



The
KIPLING JOURNAL

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THE KIPLING SOCIETY

THE Society was founded in 1927. Its first President was Major-General L. C. Dunsterville, C.B., C.S.I. ("Stalky") (1927-1946).

Members are invited to propose those of their friends who are interested in Rudyard Kipling's works for election to membership. The Hon. Secretary would be glad to hear from members overseas as to prospects of forming a Branch of the Society in their district.

THE KIPLING SOCIETY ADDRESS—

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THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETINGS

At 50 Eaton Place, S.W.I, at 2.30 p.m.

Wednesday, 21st March, 1973.

Wednesday, 20th June, 1973.

DISCUSSION MEETINGS

At St. George's Club, 4 Wilton Mews, S.W.I, at 5.30 for 6 p.m.

Wednesday, April 18th, 1973: Members are invited to put forward the names of their Favourite Minor Character or Characters in Kipling, with reasons for their choice. As many characters as wished may be suggested and the papers may be read by the authors or, if desired, the Chairman will read. Please let me know in advance how many papers you wish to read, whether you wish to read them yourselves, and who the characters are. If you wish the papers to be read please send them to: The Meetings Secretary, The Kipling Society, 18 Northumberland Avenue, WC2N 5BJ.

Wednesday, July 18th, 1973: Mr. W. J. Craig, C.B.E., will speak on "Why did Lockwood Kipling go to Bombay?"

VISIT TO BATEMAN'S

Mrs. Betty Sutherland is kindly allowing us to visit Bateman's on Friday, 11th May, 1973 (a non-public day).

Unfortunately it is still not possible to arrange lunch at the Bear, Burwash. We hope, however, that members and guests will again take advantage of this private "open day", and will visit the house and grounds from 2.30 p.m. onwards. The only charges will be the normal National Trust charge per head (payable on arrival) and the cost of tea, which will be available in the cafeteria.

Lunch could be obtained locally at the Bell Inn, Burwash, or in neighbouring villages such as Uckfield.

There is again no need to notify the Hon. Sec. that you wish to come.

ANNUAL LUNCHEON

We regret that we cannot yet make a definite announcement, owing to very slow communication from possible Guest Speakers.

Please watch for news in the June Journal (No. 186). We certainly hope to hold the Luncheon this year, preferably in October.

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NEWS AND NOTES

'THE UNFADING GENIUS OF RUDYARD KIPLING'

At the Annual Luncheon of the Society at the Connaught Rooms on Wednesday, 15 November 1972, we were happy to welcome as our Guest of Honour a true Kipling lover and a man of great eminence who, had he come the previous year as originally intended, would have been introduced as Sir Bernard Fergusson, G.C.M.G., G.C.V.O., D.S.O., O.B.E., but was welcomed by his recently bestowed title of the Rt. Hon. the Lord Ballantrae.

Unfortunately for Members not present Lord Ballantrae's delightful speech, when proposing the Toast, was given spontaneously, with a few notes so meagre that it is impossible to recapture it here. Lord Ballantrae spoke of his own visit to Simla in 1941 (where he was surprised not to find Mrs. Hauksbee still nourishing in her eternal prime) and of his friendship with Lord Wavell, the Society's second President. He quoted from some of Wavell's own poems, pointing out the influence of Kipling on him, as on another neglected poet, Henry Newbolt. And he went on to demonstrate how much relevance Kipling had today—and how much Wavell and all he stood for had also.

We were also given the surprise treat of some selections from unpublished letters from Kipling to Colonel W. H. Lewis in India. For example, on 8 April 1912: 'We are just back from Venice and Florence where, by the way, I saw an Italian mule battery—filthy dirty but very workmanlike: interesting in the way the ammunition was carried in panniers . . . There isn't any other news except that the country is going to the devil in so many different ways that they subsidise each other. Like a man being bitten by a rattlesnake and getting D.T. at the same time. The railway traffic has been knocked galley-west by the strikes and altogether Easter is a dull cold performance. You ought to be advancing gently into the hot weather by now. I hope you'll get some chance of work on the Border this autumn. From what I hear there might be a small expedition . . . I wish I'd been with you at Delhi [for the Durbar].'

And again on 7 Dec: 1912: 'Delighted to hear that the Little Gurkhas grow on you as time goes by. There's no service to beat it. Which reminds me. I've been two or three times to Aldershot lately, on my way to Wellington and have come in contact with the Royal Flying Corps. They are all lunatics of the largest brand but the most interesting maniacs I have met in a long while. The dirigible men are a shade saner than the aeroplane lot—but not much. They find things out by the simple process of falling a few thousand feet. Hence promotion is rapid and life is hectic.'

THE CAT THAT WALKED . . .

As most of Kipling's stories appeared first in a variety of magazines

and other periodicals he naturally had a great many illustrators, many of them among the most famous of the day; some who were only to become famous later. Among these was Cecil Aldin (1870-1935), best known for his drawings and paintings of dogs and of hunting scenes, whose first serious assignment was to illustrate four of the *Second Jungle Book* stories for *The Pall Mall Budget* in 1894 ('How Fear Came', 7 and 13 June; 'The Miracle of Purun Bhagat', 18 Oct.; 'The Undertakers', 8 and 15 Nov.; 'Letting in the Jungle', 13 Dec:).

