



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.

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THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETINGS

At 50 Eaton Place, S.W.I, at 2 p.m.

Wednesday, 19th December, 1973.

Wednesday, 20th March, 1974.

Note change of time to 2 p.m.

DISCUSSION MEETINGS

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

Wednesday, February 20th, 1974. Professor Carrington will speak on
The Barrack-Room Ballads.

Wednesday, April 17th, 1974. Dr. T. H. Whittington will speak on
"Their Choice": Anthologies of Kipling's Verse.

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NEWS AND NOTES

THE REAL MULVANEY

Two of our Members, Dr. Whittington and Mr. Carter, send interesting cuttings from the August 1973 number of *Sussex Life* containing a contribution from Charles A. Collinson, K.O.S.G., Late of the Fifth Foot, headed 'Rudyard Kipling's Debut':—

'In May 1885 the 5th Foot were stationed at Mian Mir [Lahore Cantonment] India and Colour Sergeant John Fraser was having a game of billiards when he was called to the door of the Mess where he found an Officer who requested his presence. In the Officer's quarters he was introduced to a young man who was about to take up a post with the *Civil and Military Gazette*. The Officer introduced that young man as Mr. Rudyard Kipling, explaining that he was going to write stories about the Army and soldiers' ways.

'He was taken into the men's canteen and as is usual on such occasions his presence would have caused some annoyance to the troops drinking but it seemed as though he fitted into the picture and apart from a few curious glances they accepted this stranger among them.

'That young man's eyes darted around those drinking soldiers and when he suggested to Colour Sergeant Fraser that a call to the bar would be an ideal way of introducing himself to the soldiers present, his idea was accepted with alacrity by the men.

'Standing among the crowd at the bar was a Corporal MacNamara, who was in charge of the squad responsible for keeping the shooting butts in repair. Kipling was introduced to him and he was introduced to the squad.

'In his story *Soldiers Three* Kipling immortalised MacNamara in the Corporal of the story, Corporal Mulvaney.

'Later on Kipling found advancement to the Allahabad *Pioneer* as a Sub-Editor. The boy who is portrayed in *Kim* was not a figment of the imagination but was well-known to the men in cantonments, as was the Police Officer Strickland Sahib, also the small boy Kipling immortalised in 'Drums of the Fore and Aft'. These were all characters well-known to the troops.

'Kipling had an easy manner among soldiers as though he had been brought up among them all his life. Other writers had been in the Army too, but Kipling seemed to know more about the psychology of the ordinary soldier than any writer living. To end on the right note the opinion of Corporal MacNamara when asked what impression Kipling had made on the men is worth quoting. His reply was: "'Tis a foine man he is, Sorr, and shure 'tis a foine little Gintlman he is, free wid his beer, and talking loike wan of ourselves bedad." As one who had the honour of serving in "Kipling's Regiment" I heartily agree.'

This information seems to be based on John Fraser's book of reminiscences *Sixty Years in Uniform* (1939). Mr. Carter sends also a copy of the article in *Sussex Life* for June which inspired Mr. Collinson to write—an interview with Lieutenant-Colonel A. R. Rawlinson who has dramatised a great number of Kipling's stories for radio and television. Colonel Rawlinson's first adaptation was in many ways the most interesting. As a personal friend, he was asked in 1934 to help Kipling make the script for a film of *Soldiers Three*:

' "Michael Balcon, having bought the film rights and commissioned me to work on the script, wanted me to go down to Bateman's to talk over the idea of collaborating with 'R.K.' on the technical side of the script," Colonel Rawlinson explained, a reflective smile suffusing his features as he recalled the occasion, "but the great man, who welcomed the idea, insisted that I, being his superior in films, should write the script with *his* assistance. It was a generous gesture and a wonderful tribute and I spent something like six or seven weeks at Bateman's working with him upon the screenplay."

'However, the film was never destined to be filmed in this country, the Americans eventually buying the film rights and rewriting the entire script as a vehicle for one of Hollywood's top stars of the day.'

For the film that was actually made see *Kipling Journal* No. 176, page 3, (Dec: 1970): we are very grateful to Colonel Rawlinson for clearing up the mystery of the discrepancy between a scenario written under Kipling's guidance—and what actually appeared on the screen.

"TALKING LOIKE WAN OF OURSELVES"

Doubtless many of us have been listening to the splendid series of Kipling's poems given, and then given again recently on "Radio Four" under the direction of Marghanita Laski—Mr. P. S. Falla sends an interesting cutting from *The Listener* of 7 June, 1973 in which Miss Laski discusses the literary fortunes of "gentry English" and "working-class English". The latter, she says, only became a literary form at the end of last century when a few writers began to try to catch the various varieties of actual "spoken speech" and attempt to record them on the printed page.

Of these early experiments, Miss Laski goes on, 'the best, to my mind, was Rudyard Kipling, and I'm just now discovering good evidence of this. I've been working on some programmes of Kipling's verse where each poem is said in the voice we think was in Kipling's ear when he wrote it. Sometimes you can be sure what dialect this was. "The Road to Mandalay", for instance, clearly supposes a Cockney speaker, and the ease with which our Cockney speaker, Monty Modlyn, attacked it showed that Kipling had got it right—almost. Not quite. There was one phrase Monty stumbled on, and we were puzzled until we realised that Kipling had stumbled first, had let a gentry phrase slip into his Cockney. "It's there that I would be," he had his Cockney say, and it wasn't right. But even more interesting are the poems where it isn't clear what dialect Kipling intended, and you have to find out. For instance, a two-line epitaph that demands the voice of an industrial worker: but where from? We tried Industrial Midlands. The poem fell flat, lost all its rhythm and force. We tried South Wales. Even worse. We tried North Country, and this was obviously how Kipling had heard it because it became a poem again, emphasis and stress and intonation exactly right.'

