanation, other actions of the engine result in subsequent cooling and contraction of the same air within the engine, forcing the return of the working piston by force of atmospheric pressure. The alternating heating (expansion) and cooling (contraction) of air in the engine drives a piston or pistons linked to a crankshaft and flywheel. ³

Sept. 13. 1894.

W. M. Sayer Esq;
Bethlehem. N.H.

Dear Sir:

I have since your departure considered the question of our water supply at length and have decided on an 8 inch Rider engine.

Will you therefore instruct your company to send us such an engine, to burn either wood or coal, as soon as possible and to send with it such tackle as may be necessary for the insertion of the new deep well pump. The local plumber undertakes to remove the old well, fittings etc. and we shall start at once to excavate to bed rock a platform on which the bed-plate can rest. All this will be a matter of time and as labour is scarce we cannot hope to be finished & ready for your man before the 28th inst. So if he can come up by the 10.10 from New York on the night of the 27th staying at the American house ' my man will call for him in the morning and get him to work next day.

The engine must be despatched as soon as possible in order that we may have it ready on the ground, in ample time. I do not think it would be safe to drill the holes for the bolts of the bed plate until your man arrives as he may have his own ideas about the setting of the engine.

[4 lines crossed out text]

We shall of course advise you by telegraph if we do not need the man on the 27th inst.

I have to thank you again for your exceeding courtesy in taking so long a "flying trip" south. After you had gone I began to wonder whether your coat was warm enough. We had a very cold night of it just before day break.

Very sincerely yours,
Rudyard Kipling

EIGHT-INCH RIDER

The young Kipling family moved into their dream home in August of 1893 shortly after its completion. The new home, which they called Naulakha or "jewel beyond price", was situated near Brattleboro, Vermont in the north-eastern United States. Water was vital to the expanding Kipling household consisting of Rudyard, his wife Carrie, their eight month-old baby, a nursemaid, maid, coachman and two horses. Running water was a key element of the dream, Kipling having described the "bliss" of hot and cold water from taps in his bathroom-to-be⁵. Interruptions in water supply could not have been convenient for him while working on *Soldiers Three* and *The Second Jungle Book*, both of which were published in 1895.

While Naulakha's picturesque setting must have been inspirational to the young author, obtaining water was problematic, requiring the drilling of a well some 400 feet deep. Raising water from that depth was equally challenging, but Kipling was undeterred. Perhaps swayed by the exaggerated claims of contemporary windmill advertising, he chose that technology to raise water for his home.

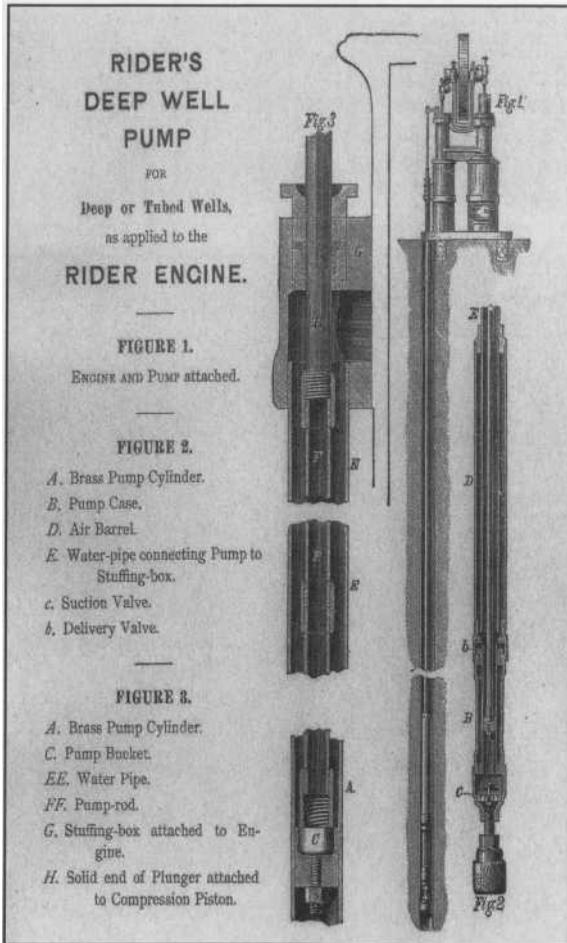
The first four letters from the autumn and winter of 1894 were all addressed to William M. Sayer (Sr.) of Goshen, New York, first president of the Rider Engine Company. The Sayer family was known to have spent time during the summers vacationing in the cool and picturesque White Mountains of New Hampshire, about 130 miles north of Naulakha. This first letter was sent to Sayer in Bethlehem, New Hampshire, a popular White Mountain tourist destination at the time. Kipling had apparently met or communicated with Sayer on a previous occasion and convinced him to make the long "flying trip south" to examine the water situation at Naulakha.

Kipling promptly ordered a massive eight-inch Rider pumping engine⁶ after Sayer's on-site consultation. The engine weighed 3200 pounds, stood over 7 feet tall, and had a pumping capacity of up to 2000 gallons per hour. Not surprisingly, Kipling also requested that Sayer's "man" come before the end of September to install this monster.



A RESTORED 8-INCH RIDER ENGINE VERY SIMILAR TO KIPLING'S

The machine Kipling ordered was a type of hot air engine called a Rider Compression Engine which differed somewhat in its operation from Stirling's original invention. Irish immigrant to the United States Alexander K. Rider, who invented and patented this unusual engine in 1875 (U.S. Patent No. 167,568), had at one time worked on hot air engines with Swedish engineer John Ericsson in New York City. But while Ericsson gained international acclaim for his revolutionary



THE RIDER DEEP WELL PUMPING SYSTEM FROM THEIR 1893 CATALOGUE

design of the ironclad warship U.S.S. *Monitor*, the screw propeller, and naval armament, Rider remained a relatively obscure figure.⁷

Rider moved his family 80 miles north from New York to the small village of Walden where he founded the Rider & Wooster Company in 1874. It is likely that he sold his interest in the company to William Sayer and partners five years later when the Rider Engine Company was incorporated in the state of New York with Sayer as its first president. Rider

remained in Walden with his family until his death in 1893. William Sayer was a prominent timber merchant and businessman in the nearby town of Goshen where he lived and worked until his death in 1896.

