



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, 18th December, 1974.
Wednesday, 19th March, 1975.

DISCUSSION MEETINGS

At St. George's Club, 4 Wilton Mews, S.W.I, at 5.30 for 6 p.m.
Friday, 21st February, 1975. Mr. Shamus O. D. Wade will open a
Discussion on "Why is Kipling hated?"

VISIT TO BATEMAN'S, 1975, & ANNUAL LUNCHEON, 1975

We intend to hold both these functions, probably in May and
October respectively. Details in the next Journal: March 1975.

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NEWS AND NOTES

KIPLING AND 'ST. NICHOLAS'

One of the most interesting and important articles on Kipling to appear for many years may be found in *The Princeton University Library Chronicle*, Vol. XXXV, No. 3, Spring 1974—'How "St. Nicholas" Got Rudyard Kipling', by Catharine Morris Wright. During her researches in the life of Mary Maples Dodge (1830-1905) for a biography, she came across a file of letters between her and Kipling, most of which are reproduced in this article. The first of these, surprisingly enough, was written from Westward Ho! in August 1879 to accompany a copy of "The Dusky Crew" which he was trying to get published in *St. Nicholas*: 'I am an English schoolboy, thirteen years old and the verses describe an episode in last term,' he tells the editor, and he signs himself 'J. R. Kipling'. 'Poem really too poor to use, Refused as courteous as I could,' noted Mrs. Dodge on the envelope—and retained the poem.

Although disappointed in this early attempt, it always remained Kipling's ambition to contribute to *St. Nicholas*, a magazine for young readers which he and his sister had known and loved in their own childhood, and Mrs. Wright tells how this came about when he was living at Brattleboro, and includes many letters which shed new light, both literary and bibliographic, on many of his stories, notably those collected in *The Jungle Book*. From them we learn, for example, that the first draft of 'Tiger! Tiger!' was written before 'Mowgli's Brothers' and that its hero was not Mowgli, but a village herdboyl: 'Now if that [Toomai of the Elephants] pleases you,' wrote Kipling on 24 November 1892, 'I will do "Tiger—Tiger"—the tale of the man eater who was ignominiously squelched in his lair by the charge of the village buffaloes under the command of the cattle boy herd. That's a true tale.' And he concludes by listing the six stories he has written or is preparing to write in their order: 'The Potted Princess', 'Collar Wallah and the Poison Stick', 'Toomai of the Elephants', 'Tiger—Tiger', 'Mowgli's Brothers' and 'the Camel story'.

Another surprise revealed by Mrs. Wright is that in 1892 Kipling offered to write a short story called 'Kim o' the Rishti' which was to tell of 'the small boy who got a blessing and a ghost-dagger from a Thibetan lama who came down from Thibet in search of a miraculous river that washed away all sin (the river that gushed out when the Bodhisat's arrow struck the ground) and how these two went hunting for it together—the old old priest with his priestly tam o'shanty hat and the young English child

But these are merely a selection from a rich storehouse opened to us by Mrs. Wright in her splendid article.

'ALWAYS VERIFY YOUR REFERENCES'

On pages 217-8 of *Something of Myself* Kipling tells of a Boxing Day visit to the hen-run in company with Sir John Bland-Sutton, the head of the College of Surgeons who wished to test by actual experiment 'that if you hold a hen to your ear, you can hear the click in its gizzard of the little pebbles that help its digestion'. Mr. R. E. Browning kindly sends several interesting extracts about Kipling from Bland-Sutton's *The Story of a Surgeon* (1930), including the following (from p. 146): 'On Boxing Day 1917 I lunched with Rudyard Kipling at Burwash and discussed gizzards. I reminded him that the noise made by the grinding movements of stones in a gizzard were audible when the ear was applied to the sides of a fowl. He was keen for a demonstration. After lunch we visited the hen-roost and caught a complacent cockerel, and auscultated the chest. My friend was not only satisfied but interested . . .'

Although the basic facts are the same in both accounts, it is amusing to compare the differences of approach as recorded by two separate memories.