Mr. John M. Shaw, Curator of the "Childhood in Poetry" Collection at Florida State University Library, has sent us an interesting reference to these stories from Aldin's autobiography *Time I was Dead* (1934), pages 25-6:—

Some of his early zoo sketches 'were shown to Sir Douglas Straight, then Editor of *The Pall Mall Budget*, and through this in 1894 I received a commission to illustrate for that periodical Rudyard Kipling's Jungle stories which they were about to publish in serial form. For this series I had as model a little dark-skinned Cockney boy from the slums of Westminster. Anything I wanted this child could always produce in some mysterious manner, and during the time these illustrations were being done I wanted to borrow a black cat from someone to help me in drawing a black panther. One afternoon when my Mowgli was "sitting" I mentioned this and he at once offered to bring one for me the next day. As I had already had some difficulty in trying to borrow a suitable cat, I eagerly accepted his suggestion. Sure enough on the next morning the boy, my "universal provider", appeared at my studio door with a monstrous black cat in his arms, and with his help in posing it we at once got to work. At the end of the day when I had made all the sketches I required, I told him to take the model back to the owner, but to my amazement he told me that he could not remember from which street between Westminster and Chelsea he had taken it. It then dawned on me that he had coolly annexed someone else's cat, and upon taxing him with stealing it he cheerfully owned that he seen it in an area somewhere on his way to the studio, had picked it up, quickly jumped onto a bus, and brought it to me. I was not prepared for this, but as he had no idea where he had found my model there was no alternative but to keep the stolen property in my studio and in so doing of course to become accessory to crime.'

Mr. Shaw asks if 'some reader of the *Journal* can tell us the circumstances that prevented Aldin's cockney boy and black cat from becoming immortalized as the originals of Mowgli and Bagheera'.

It must be admitted by anyone who looks up these illustrations in the old *Pall Mall Budget* that they are not particularly good—and that Bagheera looks much more like a cat than a panther. And of course W. H. Drake's illustrations (from serial publication in *St. Nicholas*) in *The Jungle Book* had already "created" an image of Mowgli which was not to be challenged until Stuart Tresilian illustrated *All the Mowgli Stories* in 1933. Drake only illustrated one of *The Second Jungle Book Stories*—'The Spring Running' in *The Cosmopolitan* for 25 September 1895—but his excellent illustrations for this were not included in the book.

Although better than the truly lamentable illustrations by the other early artist to portray Mowgli, W. A. C. Pape, who illustrated several of the stories for American magazines, Cecil Aldin was still only a

beginner in 1894. But he was to illustrate Kipling again, though all too seldom: his drawings for 'An Unqualified Pilot' (*Windsor Magazine*, Feb: 1895) are still below standard; but those illustrating 'Garm—a Hostage' (*Pearson's*, Jan: 1900) and 'The Cat that Walked by Himself' (*Windsor*, Oct: 1902) are extremely successful.

ELEPHANT BOY

Just as successful and definitive as W. H. Drake's illustrations to three of the Mowgli stories, are his illustrations to 'Rikki Tikki Tavi' and 'Toomai of the Elephants'. Again his only serious rival is Stuart Tresilian who illustrated them both in *Animal Stories from Rudyard Kipling* in 1932. (Detmold's beautiful pictures celebrate the stories in both Jungle Books rather than illustrating them: they are decorative works of art, but do not interpret either the events or the characters.)

But Toomai of the Elephants' has supplied a different kind of rival to Drake in the stills from the film called *Elephant Boy* based on it which were included in a separate edition of the story in 1937. This very successful film first made Sabu, the original Toomai, into a film star (he was, at the time the film was made in 1936, the twelve-year-old son of one of the Maharajah of Mysore's elephant keepers, whose elephant, Irvatha, played the part of Kala Nag). Inspired by recollections of it, Portman Productions Ltd., of Sydney, Australia, made a thirteen part television film called 'Elephant Boy' on location in Ceylon early last year under the direction of James Gatward, an experienced director for B.B.C. and Independent Television.

The series seems to have been shown at odd times by I.T.V., and I have managed to catch a couple of episodes on Granada Television. The title proclaims that *Elephant Boy* is based on Rudyard Kipling's *Toomai of the Elephants*, but the two episodes bore no relation to the original except that the Elephant was called Kala Nag and the Mahout's son Toomai. The setting is a "District" in Ceylon, and the chief characters, besides Toomai and Kala Nag, are "Bergen" who seems to be the District Commissioner, and "Miss Frazer", who is a doctor and vet. In both episodes Kala Nag's life was in danger, first from an American big game hunter, and then from a villainous plantation owner. But the film is stolen by Toomai, brilliantly played by a small Cingalese boy called Esrom—and by the splendid filming of animals and native life against a beautiful jungle setting. Perhaps some member who has seen more episodes could give us some further information about the series.

'HEALING BY THE STARS'

Following Colonel Bagwell Purefoy's paper on 'A Doctor of Medicine' read at the Discussion Meeting on 19 July last, Dr. Theodore H. Whittington writes to comment on the fact that no one at the Meeting mentioned Kipling's talk on Nicholas Culpepper given at the Annual Dinner of the Royal Society of Medicine on 15 Nov: 1928—'at which I was present and sat within a few feet of Kipling. At lunch with the Secretary of the R.S.M. a few days later I remarked that I hoped Kipling's speech would be published. The Secretary then told me that Kipling had insisted that he would only speak if no reporters were present and a promise made that not a word of his should be published in any form. Hence my surprise when the (somewhat abridged) speech was published soon after in *The Lancet* [24 November 1928]. I at last

got the explanation at the end of the meeting last July: A lady, Miss Sprigge, spoke to me and said her father had been editor of *The Lancet* and was a great friend of Kipling. Because of this friendship the Editor was able to overcome Kipling's phobia about publication (due to piracy in the past) and to allow the full-length report in *The Lancet*.'