Rider's engine was a commercial success and the works in Walden manufactured them in the tens of thousands from around 1875⁸ until 1935. The company claimed that over 10,000 of their engines were in use by the mid-1890s. Although heavy and cumbersome, they were elegant in simplicity of operation and design with an absolute minimum of moving parts. Although producing little power per tonnage of cast iron, they became known for their dependability and were popular not only for pumping water to storage tanks in the upper stories or attics of large homes⁹, but also for watering livestock on remote ranches in the U.S. and Australia. Many were also used by the railways for pumping water to fill boilers of steam locomotives.

Hot air engines were ideally suited to pumping water at isolated locations like Naulakha. They were robust, seldom needing repair and so easy to operate that "thousands . . . are being run by children and female servants."¹⁰ Requiring no steam and therefore no boiler, there was absolutely no danger of explosion. Only a small coal or wood fire had to be built in the firebox 30-40 minutes before starting the engine. The engine could then be left running and pumping without attention until the water tanks were full and/or the fire burned out. Another strong selling point to an author would have been the engine's near-silent operation – the quiet 'whish' of air-powered pistons moving in their cylinders could not have been heard outside of the Kiplings' little pump-house. This impressive mass of 19th century technology was an ideal solution to Naulakha's water problem.

Undated (early-mid October 1894)

Dear Mr. Sayer.

Many thanks for your kind note. I'm just as sick about it as you are—possibly more so. What you say about breaking records only makes me groan. I've broken every record on earth since the house went up. I am the only living man who ever lost an eighty foot well & six weeks work because the well-sinker hadn't screwed home the drill. I am the sole human being that ever had a "Gem" windmill blow over in a gale: and only the other day when it was coming down I broke the record by having the windmill pulled over bodily before it killed a man. Earth is just crammed with records ready to give 'em to me as I go past.

This last business has cracked every record to flinders. I've got to pay the five men who helped your man for a week,

the little matter of	\$50
and the livery-rig that brought them.	15
and the men who pumped water by hand	
into the house while the siege was on.	7.50
and the carpenter who repairs the hole	
in the roof of the new engine house.	<u>5.50</u>
	\$78.00

I don't know yet how much is to be paid for 400 feet of window-cord that we used in fishing for the pump with a grapnel. There are some minor expenses in the way of teams to haul water etc. but the total, setting aside the inconvenience is about \$100. I'll sell the record to you for \$75—cash. Seriously though, let's send that bill back to the office and tell them to pray for guidance.

Very sincerely yours
Rudyard Kipling

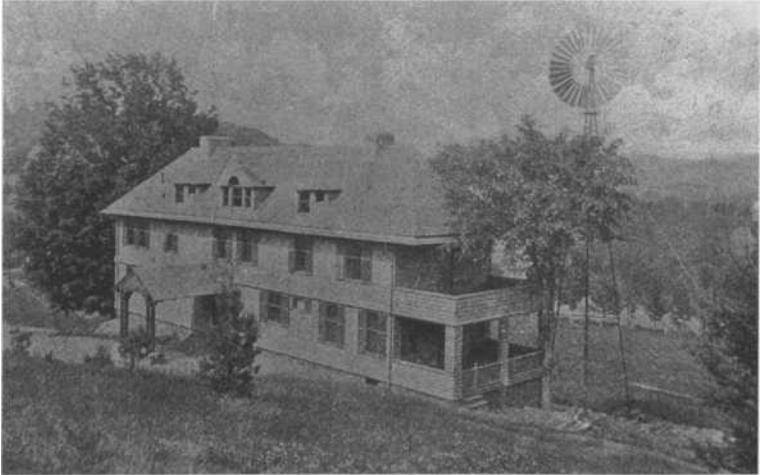
BROKEN RECORDS

This undated letter, published in 1990,¹¹ was most likely posted sometime after the engine's installation at the end of September, 1894¹² but before a letter was written to Charles Eliot Norton on 19 October stating that the windmill had blown down. The undated letter to Sayer also describes the downing of the windmill "the other day" which indicates it was likely written earlier in October.

Windmills were in direct competition with hot air engine pumps and companies like Rider and their successor Rider-Ericsson did not fail to point out the deficiencies of wind power in their advertising. Contemporary Rider catalogues stated that their engines provided a constant water supply, and in compensation for their "slightly higher prices", the following advantages were brought to the attention of potential buyers:

"READINESS AT ALL TIMES
NO DANGER FROM WIND STORMS
NO DEFAACEMENT OF PROPERTY
CONVENIENCE IN OILING AND REPAIRING
NO UNPLEASANT NOISE"

Kipling's "Gem" windmill, referred to in an earlier letter to Norton as a "nightmare", had proven inadequate to the task of providing a dependable water supply¹³. Not only was there insufficient wind at Naulakha for steady operation, but windmills of the day generally



FRONT VIEW OF NAULAKHA WITH WINDMILL ON THE RIGHT

produced only a fraction of their advertised horsepower. And if that weren't enough, Kipling purchased what we might call a "lemon" of late 19th century windmills. Oral tradition described the Gem as:

a product intentionally made poorly in an effort to discourage buyers from purchasing steel mills at all. The U.S. Wind Engine and Pump Company was a conservative manufacturer that believed in wooden mills, not steel mills, and its first all-metal windmill, the Gem, was indeed an inferior product...they simply could not stand up to the demands of work and extreme weather.¹⁴

But this letter concerns the setting of the hot air engine and Sayer had apparently written to Kipling shortly after its installation or re-installation. He must have described the process as something he felt sick about and which somehow broke all company records. In return Kipling bemoans his misfortune with a previous well and the windmill in addition to the problematic engine installation. But it was the matter of his incidental expenses associated with the job which "cracked every record to flinders". Kipling had to hire five extra men to help the Rider man for a week plus a few others who pumped water to the house by hand while troubles with the installation were resolved.

At least one of his problems is not uncommon in deep well pump installations today – the loss of the pump itself at the bottom of a very



REAR VIEW OF NAULAKHA WITH PUMP-HOUSE ON THE FAR LEFT

deep and small diameter borehole. While the engine was installed at ground level, it had to be connected to a pump below the well's water level by means of a correspondingly long pump rod. If the pump somehow became detached (as it did in this case), retrieving it involved a difficult day or days of fishing with no guarantee of a catch. We can guess that the hole in the pump-house roof was made purposely or by accident while raising the heavy and ungainly pump rod which would have been at least 300 feet long. It is not known if Sayer took Kipling up on his offer to sell the new record at a significant discount.