It is perhaps not fair to point out mistakes due to unverified references or recollections in *Something of Myself*, which Kipling did not live to revise or even to complete, but one very curious example occurs on page 3 where Kipling tells how, in the early Bombay days, his mother used to go out to 'Big Dinners', and how 'Once she came back very quickly, and told me, still awake, that "the big Lord Sahib" had been killed and there was to be no Big Dinner. This was Lord Mayo, assassinated by a native.' Lord Mayo was killed on 8 February 1872: but by that time Kipling had been for over two months at Lorne Lodge, Southsea, and his parents had returned to India.

A more curious kind of unverified reference is that which contradicts a statement already made, even if it be in a work of fiction. There is one of these in *Stalky & Co.*, which has always seemed most puzzling. On page 101-2, Hartopp remarks that 'Our criminal tradition is not theft—among ourselves at least,' and Macrae counters with "For the head of a House that raided seven head of cattle from the innocent pot-wallopers of Northam, isn't that a rather sweeping statement?" For a reader of *Stalky & Co.*, this statement is a mystery: for those who know the omitted story 'Stalky' it is less of a puzzle—though that story explicitly states that the four culprits escaped from Vidley and Towey without having given their names or numbers, and presumably without betraying which House they belonged to (anyhow, Orrin is later a member of Prout's House—p. 105). 'Therefore the tale has stayed untold till today': so ends 'Stalky'—but how did Macrae and Hartopp know about it?

Yet in its original appearance in *The Windsor Magazine* (Vol. IX, No. 50, page 294) a footnote is put to Macrae's remark "*Vide* 'Stalky'" —though this does not appear in the American serialization in *McClure's Magazine*.

KIPLING IN SINAI

A member sends an interesting extract from *Desert and Delta* (1938) by Claude Scudamore Jarvis (1879-1953) who was Governor of Sinai from 1922 until he retired in 1936:

Kipling came through Sinai during an inspection of Wargraves in the middle East [this was in February/March 1929] and the idea of this big peninsula with its Arab population being run by one solitary Briton was the sort of thing that intrigued his very busy and enquiring mind—it was so entirely Kiplingesque. He got out at El Arish station and had a look at the barren sand country, peering at it from under his jutting eyebrows.

"Yes," he said in his brisk manner, "and I suppose most of your troubles here are in connection with land ownership—that and smuggling."

"This, to my mind, was a fairly good testimonial and proof, if it were needed, that Kipling was not only a great writer, but also a man of more than ordinary intelligence. In one minute he had grasped the innermost details of my job . . .

He was a great student of the Old Testament, and on the principle that there was nothing new under the sun held the view that most of the world situations of to-day were merely wider repetitions of those recorded in one or other of the books of the Bible, and that our various leaders and soldiers had their counterparts in the kings and patriarchs mentioned in Joshua, Judges and Samuel. Once when I was puzzling over the title of a book he said, picking up the Bible, "This is the best place to look for one," and promptly read out half a dozen in as many minutes.

My friendship with Kipling lasted till his death. Every summer during my leave I used to motor 130 miles to lunch with him at Bateman's, and I cannot think of anyone else for whom I would drive through two counties for a single meal. One of my most pleasant recollections is walking with him beside the little brook at Bateman's and having the various fields and fords pointed out to me by the author of those two wonderful books, *Puck of Pook's Hill* and *Rewards and Fairies*. I saw where the Centurion met the children, where the Norman Knight spurred his horse across the ford, and the house without iron.

I remember commenting on the life-like picture he had drawn of the two Roman Centurions on the Great Wall, and he said, "Oh, that was quite easy. I merely took the subalterns who work on the North-West Frontier of India as my characters. The type has not changed in any detail." ' ' R L G

HON SECRETARY'S NOTES

Dr J. M. S. Tompkins. All our members will be delighted to hear that Joyce Tompkins has accepted a Vice-Presidency of the Society. As we said when writing to her on the subject, she is fully entitled to such, on the counts both of valuable work within the Society, and of furthering its main Object of honouring and extending Kipling's influence.