Dr. Whittington kindly had photocopies made of the speech as it appeared in *The Lancet*, where it was called 'The Story of Nicholas Culpepper, Astrologer-Physician'. Apart from the title, it was reprinted word for word as 'Healing by the Stars' among the additional speeches in *A Book of Words* in Vol. XXV of *The Sussex Edition* in 1938. Apparently Kipling waived his original objection to reporters as the speech appeared wholly or in part in *The Times* and other papers the day after it was delivered (according to the Stewart-Yeats Bibliography, page 396). To secure copyright in U.S.A. it was issued by Doubleday Doran and Co. in the customary pamphlet form of a few privately printed copies and filed on 13 Dec: 1928, together with a copy of *The Times* containing its first publication.

'ON DRY COW FISHING AS A FINE ART'

This amusing "uncollected" story has recently been reprinted in two places. Mr. L. J. Cardew Wood writes that he came across it in an American anthology called *Fisherman's Bounty* (the story is, of course, long out of copyright in America). It has also been reprinted, he tells us, in *The Salmon and Trout Magazine* No. 192, for July 1971: copies are still available at 75 pence each from Mrs. Thomas, The Salmon and Trout Association, Fishmonger's Hall, London EC4R 9EL.

The story first appeared in *The Fishing Gazette*, 13 Dec: 1890, with two rather delightful unsigned illustrations which may well be by Kipling himself. The first one embodies a large capital "I", the first letter of the first word in the story—but it appears in the middle of the page, and is not used for its proper purpose, which suggests that it was sent in with the story rather than commissioned for it.

There was also a limited edition of 176 copies printed privately (with Kipling's permission) for the Rowfant Club of Cleveland, U.S.A., in 1926; and it was included among the Uncollected Stories in the Sussex and Burwash Editions.

R.L.G.

THE ROLE OF THE TOKEN IN 'THE WISH HOUSE'

By Dr. James R. Thrane

Debts and Credits (1926) contains several major stories, but "The Wish House" (1924) is outstanding. In this distillation of a potential novel Kipling conveys the essence of three lives in a few pages, and two of these lives are profoundly affected by a supernatural power called a "Token" whose prosaic environment makes it all the more convincing.

One certainly need not "prove" Kipling's well-known interest in the occult, and I have not found the source (if any) of the Being called a Token which inhabits the deserted row-house at 14, Wadloes Road, London in this, one of Kipling's most sophisticated stories of the supernatural. Even Dr. J. M. S. Tompkins in *The Art of Rudyard Kipling* (London, 1959, p.208) does not know where the author found his "appalling Token," and no other critic I have found seems to have seriously considered the matter.

The sixty-three volumes of the *Journal of the Gypsy Lore Society* (3 series: 1888-92, 1907-16, 1922 to date) reprint many authentic tales of the Romany, in very concise fashions; but I have found none that mention anything like a Token, let alone a Wish House. After my investigations I agree with Kipling's Liz Fettle: "There's no sayin' what Gippos (Gipsys) know, but I've never 'eard of a Wish 'Ouse, an' I know—somethings.' "

But Mrs. Fettle, the old Sussex friend of Mrs. Grace Ashcroft, who is the primary narrator, reacts with great alarm on hearing from Grace that years ago a Gypsy child told her playmate Sophy, who was the pubescent daughter of a charwoman and who had a crush on middle-aged Grace, that a Token had moved into 14, Wadloes Road. "'Goo' Lord A'mighty! Where did she (Sophy) come by *that* word?" cries Liz Fettle. For a Token, we are told, is "a wraith of the dead or, *worse still, of the living*" (my italics). It can grant wishes, but it is no fairy godmother; it can only enable its petitioners to take upon themselves the troubles of others "for love's sake." When Sophy went to the Wish House to take Grace's racking headache on herself, she heard through the letter slot someone run up from the basement to the door and stand behind it "gigglin', like": i.e., like the skittish Sophy. But when Grace, only half-believing yet desperately in love, rang the bell of the Wish House and asked to take on herself everything bad in store for her mother's-boy man, Harry Mockler, Grace heard a chair pushed back on the kitchen floor, followed by heavy footsteps on the stairs, "like it might ha' been a heavy woman in slippers": i.e., stout, middle-aged Grace herself, who once accompanied Harry on his long London walks, despite her aching feet, and who then cooked for a London family in some similar basement kitchen.

This will naturally suggest that the Token is a variation on the *Doppelgänger* of legend, as, for instance, in Shelley's *Prometheus Unbound* (1820): the Earth, somewhat vaguely the suffering Titan's mother, states: "Ere Babylon was dust,/The Magus Zoroaster, my dead child./Met his own image walking in the garden" (I, 11. 191-93). The Persian *Shah-Nama* does not relate this story, and it is most unlikely that *Zardusht-Nama* (a 13th century work relating more wonders of Zoroaster's life) could have been known to Shelley or to Kipling. And in Shelley, Earth's speech expresses a Neo-Platonic longing for the union of Fact with Ideal. The extensive literature of "Doubles" involves bilocation, dreams, guardian spirits, common or garden ghosts, and much else. But, from Poe's "William Wilson" to the fairly scholarly study by F. W. H. Myers and F. Podmore, *Phantasms of the Living* (London, 1886), the "Double" is almost always an ominous figure, frequently a portent of death. I find no suggestions that a "Double" can give the power of vicarious atonement from someone's willing request for it. And

I believe that vicarious atonement, at the human level, is the subject of Kipling's story.