Oct. 17 '94

Dear Mr Sayer-

I'm very sorry to hear about your illness—but the chops & changes of the weather before it settles into its winter gait would account for everything. Everyone here has a cold—called locally "the distemper".

It never occurred to me that the weight of the pump-rod was what made the fly wheel bind. But I'd sooner learn how to start it than have that pump rod up again.

I live in deadly dread of not oiling him sufficiently or cutting the bearings or doing something that the load of directions says I

shouldn't but so far he does his work very decently. I am sorry we didn't have a kerosene heater now

By the way when the blow-off cock is opened to stop the engine ought it to flow out a lot of thick green oil?

You will forgive my bothering you with these questions but the 8 inch is a new & rather expensive toy and he controls, very literally, our entire water supply.

Very sincerely,
Rudyard Kipling

P.S. Farmers from miles round come to look at the thing and are annoyed that it has no steam. They want to know "Where in Hell the boiler is" and think I'm joking when I tell them it works on air.



AN ENLARGED VIEW OF THE PUMP-HOUSE

WHERE'S THE BOILER?

This brief letter must have been written shortly after the 'broken records' letter. It reflects not only the owner's satisfaction with the engine's operation but also some anxiety regarding its maintenance after having experienced a record-breaking installation (or re-installation¹⁵).

Kipling refers to the engine in the third person as he did with other mechanical devices including the windmill. The story goes that a messenger arrived at Naulakha from the Brattleboro train station with a handwritten note appearing to say "Eugene has arrived". Kipling's coachman, sent to the station to investigate this puzzling message, later reported that it actually read "*engine* has arrived".¹⁶ And so it was that engine came to be known as Eugene.

Kipling now wishes he had bought the optional kerosene burner for Eugene which would eliminate the need to build a new coal or wood fire every day. Having surmounted all difficulties, Kipling reported in good humour two days later that ". . . now we have a clean and sweet hot air engine in a little brick and shingle house. I'm glad you didn't take him or maybe he'd have killed you."¹⁷

Hot air engines were still quite the novelty in rural America even some forty years after their introduction. Steam engines still powered

nearly everything so it is not surprising that fanners asked "Where in Hell the boiler is" and had a hard time believing that only air could animate such a beast as Eugene.

Nov: 20. 1894

Dear Mr. Sayer:

Many thanks: at the present time—after a heavy thanksgiving dinner—nothing would give me greater pleasure than a stand up fight over that last bill. But your sweet-tempered letter disarmed me. We will split the difference. I haven't the bill by me but it was close on 40—I pay now your man's car-fare, board, etc. but you can have all his time. It leaves you about \$20 to pay.

While we are about it we may as well settle the whole account. Enclosed is a cheque for

Engine	420
spare grates	1.50
and bill for erection	40.37
Plus half last bill	<u>20</u>
	\$481.87

I make it \$481 but I have a cold in the head and am not sure.

I know my luck well enough to be sure that "Eugene" will develop nervous prostration or asthma tomorrow so please do not consider the fact of payment releases your firm from the obligation of sending men to my aid at any hour of the day or night.

Very sincerely,
Rudyard Kipling

P.S. Don't think that your man is to be blamed. He worked like a nigger¹⁸ both times he was here, and especially the last. If it was his carelessness in the first instance he has paid for it by a week of rather harder work than he would get at Sing-Sing.¹⁹

SETTLING THE BILL

Kipling wrote Sayer again a month later just after the American Thanksgiving holiday. This note makes reference to the company's "last bill" for about \$40 including \$20 for the technician's time and \$20 for train fare and lodging. Sayer's man must have had to return to Naulakha to help retrieve the detached pump and get the system working again. Kipling decided to pay only half the \$40, but wasn't shy about asking for continued 24-hour "technical support". He also praised the hard work of Sayer's man while implying his carelessness

was at least partly responsible for the apparent installation mishap. It would be interesting to know if all Rider Engine Company customers received such attention.²⁰

July 3. 96.

Gentlemen,

As my wire will have informed you the heater of my eight inch Rider has given out, after two years honest work, and the air now blows down on to the fire making it almost impossible to pump. The matter in the present dry season is urgent I have therefore asked for one of your men to come up with a new one to superintend putting it in. "Bob" would be the best man if he were available. At the same time I wish you to send your cylinder packings (eight inch)—the whole as soon as possible. There is a train from New York to here on Sunday afternoon I believe; and both man, heater, & packings had better come on it.

Very Truly
Rudyard Kipling

MAN, HEATER, PACKINGS

William M. Sayer Sr. died on February 5th, 1896, so it is not surprising that Kipling's next note to the company on July 3 of that year was not addressed to anyone in particular. Eugene had apparently been working faithfully for some 20 months now without problems. But now the "heater" had "given out", causing an air leak and significant loss of power. The heater or "hot cap" refers to the heavy cast iron lower section of the cylinder which was heated by the flames from a coal or wood fire. The heater must be brought to a dull red heat to operate the engine and the frequent heating and cooling eventually took its toll on the iron. Replacement after nearly two years was probably not unusual for these engines and Kipling requested a new heater and new leathers for the cylinders together with "Bob" to install them. Kipling's somewhat demanding tone may reflect the stress he was under at the time. He had a five month-old baby girl in the house and had recently endured a humiliating public court case against his wife's younger brother Beatty Balestier.

July 8. 96

[in top left margin]:

P.S. What about your new improved kerosene heater for 8 in. Rider. Please send brochure & price list.

Dear Mr. Sayer—

Yours of the 6th to hand. The man's ticket seems almost as extravagant as anything the Democratic party is doing nowadays; but he had to leave New York without seeing his child who was on the edge of pneumonia, and spent his Fourth on his knees under a heater. Consequently I do not intend to protest. He cleaned the engine very neatly and she is running with new vigour. When you come to Bethlehem won't you look in on us on your way. Very sincerely,

Rudyard Kipling
R.S. Sayer

RUNNING WITH NEW VIGOUR

This final note, written five days after the last one, was addressed to Richard S. Sayer who was son of the late William Sayer and Treasurer of the Rider Engine Company. Although he was apparently not charged for the time of the company man sent up to install the new heater and packings, Kipling does manage to complain about the man's ticket price. He ends on a friendly note, however, inviting Richard to visit en route from New York to the Sayer family's vacation spot in New Hampshire.