As those who heard the readings will agree, Miss Laski's experiment was brilliantly successful in most cases—though occasionally, for example in some of the Poems from English History, one felt that the accent was unnecessary. But there was, of course, no doubt of its complete success in the Barrack Room Ballads and similar poems.

THE COMPLETE BARRACK-ROOM BALLADS

An absolutely essential addition to any Kipling collection is the first collected edition of all the Barrack-Room Ballads, edited with introduction and notes by Charles Carrington (Methuen, 'University Paperback' series, £1). There are fifty-eight ballads and eighteen 'Epitaphs of the War'—and the ballads seem to be complete indeed, excluding only the fragments preceding certain early stories and the disconnected stanzas of "At the back o' the Knightsbridge Barricks" quoted in 'My Great and Only' and 'Love-o'-Women' of which no complete text seems to have survived.

The most interesting part of this book to readers already familiar with Kipling's Verse is the Introduction, and the book is worth getting for that alone. Professor Carrington divides it into 'The biographical background', 'The ballads', 'The text', 'Kipling's use of dialect', and 'Kipling and the Army', and all are interesting, though the last two divisions are the most important, and the final section the most absorbing and the most brilliantly packed with information and an easy scholarship which places Kipling both in his period and in literature: and yet the Ballads, we are reminded, 'constitute only a small part of Kipling's achievement, and belong to the first half of his life.'

'Most of the speakers use the vernacular of the London working class which Kipling was the first author to treat as a dialect with a right to be taken seriously, like Hardy's Wessex or Burns's lowland Scottish', writes Professor Carrington. 'He is skilful at conveying slight distinctions in manners of speech by emphasis, word order and rhythm; and the variation between speakers is remarkable.'

KIPLING AND THE TRADITIONAL FOLK-MUSIC

The comment quoted above, while being echoed by Miss Laski, is also illuminated still further by Mr. Peter Bellamy whose musical settings of Kipling songs have been commended in recent numbers of the *Journal*. 'Kipling really knew his folk-songs,' writes Mr. Bellamy, and 'I contend that the reason other settings of his work have been unconvincing is that the traditional element has been ignored, and thus it has been my aim not only to make good settings, but really to get at what Kipling had in mind when composing the verses.' This is, in fact, to treat the musical side of Kipling's achievement as Miss Laski has the dialect side—and I think we will all agree in congratulating Mr. Bellamy in his outstanding success.

Members interested in following this 'road through the woods' further should read Mr. Bellamy's article 'Kipling and Tradition' in *Folk Review* (Vol. II No. 6) for April 1973.

'There is no evidence that he took any interest in folk-song collecting as such,' writes Mr. Bellamy, 'but he absorbed into his heart and then turned to his own use the phrasing, the cadences and the gentle terminology of Sussex folk-songs . . . Kipling was continually experimenting with different verse and story forms, and he must have delved deep into the collections of ballads and shanties available in his day . . .

Kipling's employment of the traditional idiom in verse can be likened to Vaughan-Williams' attempts to incorporate traditional English melodies into the main stream of "serious music"—but Kipling's experiments win hands down.'

'RUDYARD KIPLING LIVED HERE'

'There are signs of a revival of interest in Kipling amongst the "serious litterateurs",' Mr. Bellamy concludes his article, 'which suggests that some of them are waking up to having missed, through prejudice, something of considerable importance . . .'

This is supported by the *Sussex Express* of 3 August 1973 which reports Mrs. Betty Sutherland, Administrator of 'Bateman's', as saying that 'last year the number of visitors to this National Trust property exceeded 30,000, and by the numbers this year it appears that the genuine interest in Kipling as poet and writer is much on the increase.

That even the 'serious litterateur' is beginning to accept Kipling as among our greatest writers was shown on 19 July when Kingsley Amis, once famous as a leader of the 'Angry Young Men', contributed to the B.B.C. series of visits to the homes of great writers with a delightful, sympathetic and well-informed tour of 'Bateman's' that set it in the same category as Dove Cottage or Haworth Parsonage.

It is also worth noting that at Oxford — still, apparently, 'the home of lost causes'—Kipling is now "accepted", though not yet "recommended" as a subject for special study in the Honours School of English Literature . . .

R.L.G.

APPRECIATION:

Mrs. C. W. Scott-Giles (Isobel), died 20th August 1973.

Isobel joined the Society in 1927, the year of its foundation, and, to those of us who knew her, our meetings, excursions and social gatherings will never be quite the same again. Indeed, for some time to come, it won't seem possible that she's not going to be there. Everything she attended was sure to go well, and I think that's because she was always so Eager: eager to talk about RK and to hear others talk, eager to lace the whole matter with her own vast knowledge of his work; eager to laugh and enjoy life with all of us; most endearing of all, eager to hear about anybody else's happiness, be it in themselves, a new grandchild or a family of pets. A delightful person to know, and a wonderful friend to have.

A.E.B.P.