Grace Ashcroft, the stolid, love-obsessed peasant, clearly believes that she has saved unworthy Harry Mockler by the unholy covenant or bargain made through the letter-slot on that sweltering, smelly summer afternoon, long ago. For the rest of her life she has known that the ebbings and flowings of the cancer of which she is dying when she tells her strange story to Liz have proven that her wish was granted. For Grace knows that the fortunes of Harry Mockler, who was dying of blood poisoning at the time Grace made her "contract," have risen or fallen over the years, depending upon whether Grace has neglected or tended to the "nasty little weepin' boil" on the shin that she happened (?) to injure on her old roasting-jack, the very day after the bargain or covenant. As Harry is now healthy (and far away), it now seems clear to Grace that Harry has gotten "his good" from her, through the vicarious suffering that she took and has kept on herself, of her own free will.

The Token's gift is but one element in this complex story, with its echoes of the Wife of Bath's Prologue. But since the Being behind the door reflects—or simply *is?*—the "double" of whoever comes to bargain with it "for love's sake," and since the requests made and granted are for vicarious suffering, one may wonder if the name "Grace" was arbitrarily chosen for Mrs. Ashcroft.

In his allegorical Introduction (1897) to the *Outward Bound* Edition of his works, put in the form of a letter from an Indian merchant to the captain of his trading ship, Kipling writes that many of his "cloths (stories) are double- and treble-figured, giving a new pattern in a shift of light." The knowing buyer will descend to the hold "and read the private marks I have put upon the bales." Here, the "new pattern" and "shift of light" lets us see Grace Ashcroft as a giver of Grace, as the ransomer of an unworthy man, through her pain and of her own free choice. Grace's Grace, obtained by a bargain with a non-human agent, is bestowed freely upon Harry and becomes the source of his well-being, even of his "salvation," during his life.

Thus the story's "pattern" corresponds closely—not exactly—to that of the so-called "Calvinistic" Protestant interpretation of the Atonement that is sometimes called the "Penal Theory." In it Christ's willing death is seen less as a meritorious, exemplary substitute for the punishment due to fallen Man, and far more as a vicarious endurance by the Son of that punishment itself. The God of Calvin, of John Knox, and especially of the Westminster Confession (1643, with later revisions) is a just God whose absolute antipathy to sin evidently forces them to demand suffering as payment—in the punitive sense—of mankind's debt. The Westminster Divines' Confession, which is far too loosely identified with Presbyterianism, plainly states this "Penal" view of the Atonement.

Neither "Baa, Baa, Black Sheep" (1888) nor *Something of Myself* (1937) need be taken as pure autobiography. The Southsea "House of Desolation" was apparently Evangelical Church of England, and Kipling's interest in Methodism was early and brief, as V. E. Parrington shows. But Aunt Rosa's instilling into Punch the belief that his innocent "pagan" additions to the story of God, believed to live behind the stove, "because it was hot there," strongly suggests that the "Penal" or extreme Pauline concept of the Atonement was inculcated or bullied

into young Rudyard. For in this creed, which is *not* to be identified with any denomination, the efficacy of Christ's voluntary death lies far less in its exemplary force, as Campbell, McLeod, and others of the late 19th century taught, than in the "penal" suffering that Christ endured for us. (Punch, as one of the damned, must wear the sign "Liar" and endure Torquemada-Harry's inquiries into his sinful soul.)

Grace's *willing* suffering for Harry is clearly a voluntary form of the "penal" view of Atonement, as Punch *had* to endure. If the evidence were available, it is likely that Kipling's matured beliefs in moral retribution and the purifying forces of mental and physical pain could be clearly traced to his Evangelical background. (Cf. "Hymn to Physical Pain" (1932).

Of course, I do not insist that "The Wish House" involves a conscious allegorical relating of Tokens, Grace, and Harry to Father, Son, and Mankind. Kipling had too much artistic sense to commit caricatures. The adult Kipling was a sceptical pragmatist with little distinct faith in any "revelation" beyond those of the "Gods of the Copybook Headings," those generalizations called trite but derived from the accumulated experience of the race. But as in Thomas Carlyle, with whom Kipling has much in common, all phenomena are "the dream of Brahm," and all theologies and fictions are at best guesses at truth. Hence it is not rash to infer a Christian meaning from poems like "The Mother-Lodge," where Mohammed, God, and Shiva merge as the brother-Masons talk, or from "The Wish House." And the historic St. Paul, whose Epistles have moulded all thinking about the Atonement, fascinated Kipling.

Paul is prominent in "The Church that Was at Antioch" (1929), which dramatizes the truth and the limitations of Paul's teaching concerning the Atoning work of Spirit. The young Roman officer Valens has lived and died by Christian *charitas*, though he worships Mithras. (Grace Ashcroft is equally a "pagan.") Valens's dying words are, "they (people like his murderer) don't know what they are doing." And this insight, as even the doctrinaire Paul recognizes, can only be the gift of Grace freely given, which to Kipling knows no creeds or forms or unique prophets.

It is true that Kipling believed too strongly in moral retribution to sympathize strongly with the idea that any one person can bear the consequences of another's evil-doing or folly: "what comes after is measure for measure" ("Natural Theology," conclusion). But one must also recall Kipling's lifelong and Pauline belief that only those who—like Grace Ashcroft—enter willingly into commitments and so-called bondage are truly free. For the generality of mankind, as St. Paul tells the shaken Sulinor in "The Manner of Men" (1930), only service and dedication and—by implication—pain, can guard us against confusion, despair and fear.