Seven weeks later the Kipling family left their dream home and set sail for England. While it appears they had every intention to return, this was not to be, and the house was eventually sold to a friend in 1903. And what became of Eugene? The pump-house – and presumably its occupant – were removed by subsequent owner Frederick Holbrook around 1910. The engine may have been sold locally for use on another farm where it may still await rescue and restoration. I would like to think it was somehow preserved, but it could also have been donated during the scrap drives of the Second World War to become a tank turret or an engine block. Having progressed beyond water pumping, however, Eugene's descendents live on in an Arizona desert where modern and highly efficient Stirling engines convert solar heat into electricity.²¹

ACKNOWLEDGEMENTS

The author wishes to thank David Page for his invaluable help in reading Kipling's handwriting and for providing the context for Kipling's time at Naulakha in 1894-96. David Tansey of The Landmark Trust U.S.A. kindly provided the early photographs of the Kiplings' home and additional historical information. The photo of the Rider engine was provided by Rob Skinner. The Rider Engine Company catalogue image is courtesy of The United States National Museum of American History. Images of and information regarding the origins of the six handwritten letters to the Rider Engine Company were provided courtesy of Ms. Marjorie Strong and the Vermont Historical Society, Barre, Vermont.

NOTES

1. The "Jost" fan observed that day had been sold by a company in Bombay some 40 years after Kipling's birth there in 1865.
2. Theodor Finkelstein and A. J. Organ, *Air Engines* (London: Professional Engineering Publishing, 2001) p. 20.
3. For a more comprehensive history and explanation of Stirling engines, see Robert Sier, *Hot Air, Caloric, and Stirling Engines*, Vol. 1: A History (Chelmsford: L.A. Mair, 2000).
4. The American House was a reputable hotel about 4 miles away in Brattleboro; it was demolished in 1906.
5. *The Letters of Rudyard Kipling*, ed. T. Pinney, Vol. 2, p.105.
6. This refers to the inside diameter of the cylinders; Kipling ordered the \$420 engine and kit for deep wells.
7. The author is currently working on a more comprehensive history of Alexander K. Rider and the company he founded, perhaps the most successful hot air engine company the world has ever known.
8. Rider hot air engines were also manufactured under license in the UK as early as 1876 by the firm Hayward Tyler & Co. Ltd.
9. Kipling's hot air engine probably pumped water into storage tanks in the attic which provided gravity-pressurized running water to the entire house.
10. From an 1896 magazine advertisement by the Rider Engine Company.
11. Pinney thought the letter was from a little later in November, 1894; there are also minor differences between Pinney's transcription and the author's. *The Letters of Rudyard Kipling*, ed. T. Pinney, Vol.2, pp. 160-1.
12. The engine was "on the ground" but not yet up and running on 27 September, 1894 (letter to Charles Eliot Norton in Pinney, Vol. 2, p. 152).
13. The Gem Wind Engine was made from 1891 up until the first World War by the U.S. Wind Engine & Pump Co. See letter from 27 September 1894, in which Kipling makes a tongue-in-cheek attempt to sell his derelict windmill to his friend Charles Eliot Norton (Pinney, Vol.2, pp. 152-53).
14. T. Lindsay Baker, *A Field Guide to American Windmills* (Norman: University of Oklahoma Press, 1985), p.322.
15. The following letter (Nov. 20, 1894) indicates the Rider company's installation man or troubleshooter came to Naulakha twice prior to that date.
16. This account was provided by David Tansey of The Landmark Trust U.S.A.
17. Letter to Charles Eliot Norton, 19 October 1894 in (Pinney Vol.2, p.154.).
18. Racist language was typical of the day; see Craig Raine, "Kipling: Controversial Questions" (*Kipling Journal* No.303, September 2002, pp 10-29).
19. Sing Sing refers to a New York state prison located about 30 miles north of New York City; the prison was notorious for its cruel and exhausting contract labor system.
20. Other celebrity customers mentioned in company advertising included King Edward and the Khedive of Egypt. The company did explicitly guarantee that "if the engine fails in any particular, we agree to make the same fully satisfactory, or refund the entire amount paid us, on return of the engine to us."
21. Learn more about Stirling Energy System's solar technology at www.stirlingenergy.com

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John Lambert, Hon. Membership Secretary

LETTER TO THE EDITOR

BY OAK AND ASH AND THORN

From: Dr Philip Holberton, 1645 Hickeys Creek Road, Willawarrin, NSW 2440

Dear Sir,

The phrase 'By oak, ash, and thorn' occurs many times in *Puck of Pook's Hill* and *Rewards and Fairies*. It is Puck's favourite oath, the charm by which he magics away Dan and Una's memories, and the refrain of "A Tree Song". When it first occurs, in the first Puck story "Weland's Sword", the New Readers' Guide says: **'By Oak, Ash, and Thorn** the formula may derive from the ballad of "Glasgerion" (Percy, *Reliques of Ancient Poetry*, 3rd ser., Bk.1), where the hero:

swore a full great othe
By oake and ashe and thorne"

But Kipling may have found it in Charles Kingsley's novel *Westward Ho!*. In chapter two, 'Sir Richard swore a great and holy oath, like Glasgerion's, "by oak and ash and thorn."'

Kipling went to school at the United Services College in Westward Ho! and I think that he would read the book there, if only to find out how the town came by its strange name. (It was a new resort, and the developers chose the name hoping to cash in on the novel's fame.) He certainly knew the book by 1893 when he wrote "An English School" (published in that year, though it was not collected until 1923 when it appeared in *Land and Sea Tales*). In paragraph two he gives a precis of the events in the novel that take place in the vicinity of the school:

It [the school] stood within two miles of Amyas Leigh's house at Northam, overlooking the Burroughs and the Pebble-ridge, and the mouth of the Torridge whence the Rose sailed in search of Don Guzman. From the front dormitory windows, across the long rollers of the Atlantic, you could see Lundy Island and the Shutter Rock, where the *Santa Catherina* galleon cheated Amyas out of his vengeance by going ashore. If you have ever read Kingsley's *Westward Ho!* you will remember how all these things happened.