Mrs. Dorothy Brooking, widow of our Founder, writes:

May I add a tribute of love and gratitude to Isobel Scott-Giles? Her friendship over the years has been a joy and inspiration, not only to me, but to all the members of our Poetry Circle, to which she came each year from 1961, and enthralled us by speaking on some aspect of the poetry of Rudyard Kipling. Her wide knowledge and deep love of her subject, enhanced by her beautiful voice and charming personality made these occasions delightful to all her hearers, and her memory will remain precious and vivid in our hearts, with deep thankfulness for all that she gave to us of her friendship and knowledge.

Dorothy Brooking

THE EXPANSION OF "DEPARTMENTAL DITTIES"

by F. A. Underwood

According to T. S. Eliot the pieces in *Departmental Ditties and Other Verses* are juvenilia, and so he found no place' for them in his selection of 1941¹, although he actually started it with 'L'Envoi' and also included 'Ave Imperatrix!' which dated from Kipling's schooldays. In his preface Eliot wrote:

'The early work is juvenilia, but juvenilia which, having been published in its time, is essential reading for a full understanding of Kipling's progress. Most of it is what it was intended to be, light reading in an English newspaper in India . . . That he is gifted, that he is worth watching, is obvious when you know how young he is: but the gift appears to be only for the ephemeral, and the writer appears to aim at nothing higher.'

It is fortunate that some of us can read light verse for fun. No doubt the literary critic has to make decisions such as Eliot's, but I still feel a guilty but unrepentant pleasure when I turn to these ephemeral productions, as I do now and then. Whilst acknowledging the correctness of the critics' judgement, I find it strange but perhaps significant that bitter-sweet verses written for an expatriate society nearly ninety years ago can still be read with enjoyment rather than as essential background for the student. Possibly the appeal lies in the fact that, leaving aside felicities of versification, there is much that is universal and timeless in the ditties. Potiphar Gubbins, Exeter Battleby Tring, Pagett, M. P., Delilah Aberystwyth and others will always be with us, and, although the death-rate is not so high as it was amongst the Anglo-Indians,

'. . . Do those decline
The step that offers or the work resign?
Trust me, Today's Most Indispensables,
Five hundred men can take your place or mine.'

As Kipling himself concluded the 'General Summary' which pre-faced the collection,

'Thus the artless songs I sing
Do not deal with anything
New or never said before
As it was in the beginning
Is to-day official sinning
And shall be for ever more.'

Kipling wrote a great deal of light verse for his newspaper in his spare time and much of it was never collected because, naturally enough, its quality varied. A short series of 'Bungalow Ballads' in the *Pioneer* during 1885 was not very successful, so that only two survived to be collected: 'Divided Destinies' and 'The Mare's Nest'. A group of poems on 'official' themes together with others went to make up *Departmental Ditties and Other Verses* as first published: 'Departmental Ditties' originally appeared as a series of ten in the *Civil and Military Gazette* in 1886, and the 'other verses', including the two just mentioned,

appeared there or in the *Pioneer* in 1885 or 1886. It is interesting to look through the early editions because the expansion of the book with each one makes it unique among Kipling's publications. As Louis L. Cornell put it, ' . . . in the course of its four earlier editions (1886-90) provided a conveniently elastic vehicle for putting Kipling's poems before the public'². The titles added to each edition are duly listed in the bibliographies, but I intend to discuss the effect of the additions rather than the numbers, and I shall also mention the minor changes which were made, in particular those for the English public.

I find it fascinating to handle the first edition of 1886, which was so ingeniously made up as an official envelope addressed to 'All Heads of Departments and all Anglo-Indians' and signed 'Rudyard Kipling, Assistant, Department of Public Journalism, Lahore District', although very few of us can own a copy in good condition with flap and tape. Even 'A Code of Morals', the longest poem included, fitted on to one of the tall, narrow pages printed on one side only in newspaper type. There is indeed something very personal about the little volume, for Kipling supervised its production and published it himself, as he told us in 'My First Book'³. He was surely correct, by the way, to describe *Departmental Ditties* as his first book because *Schoolboy Lyrics* was published by his parents and *Echoes* and *Quartette* were shared. Although the article was written only about six years after this first publication, much had happened to Kipling since then and from the tone one would suppose that the interval was of much longer duration. He described the publication of his verses in the newspapers with the approval of the Muslim foreman: 'Your poetry very good, sir; just coming proper length today. You giving more soon? One-third column just proper. Always can take on third page.' Then the printing on the office plant and the publication:

'Of these "books" we made some hundreds, and as there was no necessity for advertising, my public being to my hand, I took reply-postcards, printed the news of the birth of the book on one side, the blank order-form on the other, and posted them up and down the Empire from Aden to Singapore, and from Quetta to Colombo. There was no trade discount, no reckoning twelves as thirteens, no commission, and no credit of any kind whatever. The money came back in poor but honest rupees, and was transferred from the publisher, the left-hand pocket, direct to the author, the right-hand pocket. Every copy sold in a few weeks, and the ratio of expenses to profits, as I remember it, has since prevented my injuring my health by sympathising with publishers who talk of their risks and advertisements.'