Her contributions to the Journal reach back at least as far as December 1953 (108), she has led some of our best Discussions (eg 153, 163), she wrote a fine Centenary article (156), and her address when Luncheon Guest of Honour in 1968 is secure in No. 169.

In the wider field her work has included conducting a post-graduate class in Kipling studies at Dalhousie University, Halifax, and—as we all know—publishing the valuable textbook "The Art of Rudyard Kipling" (Methuen 1959, now available in paperback).

Our message to her, on her accepting this modest honour, is not only "Congratulations" but "Thank you."

A. E. B. P.

JOHN LOCKWOOD KIPLING: THE FORMATIVE YEARS

Part 1

By James Craig

In May 1851 John Kipling, rising fourteen, left Woodhouse Grove School. On 14 January 1865 John Lockwood Kipling, Architectural Sculptor, signed a three-year contract for employment as a teacher in the Sir Jamsetjee Jejeebhoy School of Art and Industry, Bombay. But the intervening period of rather over thirteen years, during which his skills were formed and developed, is the least documented of his life, the principal source hitherto having been nothing much more than the family memory, somewhat erratically recorded. However, a recent search of the Maharashtra State Archives in Bombay has brought to light a letter which contains a brief but factual statement of John Kipling's career during these years.¹ It is dated 3 December 1864 and is addressed to the Chief Secretary to Government, Bombay. The writer, C. J. Erskine, was a Bombay High Court Judge, at that time on furlough in London, who had been asked to help in the recruitment of men to fill three newly created posts for practising artist-craftsmen in the Bombay School: and the purpose of the letter was to set out the qualifications of the three selected. Our paragraph runs as follows:

'As Architectural Sculptor, we have been fortunate in securing the services of Mr. J. Lockwood Kipling. He was educated at the Stoke upon Trent School of Art, where he studied under Carrier and Protat. He was then employed for seven years as a designer and modeller at a Pottery in Staffordshire, where he acquired not only facility in modelling, but a good knowledge of all the processes of Pottery. On coming to London he was for two years with Mr. Philip, the well-known Architectural Sculptor, where he assisted in carrying out the designs of G. G. Scott R.A. Among other works, he executed some of the modelling for Exeter College, Oxford, for the new church at Halifax, and for the decoration of St. Michael's' Corn Hill. Mr. Kipling also worked for some time under the late John Thomas, Sculptor. For the last four years he has been in the service of the Department of Science and Art at South Kensington, and most of the modelling for the Terra Cotta decorations of the Museum there has been executed by him. The work is in a fine Italian style. Mr. Kipling (with Mr. Edgar) competed successfully for the Ceramic decoration of the Wedgwood Institute. He appears to be specially qualified for the duties now allotted to him, not only from his practical knowledge of Gothic as well as Italian ornament, but also from his acquaintance with the various processes of Pottery.'

This detailed and specific information must have been provided by John Kipling himself. Moreover, it is probable that he knew nothing of the Bombay post before September 1864 at the earliest: so the informa-

tion was not more than two or three months old. It was of course, provided for a specific purpose and is therefore confined to that side of his life: we may therefore be able to fill it out in some respects as well as to confirm it from independent sources. But there is a strong *prima facie* case for accepting it as it stands; and fortunately no serious problem of conflicting evidence will be found to arise.

Three periods are specified, amounting in sum to the required thirteen years. If we start from the year John left school, we get—

1851-58 designer and modeller at a Pottery in Staffordshire;

1858-60 with Philip in London;

1860-64 in the service of the Department of Science and Art, South Kensington.