Westward Ho! is still a good adventure story – if you do not mind its being virulently anti-Catholic.

Yours faithfully,
PHILIP HOLBERTON

REPORT OF THE TRUSTEES FOR 2010

The Kipling Society, postal address 6 Clifton Road, London W9 1SS, founded in 1927, is a registered Charity (No. 278885), and constituted under rules approved in July 1999.

Accordingly, the aim of the Society is the advancement of public education by promoting the study and appreciation of the life and works of Rudyard Kipling. The Society is run by a Council of Honorary Executive Officers and elected ordinary members. Those serving during this year were:

EXECUTIVE OFFICERS

Chairman	Mr S. Keskar (until September 2011)
Deputy Chairman	Prof Leonee Ormond (from September 2009)
Secretary	Mrs J. Keskar
Treasurer	Mr R. Beck
Journal Editor	Mr D. Page
Membership Secretary	Mr J. Lambert
Meetings Secretary	Mr A. Lycett
Librarian	Mr J. Walker
On Line Editor	Mr J. Radcliffe
Bateman's Liaison Officer	Mr R. Mitchell

ORDINARY MEMBERS

Mr Charles Allen	2010-2013
Dr Lizzy Welby	2010-2013
Prof Janet Montefiore	2008-2011
Mr Bryan Diamond	2008-2011
Ms Anne Harcombe	2009-2012
Lt-Col R.C. Ayers	2009-2012

The Society publishes the quarterly *Kipling Journal*, which is distributed to all subscribing members and institutions, and deals with matters of interest to readers and students of Rudyard Kipling. It also:

1. Notifies and holds meetings, film shows, visits, discussions and readings in order to stimulate and encourage the study of Rudyard Kipling's works.
2. Maintains, in City University, London, an extensive library of books, ephemera and reference material available to members and literary researchers.
3. Maintains a Kipling Room at The Grange Museum, in Rottingdean, Sussex.
4. Maintains a web-site (www.kipling.org.uk) containing information and pictorial material about the Society and the life and works of Kipling, as well as the expanding "New Readers' Guide to Rudyard Kipling's Works" (see below). Also, the catalogue of the Society's library and a comprehensive Index to the *Kipling Journal* from its inception in 1927. The web-site attracts requests for information from members and non-members and is a good source for recruitment of new members from all

over the world. The Society, with the University of Newcastle, provides an email discussion forum on which questions relating to Kipling are canvassed and discussed.

State of the Society and Specific activities in 2010

Five issues of the *Kipling Journal* were published this year, and the web-site attracted over 56,600 visitors. Of these some 23,000, (40%) visited the New Readers' Guide pages.

The revision and updating of the 1950s 8-volume *Readers' Guide to the Works of Rudyard Kipling* nears completion. The sub-committee, responsible for this, have made good progress. All the main collections have now been covered together with the 38 stories and articles collected only in the *Sussex Edition*. For public benefit, a planned Study Day was held at Bristol University, on Saturday 19 June 2010 on the "Absent-Minded Beggar", attended by members and students of the University.

This year there were five meetings, including the A.G.M. At each a lecture was given by a guest speaker. The Annual Luncheon Guest of Honour was Lady Juliet Townsend who gave a talk on "The Elephant in the Room".

At the end of 2010 the Society had 464 individual, 4 life and 6 honorary members, and 103 'Journal-only' member universities and libraries. In addition, 6 legal deposit *Journals* went to the British Library and leading U.K. and Irish universities, and 8 complimentary copies went to educational institutions at home and abroad.

Financially, our Bank Balance fell by £3,948 to £91,210 in 2010, due to low Interest Rates, but the continued reduction in *Journal* production costs, generous individual donations (included in subscriptions), and the British income tax recovered through the Gift Aid Scheme on subscriptions and donations, lessened the effects of the down turn. The total net assets of the Society fell by £2,298 to £108,915.

Reserves

The Council considered the amount of reserves it is proper to keep, and agreed to maintain them at their present level, but with plans to initiate further projects for public benefit. Besides the costs of producing the *Journal* and the expenditure for the maintenance of the web-site and the Library, the Council continue to earmark funds for the Stammers-Smith Memorial Lecture and The John Slater Memorial Kipling Essay Prize; and plan to sponsor Conferences and Study Days. Finally, this year we decided not to raise the subscription rate, and offer students, and those "in need", half-price membership.

Risk

The Council considered the matter of 'risk' as it affects the Society's aims. Financial risk was assessed as being low, so long as the Society generates a modest surplus of income over expenditure. It was agreed that so long as officers were aware of the possibility of any action for libel or breach of copyright, the risk remained low.

[Signed] S. Keskar (Chairman)

MINUTES OF THE 83rd ANNUAL GENERAL MEETING 2010

1. Chairman's Opening Remarks

Welcoming members to the 83rd Annual General Meeting, the Chairman, Sharad Keskar, said that the Council preliminary meeting had opened with a moment's silence in memory of this the 5th Anniversary, of the London Bombings. He added: "I know sometime today, each of us, would have borne in mind the loss of life; the survivors and the bravery and dedication of their rescuers, but I shall borrow your typical British aplomb and move on."

On the advice of our Accountant Anna Lonsdale, the Council planned new promotional drives, using funds for Public Benefit. But, he said, the Council also had good reason to maintain savings, of more than a year's income, to cover for expenses, emergencies, and projects, such as an increase in *Journal* printing costs, room hire, postage, stationary, and a fall in membership. He listed measures already available to the public:

- A website, bearing the *Journal* Index, Readers' Guide, and text of Kipling's works.
 - Membership fees: reduced to £11 for students and those in need.
 - Funds "earmarked" for the purchase of books for the Kipling Library.
 - Support and sponsorship for Day Conferences and Study Days.
 - Serious consideration and subsidy for applications of new writings on Kipling.
 - Meetings, for which we pay room hire, that, apart from the A.G.M., will be advertised as open to the public, who notify the Hon. Secretary of their intention to attend.
 - Talks given by Council Members can be advertised as "Sponsored by the Society" and, incurred expenses would be met.
 - Aware of the difficulties of finding four evening speakers every year, the Council has agreed to offer of an honorarium of £100, to our speakers, and to defray expenses.