The first page, which stated that 'The writer is indebted to the *Pioneer* and the *Civil and Military Gazette* for permission to reprint the papers contained in this docket', showed the contents as 'General Summary', the ten ditties and fifteen other verses. Most of my own favourites were included already, for instance the ditties 'Army Head-Quarters', 'The Story of Uriah', 'The Post that Fitted', 'Pink Dominoes' and 'A Code of Morals' and amongst the other verses, 'Pagett, M.P.' and 'The Undertaker's Horse'. I find it strange that I can still feel with the writer a trivial incident like the conversion of a ballroom to an office which is mourned in 'The Plea of the Simla Dancers'.

'To-night, the moon that watched our lightsome wiles —
 That beamed upon us through the deodars —
 Is wan with gazing on official files,
 And desecrating desks disgust the stars.'

And so on, ending, 'Give us our ravished ball-room back again!' After all those years something comes through even to a reader who cannot hum 'See Saw' and 'Dream Faces', which, incidentally, was also mentioned in 'Possibilities'. With the exception of 'The Rupaiyat of Omar Kal'vin', no poem refers specifically to a single political issue, and the volume has a unity which was lost to some extent in the subsequent enlargements. The series nature of the ditties was emphasised by the fact that the heading to 'A Code of Morals' originally had, ' 'Tis my ninth/Unmitigated misstatement' instead of ' 'Tis a most' as in later editions.

In the same year, 1886, a second edition was published in a more conventional manner and format by Thacker, Spink and Co. of Calcutta. As Kipling wrote: 'The wire binding cut the pages and the red tape tore the covers. This was not intentional, but Heaven helps those who help themselves. Consequently there arose a demand for a new edition, and this time I exchanged the pleasure of taking money over the counter for that of seeing a real publisher's imprint on the title-page.' Five poems were added, including 'A Ballade of Jakko Hill' and 'A Ballad of Burial', both of which seem appropriate, whereas 'The Overland Mail' does not. Some relatively weak verses entitled 'Lucifer' appeared only in this edition of the book, although they were included in the de Luxe and Sussex editions and the corresponding American ones. 'Lucifer' tells of an Indian Civil Servant who was transferred to Simla because of family influence but became too proud and was sent back to the plains.

'St. Vincent Clare's Papa had lived before him, —
 Which always helps —
 So early in official life They bore him
 From fellow — whelps,
 Destined to die or sicken in the slough
 Of Lower India, to the Mountain's brow.'

And after the fall

'He sought the Plains,
 And now behind his door, whoe'er so tappeth it,
 Another reigns.
 While Vincent, as the punkah flickers o'er him,
 Remembers — that his father lived before him.'

The verse beginning

'I want you to see that Jenny and Me
 Had barely exchanged our troth . . .'

was inserted in brackets in 'Pink Dominoes', and some lines in 'Pagett, M.P.', were altered for the better. These originally read:

'July was a trifle unhealthy, Pagett was ill with fear,
 Called it the "cholera morbus"; hinted that life was dear —
 Dearer than written agreements. So I suspected, and kept
 Most of his kit in my godown locked, and he nearly wept.'

The last two lines were improved technically and made more telling as well:

'He babbled of "eastern exile", and mentioned his home with tears;
 But I hadn't seen *my* children for close upon seven years.'
 No. 4 of 'Certain Maxims of Hafiz' was originally the strange couplet,
 'Hearts that be seared with passion and
 hocks that the iron sears,
 Though they may irk their owner
 last for a hundred years.'

The replacement beginning, 'The temper of chums . . .' was also a decided improvement.

For the third edition of 1888 ten poems were added, including 'Delilah', 'Christmas in India', 'As the Bell Clinks' and 'Diana of Ephesus'. The last was making its only appearance except for those in the Sussex and Burwash editions, and this is not surprising for, like 'Lucifer' it is rather below standard. We are familiar with some lines which were used as a heading to 'Venus Annodomini' in *Plain Tales from the Hills*, and the poem is of some interest in connection with this and other Simla stories.

'Ephesus stands — you may find it still —
 On the lee of a verdurous, pine-clad hill,
 And once in a twelve-month the folk below
 Flock to the pines and the upland snow —
 Flee from the sunshine, the glare and the dust,
 For the good of their souls — as is right and just.'

The verses are an allegory which tells how when a beauty who had held sway for many years aged and was rejected a new one took her place and:

'The City is old as the pines above,
 Old as the mountains, as old as Love;
 And I am as old as a man may be
 Ere he pass from the pines to the Unknown Sea,
 And I serve, as I served in the years gone by,
 The great Diana who fell from the sky.'

But the new Goddess herself 'must die in the eyes of men' and so on.

The stanzas now numbered 14, 15, 18 and 19 were added to 'Certain Maxims of Hafiz' and the final line to 'Giffen's Debt', although probably few would have missed it if the whole poem had been omitted.