On a literal reading, the time at the Stoke School of Art should precede the seven years at the Pottery. However, we have independent evidence for the Government Schools of Art, for which, from 1852 onward, the annual reports of the Science and Art Department include detailed statistics. Stoke was founded in 1847; from May 1849 the Headmaster was Silas Price who had, as assistant, from October 1850, Albert Carrier. In 1855 Carrier (whose full name was Carrier-Belleuse) was succeeded by another Frenchman, Hugues Protat, who was appointed Modelling Master. His connection with Stoke lasted until 1861/2 when he moved to Hanley. So we find the two teachers named in Judge Erskine's letter covering the seven years when John Kipling was at the Pottery.² This, coupled with the fact that Art School classes were all in the afternoon/evening, clinches what would in any case have been virtually certain, namely that John Kipling's time at the School coincided with that at the Pottery.

Two further dates can be extracted from the annual reports. One of the ways by which the Science and Art Department sought to encourage the local Art Schools was by offering various awards, some local, some national. There were various changes of plan and the reports are not consistent in the detail they provide. But on two occasions John Kipling's name figures amongst those of prize-winners: a local medal in 1855, one of fifteen which went to Stoke; and a National Medallion in 1858, when his was one of four Stoke awards.³

Furthermore the 1855 award was for work at a level which might well have demanded three or four years previous work. John Kipling's attendance at the Stoke School is an established fact: and there is a strong probability that he attended throughout his seven years at the Pottery.

The Pottery in question is said, apparently on family tradition, to have been that of Pinder Bourne and Co., a firm which continued potting until 1882. We may ask how and on what terms young John got there in the first instance. Here we can only speculate; but in a Kipling context it is perhaps permissible to salt one's fact with a little fiction. Surely it must have been the Wesleyan connection which found the boy in his billet. Thomas Pinder and his younger brother, Edward Bourne Pinder, the two sons of the Rev. Thomas Pinder, were at Woodhouse Grove in the 1820s. Edward Bourne followed his father into the Ministry but Thomas is described in the school record as 'Earthenware Manufacturer, Burslem'. No great flight of fancy is needed to suppose that the Rev. Joseph Kipling, John's father, met the Rev. Edward Bourne Pinder at the annual Methodist Conference in the autumn of 1851: that they got talking about

Woodhouse Grove: that Joseph mentioned the difficulty he had been having with John ever since the boy's imagination had been fired by the Great Exhibition: and that Edward Bourne suggested sending him over to serve an apprenticeship, in fact if not in name, in the family firm. Further, a close relationship between the firm and the art school may fairly be assumed. The school was recognised as one of the best, owing precisely to the fact that it served the staple trade of the locality. (In 1852 some 200 of the pupils were in the pottery trade and only some 50 others). What more likely than that the firm should have encouraged and paid for John's attendance at evening classes?

Before we leave Stoke there is one further point to be considered. More than one writer of any reference to this in Judge Erskine's letter makes one suspicious: and these suspicions are confirmed when we learn that there was no regular system of awarding "National Scholarships" until 1862, when John was already working for the Science and Art Department. The purpose of these scholarships was to enable students of the local art schools to train as teachers at the Central Training School (the forerunner of the Royal College of Art) in S. Kensington. Before 1862 occasional awards were indeed made for this purpose but there is no trace of John Kipling getting one, nor does his name appear in the annual lists of those qualifying in the various stages of the Training School course. His ambition clearly lay in the direction of practical craftsmanship; and with this aim he moved off to London once his seven years' apprenticeship, if we may so term them, were completed.⁴

We may assume that he moved in the summer of 1858, to enter employment as assistant to 'Mr. Philip the well known Architectural Sculptor'. J. Birnie Philip (1824-1875) was a prolific and popular sculptor of the day. At a later date he was responsible for the frieze in the podium of the Albert Memorial. In 1858 he was engaged on the four colossal statues of the Evangelists on the tower of St. Michael's, Cornhill, having completed the relief for the tympanum the previous year. Sir George Gilbert Scott was also engaged in work on this church from 1857-60, adding a 'N. Porch in the Gothic style' and giving the windows 'their Venetian tracery' (Pevsner: *Buildings of England*).