Since the unholy covenanted mercies bestowed upon Harry by Grace, seen as a giver of Grace when we refer to the allegorical interpretation requested by Kipling, we are justified in regarding "The Wish House" as Kipling's artistic and highly personal treatment of one Christian view of the Atonement, as well as an esoteric study of psychological projection. For as Grace, the dying giver of Grace to an unworthy man, whispers., " 'It *do* count, don't it—de pain?' "

PSYCHOLOGICAL ALLEGORY IN 'THE JUNGLE BOOKS'

By Shamsul Islam

The Jungle Books are not limited to children; they are meant for adults as well. Sir Philip Sidney's reference in his *Defence of Poesy* to a "tale which holdeth children from play and old men from the chimney corner" may as well be applied to these fables which impress themselves on the mind at more than one level. The fables of *The Jungle Books* have both social and psychological implications: they are concerned with a study of order on both social and individual levels. It may, however, be admitted that the social aspect of *The Jungle Books* is of primary importance. Kipling's sense of the importance of society has, nonetheless, been too heavily stressed. While it is true that Kipling strongly felt that man should give himself to something greater than himself, he felt also that man hankers after being himself. What I mean is that Kipling was alive to the demands of the human psyche. It is with this view in mind that I wish to direct my attention to a study of *The Jungle Books*.

Before analysing the psychological allegory of *The Jungle Books* (it particularly appears in the Mowgli stories), it would be helpful to note that often the allegorical hero or rather the conceptual hero is not so much a real person as he is a generator of other secondary personalities, which are partial aspects of himself. These agents stand for abstract ideas and they give a sort of life to intellectual conceptions. Through this technique, the writer is able to project clearly what goes on in the mind of the protagonist. It would therefore appear that the Mowgli fables are concerned with a single person, that is, Mowgli. Mowgli himself is, however, not an individual; the shadow of Adam looms heavily on him. He is actually referred to as Adam by the German forest officer in 'In the Rukh':

'This man haf lived, and he is an anachronism, for he is before der Iron Age, and der Stone Age. Look here, he is at der beginnings of der history of man—Adam in der Garden, und now we want only an Eva!'

Mowgli may therefore be taken to stand for the generic Man.

Apart from Mowgli, the main characters in the Jungle fables are animals through whom different aspects of Mowgli's personality are projected. We may note that it is only appropriate for Kipling to introduce beasts in these tales because (a) his medium of fable usually requires beasts and (b) animals are eminently suited for the personification of an abstract idea or a human trait as they can be easily associated with a single characteristic. Moreover, one may also bear in mind that these fables are set in India where animals are frequently employed as symbols in religious iconographies. Let us now take a look at the beast symbolism in *The Jungle Books*.

Shere Khan, the lame tiger, represents the brute animal power which defies all restraints. The Bandar-log or monkeys symbolise lawlessness, flattery, lasciviousness, and maliciousness. Tabaqui, the jackal,

is an objectification of one's desire to lead the life of a parasite. Considered as a whole, Shere Khan, Bandar-log, and Tabaqui stand for the Dark Powers which reside within one's heart.

The second group of animals represents the positive side of Man's mind. The wolves symbolise tenacity and firmness. Baloo, the bear, is an objectification of endurance and experience. Bagheera, the panther, is bravery, might, and swiftness of action. Hathi, the elephant, is a well-known symbol of intellect and wisdom. (In Hindu mythology, the elephant is an aspect of Ganesha, the god of wisdom.) Kaa, the python, stands for intelligence, prudence, and perhaps memory. (The Hindu *naga* symbolises every branch of learning.)

The symbolic action of the Mowgli stories thus concerns the inner conflict between the forces of Order and Disorder or Good and Evil that goes on in the mind of Mowgli. This particular symbolic action falls into two well-known patterns; these may be labelled *battle* and *progress*.

The allegorical progress may first of all be understood in the narrow sense of a questing journey, for example, Christian's journey to the Celestial City in *Pilgrim's Progress*. The progress need not, however, involve a physical journey. The whole operation can be presented as a sort of introspective journey through the self; Kafka's "The Burrow," with its ruminations, would be a good instance. This progress is always marked by an internal conflict of ideas and ideals, whose figurative base is nonetheless a technological military one. It is therefore usually described as an actual conflict on a field of battle. Progress and battle in Kipling present an orderly or definite sequence of events which are often ritualised. The sequence of repeated elements is a kind of symbolic dance.

With this framework in mind, I wish to direct my attention to *battle* and *progress* in the fables of *The Jungle Books*. 'Kaa's Hunting' is the best example of the recurrent battle that goes on within Mowgli's mind between the Forces of Order and Disorder, Law and Lawlessness, and Light and Darkness. In the beginning of this story, we see Mowgli leaning towards the evil within him, when the voice of experience (Baloo) admonishes him: "Thou hast been with the Monkey-People—the gray apes—the people without a Law—the eaters of everything. That is great shame." The dark side of Mowgli's mind, however, tries to rationalise his bent towards the Forces of Lawlessness:

'When Baloo hurt my head,' Mowgli says, 'I went away, and the gray apes came down from the trees and had pity on me. No one else cared . . . And then, and then, they gave me nuts and pleasant things to eat, and they—they carried me in their arms up to the top of the trees and said I was their blood-brother except that I had no tail, and should be their leader some day.'

Temptation is soon followed by seduction. Mowgli disregards the advice of experience and reason (Baloo), and he lets himself be abducted by the Bandar-log, who represent lawlessness. His journey on the green roads through the trees along which the monkeys take him to their city is an excellent objectification of Mowgli's state of mind at this particular stage:

'Two of the strongest monkeys caught Mowgli under the arms and swung off with him through the tree-tops, twenty feet at a bound. Had they been alone they could have gone twice as fast, but the boy's weight

held them back. Sick and giddy as Mowgli was he could not help enjoying the wild rush, though the glimpses of earth far down below frightened him, and the terrible check and jerk at the end of the swing over nothing but empty air brought his heart between his teeth. . . . So, bounding and crashing and whooping and yelling, the whole tribe of *Bandar-Log* swept along the tree-tops with Mowgli their prisoner.'