The second and third editions were printed as well as published in Calcutta, but the fourth of 1890 was printed in England, and so ranks as the first English edition although, as in the others, Calcutta appeared above London on the title page. There were again additional poems, notably, 'Prelude', 'The Ballad of Fisher's Boarding House' and 'One Viceroy Resigns'. 'The Betrothed' was also collected at this stage, so that the lines which many have taken so seriously — I find them excellent fun — were a comparatively late addition: 'And a woman is only a woman, but a good cigar is a Smoke'. Nos. 16 and 17 were added to complete 'Certain Maxims of Hafiz', and, as was usual with Kipling's revisions for the English public, a number of Anglo-Indian words were changed. For example, 'verdant *doabs* brown' became 'budding roses brown', carriage replaced *gharri* and horses replaced *jhampan*; monkey was substituted for *hooluk* and dam for *bund*. As

with *Plain Tales from the Hills*,⁴ however, a substantial number of Anglo-Indian words remained in this and subsequent editions, and these certainly add an exotic flavour to the verses. Some inverted commas were also removed from colloquialisms such as 'screw' and 'dibs', and also from 'buckles' in 'Study of an Elevation, in Indian Ink', although I cannot see why that word as applied to bridges needed them in the first place. 'A Legend of the F. O.' also became 'A Legend of the Foreign Office' to make things clearer for the English reader. The most extensive alterations were made in 'Municipal' which had only appeared with the third edition. Originally it began:

'It was an August evening and, in snowy garments clad,
I took my *hawah-khana* round the lines of Hezabad,
When, presently, my Waler saw, and did not like at all,
A Commissariat *hathee*, *nautching* gaily down the Mall.
I couldn't see the driver, and across my mind it rushed
That that Commissariat *hathee* had — forgive the rhyme —
gone *musth*

The Waler originally jumped an *ekka* rather than a bullock, patent wheels were *shisham* wheels and, 'Before they called the drivers up' read, 'Before they got the *muchnas* up'.

The book was then complete in its present form for, although a drastic rearrangement of the order of the poems followed later, other changes were very minor. Several editions followed unchanged except for the addition of a 'Glossary for English Readers' with the sixth—I wonder who compiled it? Thacker published an illustrated edition and one to match Macmillan's de Luxe edition, although that set later included the text in *Early Verse* with 'Lucifer' and a few uncollected poems from the same period added. Eventually Kipling purchased the copyright from Newnes, to whom it had passed, and Methuen took over the publication in 1904, complete with the familiar vignette of Pagett, M.P. The verses were not in the first English *Collected Verse of Rudyard Kipling* (1912) but were included in *Rudyard Kipling's Verse, Inclusive Edition 1885-1918* with footnotes added to explain some of the remaining Anglo-Indian words, and by the time of *Rudyard Kipling's Verse, Definitive Edition* in 1940 most of the blanks in names such as C - lv - n and L - 1 had been filled and Sir A - had become Sir Auckland (Colvin).

Being concerned chiefly with the growth and change of the book in this article, I have not quoted much from the better or the more characteristic poems, although I have mentioned most of their titles already. The reader will be familiar with them, or will perhaps thank me for sending him back to *Departmental Ditties* for light relief from the fashionable study of the complexities of Kipling's later works. After looking through the various editions my own conclusion is that, although some of the poems added in the second, third and fourth were in the spirit of the first, many were not, so that the result was a dilution of the effect of the original collection, in which even the 'Other Verses' seem to go well with the 'Departmental Ditties'. As Cornell says, 'the original coherence of the 'Departmental' series become lost'². It is significant that the net result was that there was an increase of only three ditties whilst no less than eighteen other verses were added. It is true that 'A Ballade of Jakko Hill', 'Municipal', 'As the Bell Clinks' and 'The

Betrothed' go well with the originals, but a significant number of additions seem to be out of tune with them, for instance 'The Overland Mail', 'What the People Said', 'The Song of the Women', 'Two Months' and 'The Ballad of Fisher's Boarding House'. 'The Galley-Slave' can perhaps be excused on the grounds that it was Kipling's own farewell to India, and I certainly cannot suggest the omission of 'One Viceroy Resigns' from the canon, but on the whole I tend to agree with the author himself³ that he 'loved it best when it was a little brown baby with a pink string around its stomach'.

References

1. *A Choice of Kipling's Verse made by T. S. Eliot with an essay on Rudyard Kipling*, Faber and Faber, 1941
2. Louis L. Cornell, *Kipling in India*, Macmillan, 1966
3. 'My First Book', *Idler*, December 1892; Sussex Edition, volume XXX; *Kipling Journal* No. 133, p6, March 1960
4. F. A. Underwood, 'Indo-Pakistani Phrases', *Kipling Journal*, No. 172, p24, December 1969

LETTER BAG

'KIPLING AND THE TRADITION'

May I offer you a description of a Kipling 'Workshop' which I discovered sandwiched into a Folk Song Festival at Loughborough on September 15th. The Workshop was taken by Peter Bellamy, described as a "Young Traditional Singer". In fact it consisted mainly of poems which Mr. Bellamy felt were most strongly in the English folk tradition (both rural and military/music hall) and which he had set to most impressive and exciting settings. He explained that he had used folk tunes (or his own variants of such tunes) since he felt positive that Kipling must have had some knowledge of English Folk Music, and in fact may well have had tunes then well known by country folk in his mind when writing many of his poems. It was explained to Us that in various cases it was possible to put a name to the song Kipling must have had in mind when writing, so closely do the verses resemble the lay-out of the original, and so well do they fit the tune. Mr Bellamy believes that Kipling had heard, or had at least heard of, a well-known singing family in Rottingdean, by name Copper, and he uses their style of singing for a Three-part song, and one of their tunes—the White Cockade—for "A Smuggler's Song".

Bearing in mind that many of the audience had never heard or read anything of Kipling's work, Mr. Bellamy began by explaining that the audience should try to forget all the rude and stupid comments they had no doubt previously heard about Kipling; that if they studied his verse for a start they would find extraordinarily good writing and a most realistic view of Britain, her people and her Empire. From there he suggested that his audience should try the two 'Puck' books as being likely to appeal to people with some interest in and knowledge of English folklore and history—I suspect that they are also the speaker's favourites.