All Souls, Halifax, was a new building, designed in its entirety by Scott and dating from 1856-59: again the sculptural work was by Philip. Exeter College chapel, another new building by Scott, falls a year later, 1857-60. Thus there is no chronological difficulty in John Kipling's association with Scott and Philip in 1858-60, the years indicated by Judge Erskine's letter. It is likely that he would have been in the category of what was then termed an 'art-workman', carrying out in stone ideas which had been modelled by the directing architect and artist. The same would, no doubt, apply to his association with John Thomas (1813-62), another prolific sculptor of the period.

And so we come to what proves to be the least documented of John Kipling's formative years, namely the four 'in the service of the Department of Science and Art at South Kensington'. Tantalisingly, neither the surviving records of the Department nor (with one exception to be discussed later) those of the S. Kensington Museum, have so far yielded a single mention of John Kipling. On the other hand, there is no shadow of reason to doubt the correctness of what he must have told Judge Erskine. During 1860, following a Parliamentary Enquiry, the great decision was taken to build a museum capable of housing the art collections which

were being assembled in S. Kensington. £17,000 was voted for the purpose. This therefore is a likely year for designers and art-workmen to have been taken into service. One of the designers was Godfrey Sykes who had come to London from Sheffield in July 1859° 'to undertake the decoration of the arcades of the Royal Horticultural Gardens.' His work there, and especially his revival of the use of terra cotta, attracted attention and his move to the new museum project followed. There—to quote a writer in the *Cornhill Magazine* for 1912—'as his work was such as to demand that he should have a staff of assistants, he took some of those from Sheffield, including his talented friends Gamble and Townroe, and amongst other helpers was Mr. Lockwood Kipling . . .' To conjecture that John Kipling's association with Godfrey Sykes dated from the autumn of 1860 fits all the known facts.

And then, after the total silence of the written records so far as John Kipling's name is concerned, we are confronted with his physical image on the, to Kiplingites, celebrated terra cotta plaque in the museum quadrangle. This, and no doubt the other three in the series, was designed by Godfrey Sykes: a preliminary sketch attributed to him is in the Museum Print Room. But he died before the design was executed and the final version differs from the sketch in having three additional figures. The subject is part of a triumphal procession to mark the completion of the building and this plaque represents the museum staff, led by an acolyte and headed by Henry Cole and Richard Redgrave, with Captain Fowke behind. Then come the lesser lights, including—in both sketch and final version—John Kipling with his beard. Sykes died in February 1866 and such work (i.e. such designs) as he had left unfinished were completed by Reuben Townroe and James Gamble, whose association with Sykes has been mentioned above. The execution of the designs for the panels, in terra cotta mosaic, was undertaken by Mintons in Stoke on Trent. They completed the four panels in 1866/7 and it seems that all four were in place by the end of the following year. John Kipling left the service of the Department at the beginning of 1865 to prepare himself for his new post in Bombay. We cannot say when Sykes's sketch was made. Did he include his young assistant as a friendly farewell gesture? It is better not to hazard a guess.

The last work named in Judge Erskine's letter, that for the Wedgwood Institute in Burslem, together with any independent evidence of John Kipling's doings during these years, will form the subject of Part 2 of this article.

NOTES

1. The search was most generously undertaken by Mr. Foy Nissen of Bombay (Educ Dept Vol 2 for 1868, Comp No 49). A passage in the centenary paragraph from the letter is here published with the permission of the Director of Archives and Archaeology, Government of Maharashtra, Bombay Educ Dept Vol 2 for 1865, Comp No 49). A passage in the centenary book on the Bombay School was clearly derived from this letter, though this was not stated. (*Story of Sir J. J. School of Art, 1857-1957*. Bombay, 1957 pp. 36-7). The letter provides the earliest instance yet recorded of the use of the name Lockwood: it seems appropriate therefore to use only the name John in this article.
2. There was a family tradition that John Kipling earned some extra money in London by giving French lessons: perhaps he had picked it up from Carrier and Protat.