Sick and giddy Mowgli being swept along the tree-tops conjures up the topsy-turvy state of his mind at this point. His arrival in Cold Lairs, the city of the Bandar-log, symbolises Mowgli's surrender to anarchy, disorder, and lawlessness within him. Again, the description of Cold Lairs is an apt representation of Mowgli's mental condition:

'Some king had built it (Cold Lairs) long ago on a little hill. You could still trace the stone causeways that led up to the ruined gates where the last splinters of wood hung to the worn, rusted hinges. Trees had grown into and out of the walls; the battlements were tumbled down and decayed, and wild creepers hung out of the windows of the towers on the walls in bushy hanging clumps. . . . From the palace you could see the rows and rows of roofless houses that made up the city look like empty honeycombs filled with blackness.'

Cold Lairs is aptly projected as a city in ruins. Images of death, decay, and darkness dominate this passage. For instance, "ruined gates", "decayed splinters of wood", "rusted hinges", "trees grown into and out of the walls", "decayed battlements", "roofless houses", and "the city looking like empty honeycombs filled with blackness" build up images of disease, barrenness, decay, and degeneration which characterise Mowgli's state of mind at this point.

However, all is not lost as yet. Mowgli can still think, and the moment he does so, he realises the mistake that he has committed. While being dragged by the monkeys, he sees Chil, the kite, who symbolises thinking; he asks him to inform Baloo of his plight: "Mark my trail. Tell Baloo of the Seonee Pack and Bagheera of the Council Rock."

After Mowgli's realisation of his mistake, the Forces of Good gain strength. They muster their ranks and resolve to fight against the Dark Powers with renewed energy. "Haste! Oh haste! We may catch them yet!", Baloo, the voice of experience, tells others. Baloo and Bagheera are now cautious in their estimation of the power of evil. Thus, they seek advice and help of Kaa, the symbol of memory. The encounter between Baloo, Bagheera, and Kaa is a good objectification of what goes on in one's mind when one rakes the memory for advice:

'They found him stretched out on a warm ledge in the afternoon sun, admiring his beautiful coat. . . . darting his blunt-nosed head along the ground, and twisting the thirty feet of his body into fantastic knots and curves. . . . Kaa was not a poison-snake. . . . his strength lay in his hug, and when he had once lapped his huge coils round anybody there was no more to be said. 'Good hunting!' cried Baloo, sitting on his haunches. Like all snakes of his breed, Kaa was rather deaf, and did not hear the call at first. Then he curled up ready for any accident, his head lowered.'

The turns, twists, and coils of Kaa suggest the storehouse of past memories and experiences. Kaa's deafness, his slight indifference to Baloo at first, and his later alertness indicate the various stages in which memory works.

The Good Powers in Mowgli finally prepare themselves for a decisive battle against the Evil Powers within Mowgli. This internal conflict is objectified by the great battle that takes place in Cold Lairs between Bandar-log and Baloo, Bagheera and Kaa. In this battle, Bandar-log, the forces of lawlessness, are vanquished. And Mowgli emerges as a better man with self control and inner harmony. This is the *progress* that follows the *battle* in Cold Lairs.

The pattern of battle and progress recurs in several fables. It may be noted that in each battle Mowgli makes use of the experience gained in the previous one; thus, his struggles represent the cumulative progress that is made by him. So, the victory in 'Kaa's Hunting' yields rich dividends in 'Tiger! Tiger!'. Here, Mowgli is able to gain control over the evil within him with less difficulty. This is shown by the relative ease with which he kills Shere Khan, symbol of corrupt power within himself. The next significant battle takes place in 'Red Dog.' In this story, the Forces of Disorder and Lawlessness make a last ditch struggle to subjugate Mowgli. These powers now appear in the shape of the ferocious red Deccan dogs—the people without the law. On hearing the news of the dogs' intrusion in the Jungle, Mowgli, because of the progress that he has made in the previous battles, loses no time in preparing for the fight. And ultimately the powerful enemy is vanquished.

The final achievement of Mowgli may be seen in his progress from a man-cub to the master of the Jungle. This seems to symbolise Mowgli's progress from the days when he was a prey to passions, disorder, and lawlessness to the stage of acquiring control over the jungle of passions and becoming a man with inner harmony. Mowgli's awareness of this progress is shown when Baloo, the old teacher of the Law, has to acknowledge Mowgli's great achievement: "Master of the Jungle, the Jungle is thine at call." "The Middle Jungle is thine also," says Kaa. "Good hunting on a new trail, Master of the Jungle! Remember, Bagheera loved thee," adds Bagheera.

Thus we see that a psychological allegory in *The Jungle Books*, however intermittent, shows that Kipling is not blind to what goes on within the self in its struggle to realise itself, though it may be conceded that a probe into the human psyche is not his main concern.