The Chairman said, the Council would be happy to consider any schemes members might suggest for the promotion of the Society. He added "Thanks to, the generous donation of John Slater, we have established the 'John Slater Memorial Kipling Essay Prize' for sixth Form Students with a prize of £250 to the winning student and £500 for his or her school. This year, selected London State schools were targeted, as well as some Independent, and Public Schools London. Letters went out in January. No submissions had been made, but several schools said that we had chosen the time when schools were busy with G.C.S.E. & A Levels examinations. Many schools promised to be in touch next year and Westminster School said *Kim* was to be on their study-list. The future holds promise. Letters for 2011 would go out in September, stating, closing date 30th January and prize-giving at Easter.

The Chairman thanked the Kipling Council, each of whom had given much of their time to the Society's affairs, and a special thank you to our President,

Sir John Chappie, "who regularly attended our meetings and provided invaluable advice and guidance."

The Minutes of 82nd A.G.M., 8 July 2009 were agreed upon and signed.

2. Apologies for Absence

Andrew Lycett, Roger Ayers, and John McGivering.

3. Matters Arising.

There were no matters arising.

4. Election of three 'elected' members

Drawing attention to Rule Number 6 of the Society's Constitution, the Chairman explained that in recent years elected members were retired after two years when in fact they could serve three, therefore, no one would retire this year and on his invitation Lizzy Welby and Charles Allen were elected unanimously.

5. Re-election of Hon. Executive Officers and nomination of.

Honorary Secretary	Mrs Jane Keskar
Honorary Treasurer	Mr Ray Beck
Honorary Membership Secretary	Mr John Lambert
Honorary Editor	Mr David Page
Honorary On Line Editor	Mr John Radcliffe
Honorary Librarian	Mr John Walker
Honorary Meetings Secretary	Mr Andrew Lycett
Honorary Bateman's Liaison Officer	Mr Robin Mitchell

Approval of:

Announcing Professor Selim's resignation, the Chairman said the Society would need to seek a new Financial Examiner.

6. Reports

a. Secretary

Jane reported that the Annual Lunch on 5 May was attended by 95 guests, and that our thanks had gone to Lady Townsend and the Royal Over-Seas League who had helped to make this a splendid occasion. Jane announced that the Guest Speaker for the Luncheon on 4 May 2011 would be The Rt. Hon. The Lord Cope of Berkeley. He hoped to illustrate his talk: "Kipling, the Engineer's Poet and Early Motorist". Lord Cope had declined both the Honorarium and any payment towards his expenses.

In addition to our regular meetings we had had an excellent study day in Bristol with Professor John Lee and, at Bateman's on 26 June, Members gave readings chosen and introduced by Robin Mitchell. Robin will expand on this.

During the year a number of Council Members gave talks. John Walker on "Wireless" at Keats House in Hampstead and Charles Allen addressed BACSA's A.G.M. on "Kipling and Simla". Andrew Lycett and Robin Mitchell had also given talks.

Society leaflets are provided for distribution at publicised events, such as the performance of "Fringes of the Fleet" and "My Boy Jack" at the Baron's Court Theatre, this February.

b. Membership Secretary

John Lambert reported that records held, date from June 1955, although many member's membership in the register precede that date by years.

At present there were 464 individual members subscribing, four less than last year. Forty six new members had joined the Society, of those 34 had joined through the website. The remainder of applications were from leaflets distributed. Sixteen who applied to join via the website had failed to follow up the application process. Three responded to e-mails but had so far failed to further their application.

New and old members continued to give, via Gift Aid, in excess of £3,000. Most new members this year, where applicable, had elected to do this. Some members provided a challenge by continuing to pay fees at previous rates. Others pay the old and new rate of fees with old Standing Orders not cancelled. Where this occurs refunds are made. Cheques from many members are paid into the Society's account at the local bank. Subscription due dates were printed on address labels to all members, and the rates were included in the *Journal*.

Corporate Members

Many of the 103 'corporate members' subscribed through organisations such as EBSCO, Swets Blackwell and Harrassowitz. The rest subscribed direct each year. This year 10 corporate members left the Society. These were often foreign college libraries. Membership fees continue at the present rate. During the year there had been discussions within Council regarding membership recruitment and how this may be profiled. Personally, John had tried three routes, via the Scout Association, where *The Jungle Book* plays a vital role in the everyday life of the younger cub scouts, via Essex Freemasonry – where some of Kipling's verse is quoted at meetings and nearer home and in his local library, where he had placed an A4 poster on the 'Interesting Organisations' board. To date, John had not received enquiries from any of these sources. Earlier in the year, Council was approached regarding a possible change in fees due to currency fluctuations regarding members from Europe and America. He did not pursue this because of the continued fluctuations of currencies and believed that a more stable period was required.

£850 had accrued through Gift Aid during the last year. Now that he fully understood the procedure, it was his intention to promote this source of income where possible.

c. Treasurer

Ray Beck said that the Society's finances continued to prosper, with more than £85,000 in the Charity account, although, together with the rest of Great Britain, the Society suffered a loss of income due to the low interest rates. But we were in a strong financial position and would have no problem supporting

any projects we plan. We had £5,280.01 in the current account, from which must be deducted the bill of £1,863.30 for the June *Journal*. We had less than 100 euros in the euro account and we awaited the July statement for the dollar account. No changes were proposed for the investment of our funds this year.

d. Editor

David Page reported that once again we had produced five issues of the *Journal* in the twelve months to date, including the special issue containing the papers presented at the University of Sheffield Study Day.

Our printer, 4word Ltd, have been as helpful as ever, and he was most grateful to them. Material for the September 2010 *Journal* were sent to them on 25 June, and key articles for the December and March were already in hand. He hoped to publish the papers from the University of Bristol Study Day in 2011 if the authors agree.

He expressed surprise at the number of unpublished Kipling letters that keep surfacing, usually from families who had contact with the Kiplings. As a matter of policy he always accepted these for publication in the *Journal*, believing this will make them available to members and future researchers, even if they are not archived in libraries. In relation to this, David wished to thank to A.P. Watt Ltd who had always been extremely helpful in giving me permission on behalf of the National Trust to publish them.