3. The award of the National Medallion is also mentioned in the minute book of the Stoke-upon-Trent and Fenton School of Art Committee, 1856-92, under minute dated 18 January 1859: a minute of 20 April 1859 records John Kipling as also receiving two local medals (and an earlier minute of 10 March 1858 refers to his winning a prize in two subjects). I am indebted for this information to the City Librarian, Stoke on Trent.
4. In the returns from individual art schools printed as Appendix 16 to the Report of the Northcote Committee of 1864 on the Government Schools of Art, Stoke reported that only one student, John Allen, had obtained a scholarship in the Metropolis. Another comment from the evidence given to this Committee (by Mr M. D. Hollins, a head partner of Mintons) relating to the Stoke school is of interest. He had told the Committee that all the students were artisans—Are there no middle class students in the district?—None; or it may be one or two; that is quite the outside.
5. There is one glimpse of those days through J.L.K.'s eyes in *Beast and Man in India*, Ch. six: 'Sir Henry Cole, in years gone by, used to contemplate the vast brick walls built by Captain Fowke for the 1862 Exhibition, and say, "That is a surface which invites decoration."'
6. Sykes was one of the Assistant Masters at the Sheffield Art School in 1858/9: he is not named in the report for 1859/60. Stuart Macdonald, *The History and Philosophy of Art Education*, 1970, p.171, gives July 1859 as the date of Sykes's appointment to assist Capt. Fowke.

THE CARS IN 'STEAM TACTICS'

By F. A. Underwood

From Kipling's autobiography and from a number of his stories and verses it is clear that the arrival of the motor car was an exciting event for him and for the other pioneers. He saw in the early car not only an improvement on the horse and carriage for transport to the station¹ but a means of exploring large areas of the English countryside, as shown by the rapturous beginning of 'They'² and the letter quoted in *The Complete Motorist*.³ The lethal properties of the car, especially when combined with alcohol did not escape him, and in many stores from 'They' and 'A Tour of Inspection' to 'The Bull that Thought' and 'The Prophet and the Country' it could be described as an important accessory, whilst in some from 'Steam Tactics' to 'Aunt Ellen' cars dominate the scene of farces. The writer hopes to return to the general topic at a later date, but the cars featuring in 'Steam Tactics'⁴, the earliest motoring story, deserve a note to themselves. They had more 'character' than the vehicles of today or of the intervening years, and since they were novelties we are given more details of operation and of their shortcomings than in later stories when the reliability was so much improved. Later the breaking of a spring in a magneto, a device now outmoded itself, was used as a symbol and as such is earnestly discussed by modern critics.

It is difficult for most of us to picture motoring as it was over seventy years ago when the car still looked like a horseless carriage, very often with only a dashboard in front of the occupants, and there were so many variations of propulsion to investigate. The route taken in 'Steam Tactics' can still be followed very roughly, with some fixed points like the Long Man of Wilmington and Leonardslee, but the Sussex roads must differ considerably from those Kipling knew, and certainly the facil-

ities provided for motorists have grown enormously since those days, as has the precedence accorded to them. Leaving aside a claret-coloured one mentioned briefly, there are two nicely-contrasted cars in the story which it is interesting to compare with the real cars Kipling owned up to the time of publication in 1902.

The more fascinating and strange to us is the steam-car—'now, thank Heaven, no more than an evil memory'. The 'blighted land-crabbing steam pinnacle on springs', was 'more of a bag of tricks than I thought', as Hinchcliffe said; its troubles with the fire blowing out, running out of water, loss of eccentric-strap screw and a leaking feed-water-heater are only too true to life. Kipling's own steam car was a Locomobile of 1900: 'Then I bought me a steam-car called a 'Locomobile' whose nature and attributes I faithfully drew in a tale called 'Steam Tactics'. She reduced us to the limits of fatigue and hysteria, all up and down Sussex'¹ The exact date of acquisition of this and the other cars cannot be established from published information. The make had a curious history summarised by David Burgess Wise in *Steam on the Road*⁵ which also has some illustrations of Locomobiles. American twins named Stanley had set up a firm to manufacture steam-cars at the end of the last century but sold it for \$250,000, and it eventually became the Locomobile Company of America with a certain Amzi Lorenzo Barber as President. The Stanleys bought back their manufacturing rights for only \$20,000 in 1903 when production of Locomobile steam cars ceased, their company going on to produce them until 1927.