TWO NOTES

A NOTE ON CAPTAIN HAYES

A sentence in 'The Rescue of Pluffles' (*Plain Tales from the Hills*, Uniform Edition, p55) includes a name which has probably puzzled many readers: 'I have seen Captain Hayes argue with a tough horse—I have seen a tonga-driver coerce a stubborn pony—I have seen a riotous setter broken to gun by a hard keeper—but the breaking-in of Pluffles of "Unmentionables" was beyond all these.' In the first and second editions, incidentally, the name was given simply as 'Hayes' and 'Captain' was added for the English public later. It has been conjectured that Hayes was a fellow officer of the 'Unmentionables', but the man referred to was undoubtedly Captain M. Horace Hayes (always 'Late "The Buffs" ') who was an authority on equitation at

the time and the author of a number of books on the subject. Since the Indian editions were published by Thacker, Spink and Co., Calcutta, they may be found listed amongst the advertisements at the end of early copies of *Plain Tales* and *Departmental Ditties*; they include *Riding: On the Flat and Across Country*, *Veterinary Notes for Horse Owners*, *The Points of the Horse* and *Indian Racing Reminiscences*. They were evidently successful, and revised editions of some of these titles are re-printed even now.

I had often wondered whether Kipling had actually seen Captain Hayes breaking or schooling a horse and so was very interested to come across his autobiography recently: *Among Men and Horses* (T. Fisher Unwin, 1894). This not only confirms my guess that he had done so but also states the two met in Lahore in about 1885. 'The Rescue of Pluffles' first appeared in the *Civil and Military Gazette* on 20 November, 1886. In Hayes' book there is a paragraph as follows:

'At Lahore I had the pleasure of meeting for the first time, Mr. Rudyard Kipling, who was then a clever lad of about nineteen and as yet unknown to fame. He was on the staff of the *Civil and Military Gazette* and was doing much to brighten its hitherto somewhat staid columns. Although his tastes were wholly literary he wrote for his paper a graphic and interesting account of my horsebreaking performances, which he witnessed, and which seem to have impressed him, if I may judge by his mention of my name in one of his *Plain Tales from the Hills*. He, like Phil Robinson, found that India was too small a place for a man of literary power and soon left it.'

I cannot place the description of the horsebreaking amongst the uncollected Kipling items from the *Civil and Military Gazette* of the period; perhaps an expert with access to the files could trace it, possibly in the series 'The Week in Lahore.'

In view of Kipling's references to the amateur theatricals which seem to have played such a large part in Anglo-Indian social life, another quotation from the Hayes autobiography is worth reproducing. 'Even the thickest layer of butter is sometimes insufficient to satisfy the hunger after praise which afflicts the Indian amateur. As an instance of this, I may mention that Mr. Kipling told me that wishing to make things pleasant in a report he was writing on some amateur theatricals for an Indian paper, he, trying how far he could go, said that the leading lady (who really was a "stick" of the most wooden sort), by her marvellously fine acting, reminded him of Miss Ellen Terry. On the evening of the day on which his report appeared, he met the extravagantly praised-up one, who, instead of being annoyed with him for having chaffed her, said: "I am very cross with you Mr. Kipling, for having compared me to Miss Ellen Terry, who is much older than I am. Don't you think that I am far more like Miss Mary Anderson?" "I am very sorry" replied the gallant Mr. Kipling "that I made such a stupid mistake. I ought to have said that you reminded me of Miss Mary Anderson." "Of course that was what you meant," added the lady, who graciously signified her acceptance of the journalist's *amende*. "After that," said Mr. Kipling to me, "I gave up reporting amateur theatricals."

LETTER BAG

KIPLING IN NORTHUMBERLAND AVENUE

The other day I was re-reading that rumbustious piece of Shakespeareian pastiche "The Marrè Drives of Windsor" in *The Muse among the Motors*, in which Prince Henry, Poins, Nym and Sir John Falstaff are charged with leaving their car unattended in the street; Portia defends, pleading that the Lord Chief Justice does not—

Seal up the avenues of mercy here.

Ch. Justice :—I sealed no avenues, *they* sealed the King's
(Albeit it was called Northumberland)

With hellish engines drawn across the street . . .

Outside the office of the Society, I wonder? And why did R.K. choose Northumberland Avenue for the breakdown, anyway?

P. J. BOLT

KIPLING IN NEW ZEALAND

I received the latest *Journal* recently, and have as usual read it with interest. Perhaps more than usual since it contained an article by Margaret Newsom on Kipling in N.Z. With this I have little quarrel except for one curious thing! She says "there is no place near Auckland called Hauraki". Certainly in 'Mrs. Bathurst' Kipling uses the name as if it were the place name of a township or village, which it is not. But Hauraki is a location name that no New Zealander or observant visitor can ignore. The Hauraki Gulf just N.E. of Auckland is the Mecca of many N.Z. yachtsmen, especially those of the Royal Akarana (Maori for Auckland) Yacht Club, as well as many game fishermen. S.E. of Auckland City is the Firth of Thames whose southern reaches give way to the Hauraki Plains, which is also the name of a county. Hauraki was once the name of a parliamentary electorate, so Kipling's use of the name is obviously justified. I doubt very much if he meant Wairakei, as Margaret Newsom suggests, for this location, not by any stretch of the imagination, could be called "near Auckland", as it is only 5 miles away from Lake Taupo. I concede that Kipling visited Taupo, Wairakei, Rotorua and Cambridge on his way north to Auckland and may not have crossed the Hauraki Plains, but I cannot accept the proposition that when Kipling said "at Hauraki—near Auckland" he meant Wairakei, some 200 road miles away. No N.Z. author would say Cardiff near London when he meant Kingston-on-Thames . . . I wondered also about the title of the uncollected story (only published in N.Z. newspapers), and yesterday I received a reply from a friend in Auckland who has checked the N.Z. *Herald* of 30.1.1892 and 20.1.1936. The title in both editions is 'One Lady at Wairakei' as Margaret Newsom says. However, the *Christchurch Weekly Press* which printed the same story in the 4.2.1892 edition, says 'Our Lady at Wairakei' which is the title Mr. Primrose used on page 3 of the *Kipling Journal*, 145. By the way, Mr. Bob Lamb of the N.Z. Historical section of the Canterbury Public Library, well remembers Mr. Primrose's researches into his archives for Kipling material.