I may say that I was staggered by several aspects of this lecture/recital.

Firstly that the audience was found to be too large to fit into the classroom provided! After a large queue down the corridor had made their indignation clearly audible, we were instructed to remove ourselves to the grass outside in order to accommodate all comers.

Secondly that the settings struck me as extraordinarily good and powerful music—and the songs obviously had enormous appeal for the assembled youthful and critical audience (who I suspect do not normally enjoy Kipling for his own sake).

Thirdly by Peter Bellamy's most infectious enthusiasm for his subject. One had the feeling of a revivalist meeting and indeed after the recital, whilst engaged in the discussion session which briefly followed, I was accosted by a young man who, on discovering that I was a Member of the Society, wished to know how he might join—he said he had never read any of Kipling's work, but, if what he had just heard was a fair sample, he was a convert! I suggested that he read some of the books, and if he still felt the same way he could then apply to us with a little knowledge behind him. The young man explained that he had always been told that Kipling was strictly for square grand-parents, and he felt he had been most grossly deceived.

It seems to me that Peter Bellamy is doing some very good missionary work on our behalf.

JENNIFER HICKS

THE GANGES PILOT

With reference to your comments on *The Ganges Pilot* in the current issue of the Kipling Journal, I have looked at various editions of *Echoes from Old Calcutta* by H. E. Busted but cannot find any reference there to the Townsend Memorial. He does however comment that a proposed chapter on Calcutta tombstones had been crowded out by other material. The inscription is mentioned in other sources, for example C. R. Wilson's *The Early Annals of the English in Bengal* Volume 1 1895 where on page 310 it is copied. The author adds "This Townsend also figures in a local ballad which connects him with Job Charnock".

Dr. Norman Chevers, who wrote the ballad, was born in 1818 and became an assistant surgeon in the Bengal Medical Service in 1848; he retired as a surgeon major in 1876 and died 10 years later. He was author of a number of books on medical matters.

D. H. SIMPSON (Librarian 'The Royal Commonwealth Society')

THE GANGES PILOT

In the 'News and Notes' in this quarter's *Journal*, "The Ganges Pilot", you wonder how R.K. came to read Hunter's essays, which kindled his interest in the Park Street Cemetery, Calcutta, and you mention the chapter 'Concerning Lucia' in *City of Dreadful Night*.

In the original letters, as printed in the *One Volume Kipling*, New York 1928 (the *Sea to Sea* edition was 'edited') the following passage occurs at the beginning of Concerning Lucia—after the word 'Cemetery?'

"It is presumption, of course, because none other than the great Sir W. W. Hunter once went there, and wove from his visit certain fascinating articles for the '*Englishman*'; the memory of which lingers even to this day, though they were written fully two years since.

But the great Sir W. W. went in his Legislative Consular brougham, and never in an unbridled tram-car which pulled up somewhere in the middle of Dhunrumtollah."

B. J. BOLT

"RUDYARD" AND "KIPLING" — TWO AMERICAN TOWNS

by Thomas N. Cross, M.D.

In 1895, E. Kay Robinson, the former editor of the *Pioneer*, told Kipling that Mr. Frederick D. Underwood, a railroad magnate of Sault Ste. Marie, Michigan, U.S.A., had named two railroad stations after him—"Rudyard" near the beginning of the line and "Kipling" toward the end. Kipling then wrote Mr Underwood the delightful letter reproduced below.*

He also became much better acquainted with Mr Frederick N. Finney, another railroad man, who supplied him with the details for the trans-continental dash described in "Captains Courageous".

"Rudyard" and "Kipling" are today small, thriving towns in Michigan's Upper Peninsula and in each, unlike so many other places, Rudyard Kipling would be glad to know, the railroad is still functioning in fine shape!

Naulakha
Waite,
Vermont
Windham Co.

November 23rd, 1895

F. D. Underwood Esq.,
S.S. Marie, R.R.

Dear Sir:

My friend and one time chief, Mr E. Kay Robinson, tells me that you would like to see a specimen of my handwriting. He has further shown me a folder of your R.R. in which appear the stations "Rudyard" and "Kipling". He tells me too that "Kipling" may some day have a great future before it in the iron ore way. This immensely flatters my vanity; and I write to beg you to send me a photograph if possible, of either "Rudyard" or "Kipling" or preferentially both. I shall take a deep interest in their little welfare. "Rudyard" I gather has already a postoffice, but I have not heard of "Kipling".

Please encourage the development of "Kipling". Give him an express and telegraph office, and a new water-tank and if ever he has a restaurant let it be known for the best coffee on the line. Tell him if he is big enough—to avoid strike and bloodshed, never to open the wrong switch and to be careful about his grade crossings. Some day I hope to be able to come out and see him and his brother. In the meantime and with many thanks for the splendid way in which you have given me a circulation, believe me,

Very sincerely yours,
Rudyard Kipling.

*Reproduced through the courtesy of the State Historical Society of Wisconsin.

THE PROPHETIC POETRY OF RUDYARD KIPLING

"Kipling had the heroic conception of life, and his genius was devoid of political taint." (*Prize essay by Schoolboy.*) In an essay, written in 1918, 'The Rightness of Rudyard Kipling', a certain Mrs. Gerould refers to his trick of "looking ahead"; and we know that he, in common with Mr. Churchill, was screamed at more loudly than ever before in the years preceeding the second World War.