The Locomobile was an open light car on high springs, transverse at the front, with wheels having fragile-looking spokes. There was normally a padded seat with a backrest railed at the sides to accommodate two, and, although there was some space over the water tank behind, it is difficult to see how five people could be carried as in the story, but possibly detachable rear seats could be fitted. A reprint of a little book on light cars originally published in 1902⁶ has diagrams and some mechanical details. The piano-wire reinforced, vertical boiler beneath the seat contained about 400 tubes which were heated by petrol burners, the petrol being vapourised by passing through a copper coil above the burner, so that preheating was required before the process could start. When a steam working pressure of 180lb/sq. in. was reached a diaphragm operated to cut off the vapour. Petrol was fed to the vapouriser by pressure from an air tank maintained by a pump driven off the engine (the 'vociferous steam air pump') or if necessary by a cycle pump. The drive to the live rear axle was by chain, and steering was either by a long tiller or by a lever pivoted near the driver's elbow—both types are shown in the books cited. A steering-bar is mentioned in the story, suggesting that the lever alternative was fitted.

Even if the car ran well, water consumption was a problem, as the story suggests. The C-shaped water tank at the rear, which partly surrounded the boiler, needed to be refilled about every twenty miles. It is recorded that on a journey from John O'Groats to Land's End in 1900—a heroic feat—a Locomobile consumed more than five tons of water. In America the steam was simply allowed to escape to the atmosphere, but in England it was condensed and allowed to fall on to the road as water in order to avoid the cloud of exhaust vapour, no attempt being made to re-use the water to improve the range. The description of the water-gauge reminds us of Hinchcliffe's complaint about judging 'my

water out of a little shaving-glass'. In reads⁶: 'On the right side of the boiler is the glass watergauge. As it is quite out of the driver's sight, a mirror, set at the proper angle on the dashboard, shows the height of the water in the boiler.'

An amusing letter from The Elms, Rottingdean, dated July 4, 1901 was printed in an American magazine⁷ and is worth quoting in full as it shows the frequency of breakdowns with the Locomobile and hints at making a story about it, although 'Steam Tactics' actually appeared in *The Windsor Magazine* and *The Saturday Evening Post* rather than in *McClure's Magazine*.

Dear Phillips :

I herewith enclose a cheque of £100 which I understand is what you advanced on the Locomobile. We are tremendously indebted to you for all the trouble you have so kindly taken over the business and it proves once more that the busiest men are always readiest to help other folk.

As to the Locomobile herself, she is at present a Holy Terror. If ever you meet Amzi Lorenzo Barber who I gather is the President of the Company, you may tell him that I yearn for his presence on the driver's seat with me.

I suppose she will settle down some day to her conception of duty but just now her record is one of eternal and continuous breakdown. She disgraced us on June 26th when I took two friends over 13 miles of flat road. The pumps failed to lift and we had to pump dolefully every few miles home. Also she took to blowing through her pistons.

We overhauled her on June 27th (all the day). She did some run-about trips on the 28th. On June 29th we laid out a trip of 19 miles out and back. I took the wife. She (the Loco) betrayed us foully 12 miles out—blew through her cylinders, leaked and laid down. It was a devil of a day. It ended coming home by train. The wife nearly died of exhaustion.

On June 30th I telephoned up to town and got the London agents to send a man down to overhaul. She needed repacking throughout, and the main steam valve leaked. (Another day off) I left her alone on the 31st (being Monday) went up to town on the first. Came down on the second July. She covered the five miles from the station to my home in fine form.

Yesterday July 3rd, I went out for an evening trip—a few miles along the road. Her steam was beautiful, but she shut down her fire automatically, and amid the jeers of Brighton we crawled to the repair shop where we left her. The explanation was that her petrol pipe was plugged. She apparently must be taken to pieces every time anything goes wrong with her. She is in the shop today being cleaned, and I shall be lucky if I get her back tomorrow night.