A further interesting point is Margaret Newsom's reference to Kipling eating a kiwi or at least a wingless bird. Kipling appeared to be in no doubt (*Something of Myself*, p. 100) "It was a kiwi—an apteryx". This also strains credulity as even the 19th Century Maori regarded the bird as a rare one, and cloaks of kiwi feathers were reserved for the greatest of chiefs. As Kipling says, he "ought to have saved its skeleton" for then we could have compared it with the *Gallirallus australis*—the weka. This bird, now protected, is also flightless as are many of our bird species, but was in common use as a food supply long after the kiwi was first partially protected in 1864. It is still common in the Chatham Islands 500 miles east of Christchurch where it is not protected, as it is now on the main lands, and thanks to Maori friends there, I can attest its delectable flavour. But kiwi as a bird on the menu in 1891? I don't think so. The name kiwi, so identified with N.Z. as a tourist draw card, was very likely given to any food bird on the menu and what European unless he was an ornithologist or osteologist would know the difference?

A. O. F. CADDICK, *Christchurch, N.Z.*

BOOK REVIEW

SELECTED LATER STORIES, by Rudyard Kipling, edited with introduction and notes, by W. G. Bebbington, (xxii+266 pages. Macmillan's Illustrated Classics, London, 1972. 90p.)

It is useful to have ten of Kipling's later stories in paper-back, in chronological order, with their accompanying poems. Mr. Bebbington begins with *The House Surgeon* as an early experiment in what became Kipling's final manner, his stories that 'despite their simplicity of outline . . . are always suggesting and surprising, moving backwards and forwards . . . never to be wholly understood and laid out for inspection'. He gives us all the great stories of the 1914 War, from the last two collected volumes, together with *The Wish House*, *The Bull that Thought*, *The Eye of Allah*, and *Dayspring Mishandled*. 'Ambiguity swirls', he writes, 'in the rich symbolism of these stories. Hardly ever can we say that a symbol has only two meanings'. He also draws our attention to Kipling's use of the grotesque as a 'technical and thematic variation'. The commentary is perceptive, and the notes are adequate, but it is the tales themselves that count. Kipling as a conscious artist is his theme, and he resents the tendency of some critics to search for autobiographical hints. We agree that no other English story-writer can present such richness, and we are grateful to Mr. Bebbington for putting this volume together.

December 1972.

C. E. CARRINGTON

NEW MEMBERS

We are delighted to welcome the following: U.K.: Mmes. J. Coleman, M. Garton, Miss J. D. S. Higgins. Messrs A. J. Buffin, P. W. Cadogan, E. B. Clive, C. J. Collinge, H. C. Gotts. ITALY: Miss M. Morandi. SINGAPORE: Mrs. B. D. Belsham. U.S.A.: F. Horan, J. G. Parsons, Mrs. D. Turnquist; Rhode I. Univ., San Jacinto Coll., Texas. W. GERMANY: P. Brüdgam.

HON. SECRETARY'S NOTES

Mr. J. C. D. Dunman. We were sorry to learn of the death, a few months ago, of Mr. Jack Dunman, a Marxist member (probably, as he said himself, *the* Marxist member) of our Society. Before joining us in October 1965, he had published an article in a Marxist paper, designed to persuade Communists to read Kipling (several insulting replies appeared in the next issue). He often spoke, very much to the point, at our meetings, and intervened effectively during the Television Discussion on Dec: 19, 1965. His excellent article, "Kipling and the Marxists", in *Kipling Journal* No. 159, is well worth reading today.

The "Twelve Bleak Houses". Many members will have read in the papers that Kipling Terrace, Westward Ho!, is threatened with demolition. We have not joined in protests to the local Council, because we could not contribute to the cost of the alternative: renovation. The Haileybury Society have asked us to discuss with them the possibility of pressing for a memorial to the U.S.C, and perhaps to Kipling also, being erected on the site.

Another Office move. Just before Christmas we had to endure our fourth move since 1961. Thank Goodness, we're still with the Royal Commonwealth Society, who have been most helpful and generous; we could never have afforded anything in the open market. Our main problem was what to get rid of, since the new room is barely half the size of the old.

A.E.B.P.

OBITUARY

Rear-Admiral Eric Reid Corson, MVO, DSC. 1887-1972

The Council and the Society will miss Admiral Corson who died in his sleep on 17 August, after a varied and distinguished career. His 42 years in the Royal Navy covered both World Wars. In the first, he was awarded the D.S.C. for service in H.M.S. *Fox* off the East Coast of Africa in 1914, and he was navigator of H.M.S. *Caroline* at the battle of Jutland in 1916 and of the battleship *Canada*, still in the Grand Fleet, till the end of the war.

On promotion to commander in 1921, he was navigating officer of H.M.S. *Repulse* throughout the tour of the Prince of Wales to India and Japan in 1922, which gained him the M.V.O. and appointment to the Royal Yacht *Victoria and Albert* 1925-29. As captain of H.M.S. *Resource* in the Mediterranean he was appointed Commander of the Order of the Redeemer by the Greek Government for assistance given to earthquake victims.

He was placed on the retired list on promotion to rear-admiral in 1940, but continued to serve as Chief of Staff at Portland until 1942 and then as Deputy Director of Shipbuilding and Repairs in India until the end of the war.

He then began a new contest with the elements as a farmer in Dorset until his wife's illness obliged him to move to London. His variety of interests and fund of sympathy kept him alert and interested to the end.

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

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