David had given a talk about "Kipling and his Life" to children at one of his local primary schools. The two classes of 10-year-olds had been studying *Just So Stories*, most of them having English as their second-language. He assured members that, as always, he would welcome anything they cared to submit.

e. Meetings Secretary

Andrew Lycett's report, read by the Secretary, stressed the excellent, wide-ranging meetings over the past year. At our regular London events, we had enjoyed talks from Prof. Bart Moore-Gilbert on Responses to Kipling's work in Indian literature, Amanda-Jane Eddleston on Kipling and the Northern Theory of Courage; Brian Martinson's evening of musical settings of Kipling's verse; Alastair Wilson's talk on "Kipling and the Royal Navy"; and David Richards introduction of his new Bibliography of Kipling. In addition we had an evening at the Kipling Library, City University, in January 2010 when John Radcliffe, our OnLine Editor, and John Walker, our Librarian, talked on accessing the New Readers' Guide.

As well as our five regular meetings, we had been involved in another successful study day outside the capital. Following last year's event centred on *Actions and Reactions* in Sheffield, we were delighted to participate in a day-long conference in Bristol in June 2010, organised by Dr John Lee of the University's English department, and featuring a series of multi-disciplinary papers centred on "The Absent-Minded Beggar".

Our meetings were usually attended by a core group of around thirty people. We are keen to increase numbers, and members are encouraged to attend. Also ideas about speakers or topics for future events are always welcome.

f. Librarian

John Walker was pleased to report that research visits had risen again to an average of one a week, despite a current shortage of TV and radio projects, and reflected increased interest among post-graduates in topics ranging from 'Kipling's writings for children' to details of his publishing history. A very recent email brought news of the first commercial production of *The Jungle Play*.

Email questions (averaging one a day) included the standard requests for valuations (the Society offers no more than a pointer to similar volumes currently for sale), information about Kipling's family background, and the perennial plea for a tape of "Boots". Apparently, since the 1970's, U.S. Marines have been undergoing SERE (Survival, Evasion, Resistance, Escape), training to withstand 'brainwashing' if captured. For nearly thirty years this course included being locked in a small steel box while looped tapes of ringing telephones, crying babies and a sonorous reading of Kipling's "Boots" were played. The most recent email on the subject, from a new 'LTJG', had spoken of being unable to sleep without the tape. John had been able to direct him to a second-hand copy!

Acquisitions: Nearly forty volumes had been added to stock during the year. These included foreign language editions such as two Chinese translations of *The Jungle Book*, and *The Light that Failed* in Icelandic. We continued to amass biographies of contemporaries, general literary criticism from the period, and so-called 'pirated' editions. There had also been generous donations of new works, both academic and general, from Members.

Ephemera Catalogue: Further material had emerged from the collections of previous officers on Council and Members. Early notes on the Verse for the original Readers' Guide had been scanned and used for our ongoing work on the New Readers' Guide.

Exhibitions and talks: Like other Society officers, he had given talks (eleven in the last twelve months) on subjects such as "Kipling and the War Graves Commission", "Kipling the Poet", "Collecting Kipling" and "Mrs Kipling: the Hated Wife?".

GLAM: The Group for Literary Archives and Manuscripts was established in 2005 to bring together archivists, librarians, curators, writers, researchers, and anyone else with an interest in the collecting, preservation, use and promotion of literary archives and manuscripts in Britain and Ireland. Advice and support from this group had been vital in digitising more of our collection.

Access at City University Library: Budget constraints had meant that the University Library was closed at weekends for the summer months, but the excellent Security staff always made special arrangements for us.

g. OnLine Editor

John Radcliffe reported that

There had been 56,600 visitors to the site in the year to June 30th, of whom 23,000 (40%) visited the NRG pages. This takes the total number of visitors, since launch, to over 900,000. Over the year visitors averaged some 155 a night, rather fewer than the 170 of the previous twelve months. However in the last quarter there had been signs of an upturn, with 177 visitors a night.

During the year there had been 33 applications for membership via the site and we continued to be the second or third ranked Kipling site on Google.

We had recently created some pages especially for soldiers and sailors on active service, but it was early to judge how far these were being used. We could probably do more to publicise these pages.

We had continued to develop the New Readers' Guide. All the main collections had now been covered, together with the 38 stories and articles collected only in the *Sussex Edition*. These were little known, and many are most interesting. Since they were not generally available we had published their texts on the site also.

David Page continued to work on *From Sea to Sea*, Kipling's account of his 1889 journey from India via the Far East and America back to England, and Leonee Ormond on *A Book of Words*. That leaves *Letters of Travel*, which would be annotated by Alastair Wilson and John Radcliffe. This would complete the prose works in the *Sussex Edition*, a work of many hands, which will have taken some eight years.

One of the advantages of publishing the Guide on line is that it can readily be amended or updated, as we have done when people write in with comments and suggestions.

John felt sure that he was speaking for all our members in thanking the many Editors who had contributed, both on the prose and the verse, in particular John McGivering down in Brighton, who had worked on Harbord's original Readers' Guide, and – over the years since 2002 – had updated the notes on over 140 of the tales.

Of the verse, we had so far annotated some 260 poems. John Walker, who is also General Editor for our work on the verse, is working on the *Early Verse*, Roger Ayers is continuing his work on *Barrack-Room Ballads*, Kaori Nagai on *The Years Between*, and John McGivering on the verse written in the 1890s which we have not already covered.

The *Kipling Journal* archive continued to have good use, as did the Themes database, which enabled one to search for particular themes within the tales.

h. Bateman's Liaison Officer

Robin Mitchell said the National Trust had scored well in the Annual Assessment Scheme and the number of visitors reached a record level in the year ending December 2009 of just under 90,000. "My Boy Jack" and TV programmes accounted for some interest in Kipling, but a public well informed about his life and work was still some way off.