But long before that time—in 1896—the first warning reached us—"Deaf ear and soul uncaring", which continued up to the threshold of our parting with him, and the onset of a second reign of terror in Europe.

1902 gave us the "Islanders", a reproach for unpreparedness, and an urgent plea for better things—"Ye stopped your ears to the warning—ye would neither look nor heed", and the famous provocative line—"If ye grudge a year of service to the lordliest life on earth"—raised a storm of criticism to which Kipling replied in a letter to E. V. Lucas (*Post Bag Diversions*), "Don't the following lines make it clear? I meant the ordinary English life they were born to, not the life of a year of service which they grudged." He added "The next war will be a civilian's affair, the people themselves will be attacked overhead without warning."

In 1902 also "The Dykes" appeared. Again Kipling appealed for material and spiritual preparedness to resist aggression, the danger being symbolised by the peril that threatens a low lying coast from the onslaught of the sea—

"Bid men gather fuel for fire, the tar, the oil, and the tow,
 Flame we shall need, not smoke, in the dark if the riddled sea
banks go.
 Bid the ringers watch in the tower (who knows how the dawn
shall prove?)
 Each with his rope between his feet and the trembling bells above."

Further admonition—"And washen carcasse and returning well Trumpet what these poor heralds strove to tell"—was followed in 1909 by "City of Brass", when Kipling's astonishing prophetic sense manifested itself in what Mr. Carrington calls gloomy prognostications of aerial and submarine warfare—"Out of the sea came a sign, out of heaven a terror"—and finally by way of "Storm Cone" came the biting invective of "the Bonfires", cautioning us against the futility of modern political ideas, denouncing the political career, which Kipling describes elsewhere as "a dog's life without a dog's decencies", and confirming a tendency, as Professor Dobrée says, to find more and more his support in the sense of home.

So we return to our Schoolboy with his password "Go to your work and be strong," for all those who are neither "children nor gods, but men in a world of men."

"AS EASY AS A.B.C."

I was delighted to learn from the note on p.4 of No. 185 that there are additional speeches in the Sussex/Burwash edition version of "A Book of Words". The Culpepper speech seems to me to have an added interest in foreshadowing the 1930 story "Unprofessional" (astronomical medicine?) which I have always enjoyed. But doubtless I have been anticipated by other students of Kipling. Anyway, I continue to find unexpected pleasures in the Burwash edition.

I refer you also to the *New Scientist* of 29 March 73 (vol. 57 No. 839, p.726), under the heading "Anti-crowd weapons works (sic) by causing fits"—"Strobe lights and loud noise are being modified so that the sound is ultrasonic and the light infra-red—almost nothing can be seen or heard." And so on. But Kipling predicted that in 1912 ('As Easy as A.B.C.'), though he placed Pirolo in 2065—about 95 years too late.

And of course, Kipling had a silent aeroplane in 1913 ('The Edge of the Evening'). Lockheed Missiles and Space Co. (for which I work) produced that in great secrecy a few years ago for use in night observation work in Korea (the YO/3A); silenced engine, quiet propellor and all—though it *was* a monoplane, not a biplane.

I constantly meet aerospace people who are unaware of "With the Night Mail" and incredulous when it is described and the date given. And dirigibles seem to be coming back. By the way, I read that at least twice in my youth before I noticed that he was using his lift gas to drive his turbines—very neat. The incidental Bat Boats come pretty close to the behaviour of today's unlimited class hydroplanes.

Kipling's accuracy about the Roman Wall legions in Puck has often been cited (and sometimes denied). His technical predictions were rather spectacular as well.

WILLIAM F. WHITMORE

(formerly Chief Scientist, USN Fleet Ballistic Missile Program)

'HIS APOLOGIES'

The Editor apologises for the late appearance of *Journal* No. 187, which was held up for a month by a failure in the supplies of thin green card for the cover. Overwhelmed by this, the Printers seem to have lost control of their numerical abilities and printed page 5 before page 4, in spite of their correct order in the 'page proof stage . . .

NEW MEMBERS. We are delighted to welcome the following: U.K.: Messrs. P. F. Bellamy, A. L. Cameron-Mills, J. R. Coundon, C. R. Hanson, A. M. R. Montagu. CANADA: Capt. D. Chown, R.C.N.R. ROMANIA: Prof. Rica Herescu. U.S.A.: J. R. Thrane; Washington State Univ. Liby, Pullman. VICTORIA B.C.: Mrs. G. M. Hughey.