Robin reported there had been a timely wish by National Trust's Chairman that its properties management and volunteers should encourage and enable visitors to gain maximum benefit from their visits and become better acquainted with the property and its owners. This had been helped by his appeal that properties should look more "lived in" (e.g. at Bateman's, books scattered in the study and an overflowing waste paper basket). Further help had been given by the appointment of a "Learning Officer" to encourage and promote visits from schools, colleges and other groups. This new member of staff had almost completed a draft of a "Child's Guide to Bateman's".

The Brain's Trust of three members of the Council answering volunteers' questions was appreciated. It will help them to answer visitors' more complex questions. Slight changes to the Mulberry Garden in the shape of a vegetable plot had been tastefully carried out and finally, Bateman's had been chosen as one of the properties to be shown to a Minister from Belgium who were considering establishing a National Trust in Belgium.

7. Any Other Business

No other matters were raised.

Jane Keskar
Honorary Secretary

Signed _____
Chairman

ACCOUNTS FOR THE YEAR TO 31 DECEMBER 2010

The Accounts for the year to 31 December, 2010 which follow have been prepared under the simplified format as the Society qualifies as a Small Charity under the Charity Commission's rules. These Accounts have not yet been scrutinised by the Society's Independent Financial Examiner.

NOTES TO THE ACCOUNTS

- 1) The Society employs no paid staff, but the Society has engaged a professional accountant to provide accounting services to the Society. The fee paid for accountancy services included in the Administration costs for 2010 amounted to £869. The Society does not have a permanent office. All overhead costs are included as Administration expenses. In 2010 the Society incurred exceptional expenditure of £150 for binding issues of the *Journal* for permanent retention. This cost is included with Administration expenses this year.
- 2) This includes miscellaneous receipts from sales of the *Journal*, advertising, etc.
- 3) A small amount of Subscription income has been received in advance, but this figure has not been included in "Creditors" as subscriptions received are not refundable to members. No amounts have been included in Subscriptions and Donations in respect of income tax recoverable on amounts which members have paid under "Gift Aid" rules. Tax claims are submitted for relevant tax years, and tax refunds are included in each Receipts and Payments Account and identified separately when the refunds are received.
- 4) Payments for reimbursements of administration costs and other expenses of lectures and functions, etc., were made during the year to the Trustees: Mr S. & Mrs J. Keskar £1,342; A. Lycett £512; J. Walker £642; F. Noah £257; J. Lambert £199; J. Radcliffe £190; D. Page £117. Amounts owing to Trustees at 31 December 2010 for other expenses incurred during 2010 are not included.
- 5) During the year the Society contributed to the following projects -

Kipling Study Day at the University of Bristol	£ 200
National Trust's replica of Kipling's paddle boat at Bateman's	£ 500
	£ 700
- 6)

	2010	2009
Costs of programme of lectures and A.G.M.	£ 2,040	£ 2,351
Costs of special lectures, functions and events	£ 4,345	£ 4,565
	£ 6,385	£ 6,916
- 7) The prizes for the Essay Competition for secondary school 6th-form students are being financed from the legacy of £ 10,000 received by the Society from the Estate of the late Mr John Slater, a former Hon. Librarian of the Society. The expenses of running the Essay Competition are borne by the general funds of the Society and are included with Administration expenses.

Continued on page 67.

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2010

RECEIPTS AND PAYMENTS ACCOUNT

	2010		2009	
	£	£	£	£
Bank balances at 1 January 2010		95,158		84,726
<u>Income received in the year</u>				
Subscriptions and donations	13,586		15,110	
Special lectures, events, & functions	3,287		3,878	
Bank interest	438		1,825	
Tax refunds on subscriptions and donations (including interest) (3)	519		1,703	
Legacies	–		10,740	
Sundry income (2)	–		158	
Sales of new books and surplus library books	–		512	
Total Income received		17,830		33,926
<u>Deduct: Expenses paid in the year</u>				
Printing and despatch of <i>Journal</i>	9,349		11,162	
Costs of lectures, events and functions (6)	6,385		6,916	
Administration and sundry running costs of the Society (1) (4)	2,915		2,012	
Website, on-line expenses	810		713	
Professional fee for VAT advice	235		–	
Bank charges	120		172	
Readers' Guide	132		145	
Printing new membership leaflets	466		–	
Donations and contributions (5)	700		1,200	
Essay Competition (7) – Prizes	–		750	
Cost of new books sold	–		271	
Additions to books for Library	366		112	
New projector for lectures	300		–	
Total Expenditure		(21,778)		(23,494)
Bank balances at 31 December 2010		£ 91,210		£ 95,158

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2010

STATEMENT OF ASSETS AND LIABILITIES

	2010	2009
	£	£
General Reserve	58,174	62,122
The John Slater Essay Competition Fund	9,250	9,250
The Eileen Stammers-Smith Memorial Lecture Fund	23,786	23,786
	<u>91,210</u>	<u>95,158</u>
Represented by Bank Balances –		
– Current Account	£ 1,316	
– Deposit Account	£ 88,211	
– Foreign Currency Accounts	£ <u>1,683</u>	
	£ <u>91,210</u>	
[At 31 December 2009: £ 95,158]		
Debtors and prepayment	1,021	172
Library and office fixtures, furniture and equipment		
– balance at year end (8)	<u>16,782</u>	<u>16,575</u>
Total assets	109,013	111,905
Deduct: Liabilities – creditors (3)	(98)	(692)
Net assets at 31 December 2009	£ <u>108,915</u>	£ <u>111,213</u>

NOTES TO THE ACCOUNTS – *continued from page 65.*

- 8) Fixed assets are depreciated over 5 years at 20% p.a. *pro rata*, except that Library bookcases are depreciated at 10% *pro rata*.

Fixed assets at the year end –

Library, including additions in the year £ 15,208

Fixtures, furniture and equipment,
library and offices

Cost, including additions £ 11,139

Depreciation at 1 January 2010 (9,107)

Depreciation provision for 2010
not included in Receipts and
Payments Account

(458)

Balance at 31 December 2010

1,574
£ 16,782

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, 31 Brookside, Billericay, Essex CM11 1DT**. 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, Northampton Square, London EC1V 0HB**,
- 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 online to members or in our Library. Apply to: **The Librarian, Kipling Society, 72 Millbank, Headcorn, Ashford, Kent TN27 9RG, England or email to jwalker@gmail.com**

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 0AB, England or email to davpag@yahoo.co.uk**