THE KIPLING SOCIETY
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER, 1972

1971	EXPENDITURE	1972	1971	INCOME	1972
£		£	£		£
176	Office Rent, Rates, Lighting and Heating	176	689	Subscriptions	866
71	Printing and Advertisements	101	9	Sales Journals	191
33	Postages and Telephone	45	43	Donation—Legacy	28
289	Office Expenses and Purchase of New Equipment	254	42	Interest on Investments	42
	Journal Expenses:		5	Interest on Deposit Account	7
600	Cost of Printing—Dispatch of Kipling Journals	473		Functions:	
—	Balance being excess of Income over Expenditure	136	3	Profit on Members Meetings	9
			19	Annual Luncheon	42
			2	Visit to Burwash	—
			357	Balance being excess of Expenditure over Income	—
£1,169		£1,185	£1,169		£1,185

BALANCE SHEET AS AT 31st DECEMBER, 1972

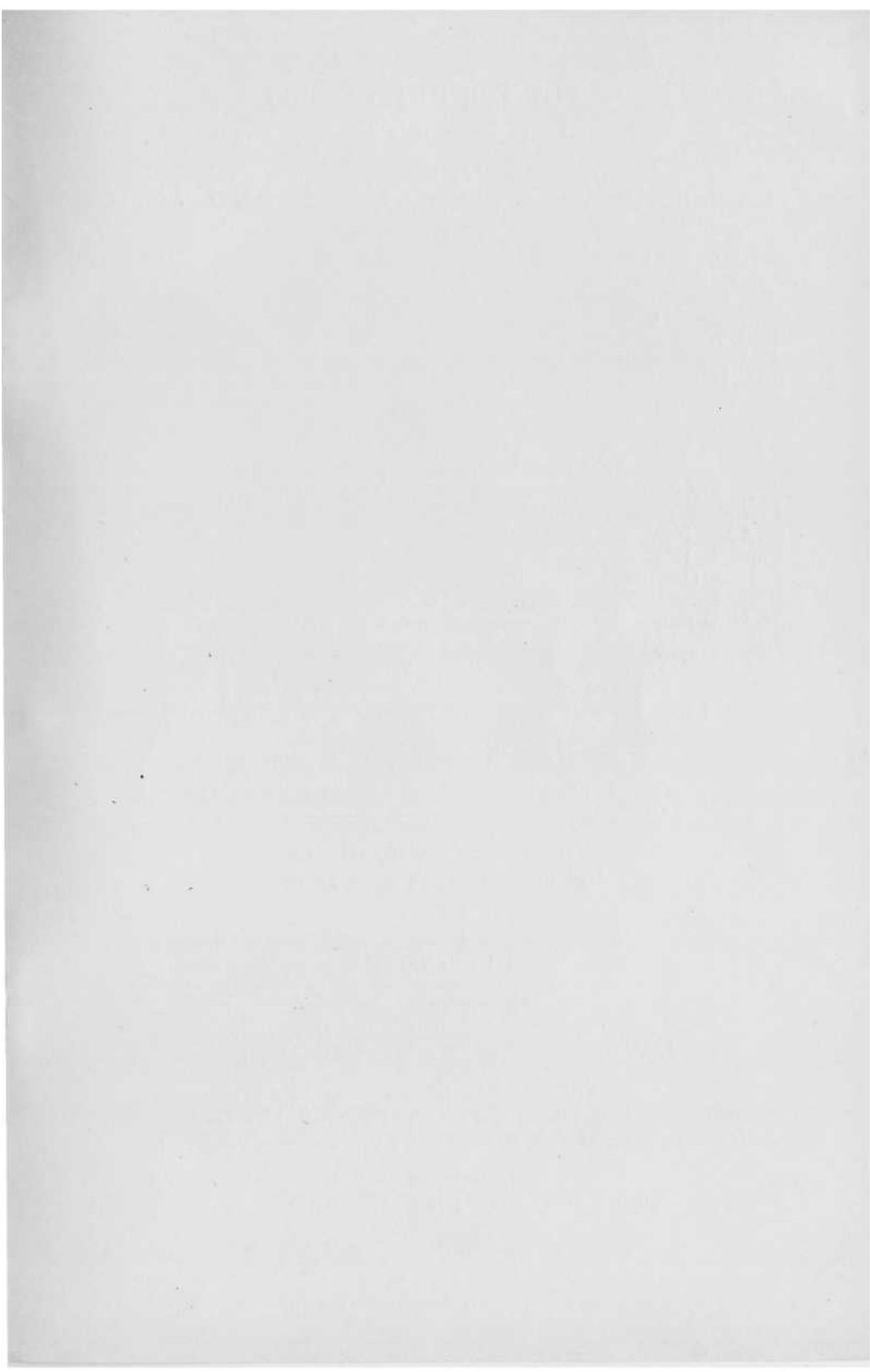
INCOME AND EXPENDITURE ACCOUNT			CASH AND BANK BALANCES		
£		£	£		£
1,169	Balance at 31st December, 1971	812	11	Cash in Hand	6
(357)	Excess of Income over Expenditure	136	62	Bank Balances	
812		948	204	Current Account	204
			55	Deposit Account	211
146	CREDITORS AND ACCRUED EXPENSES	124	15	DEBTORS AND PREPAYMENTS	25
	A. E. BAGWELL PUREFOY, Hon Secretary		611	STOCK OF STATIONERY	15
	P. A. MORTIMER, Hon. Treasurer			INVESTMENT	611
				£1,200 3½% War Loan Stock at cost less £253 written off (Market Value at 31st December, 1972, £432)	
£958		£1,072	£958		£1,072

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

We have examined the above Balance Sheet at 31st December, 1972, and the Income and Expenditure Account for the year ended 31st December, 1972, with the books and vouchers of the Kipling Society, and certify that they agree therewith. The Society's Library, Office Equipment and Furniture have not been taken into consideration.

5 Albemarle Street,
 Piccadilly,
 London, W1X 4EL.
 Date: 28th September, 1973.

MILNE, GREGG & TURNBULL,
 Chartered Accountants.



The Kipling Society

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

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