I tell you these things that you may think once or twice ere you get a Locomobile. It is true that she is noiseless, but so is a corpse and one does not get much fun out of a corpse!

Is McClure's open to a story of her performance—say 5000 words under the caption "Locoed"? If worse comes to worst, I may reimburse myself that way for the cost of her repairs during the past ten days.

It isn't as if we wanted her for long tours—isn't as if we ever tried to get more than ten miles an hour out of her. We got her for a carriage—a refined and ladylike carriage—and we treat her on that basis. Her lines are lovely; her form is elegant; the curves of her buggy-top are alone worth the price of admission, but, as a means of propulsion she is

a nickel plated fraud. I guess Amzi Lorenzo goes about the world in a B'way surface car.

Yours Locomobilyously but always sincerely,
(signed) Rudyard Kipling

The writer has a holograph letter also from Rottingdean, dated August 14, 1902, in which Kipling advised Lady Aberdeen not to buy a Locomobile because of 'the necessity for constant watering . . . If you are thinking of purchasing a Locomobile of any pattern for country work I would strongly advise you not to do so, unless you have a liking for steam for steam's sake. The car makes a good runabout (being noiseless) in or near a town.'

It had been said that the Locomobile was sold in the summer of 1902, although this could have been a mistake for 1901. Mr. A. F. Kent, who was employed by a Brighton firm which held the Sussex agency for the make, recalled⁸ collecting it from Rottingdean and delivering it to the new owner at Cowdray: '. . . the car nearly caught fire owing to the asbestos packing which surrounded the fire-box falling off in the course of the run, a not unusual occurrence with the type of car in question.' Kent was possibly the original of Leggat in the story because before this he had been sent by his firm to act as Kipling's engineer.

According to *Something of Myself* it was 'the heart-breaking Locomobile' which first brought the Kiplings to Batemans, although Professor Carrington states⁹ that it had broken down on the first two occasions so that the visits were made by train and hired fly. By the time that the purchase of the house was settled a Lanchester petrol car had replaced the steamer: 'Next came the earliest Lanchester, whose springing, even at that time was perfect. But no designer, manufacturer, owner nor chauffeur knew anything about anything. The head of the Lanchester firm would, after furious telegrams, visit us as friends (we were all friends in those days) and sit round our hearth speculating Why What did That.' This car was 'Jane Cakebread Lanchester'^{1, 10}, named after a notorious drunk-and-disorderly person of the time, and there we have the original, or a near relative, of the petrol car in 'Steam Tactics', the 'big, black, black-dashed, tonneau-ed twenty-four-horse Octopod' driven by the narrator's friend Kysh. Incidentally the name given to the car in the story was a puzzle until quite recently when Miss Tompkins¹¹ associated it very plausibly with Sleipner, the eight-legged horse of Nordic myth.

The petrol car is described in less detail than the steam car, and is praised for its superior range and reliability, appearing principally as the instrument of Kysh's virtuoso driving which so delighted Hinchcliffe, Pycroft and the narrator. As suggested by the quotation above and an anecdote about the 'disorderly experiment'¹⁰, the early Lanchesters were far from perfect, but they must have been far better behaved than the Locomobile. It is not clear exactly which of the cars designed and produced by the brothers Fred W. and George H. Lanchester was the original of the 24-h.p. Octopod because Kipling owned several of them, and in addition they regularly sent experimental types for his comments which they valued. The point is not important, but it was obviously a very early Lanchester because of the publication date. A 10-h.p. model of 1901 vintage which belonged to Kipling, and was presumably his first, may be seen in the transport section of the Birmingham Museum of Science and Industry. Jane Cakebread was his second and was rated at 18-h.p., and to add to the confusion the narrator of 'A Tour of Inspec-

tion'¹³, which was not published until 1904, had a 'new 18-hp. Decapod'. A 12-h.p. Lanchester in the Daimler Company collection, which has been illustrated in the *Journal*¹⁴, cannot have been the Octopod because it dates from 1903, but the general lines of all the models were similar.

The 10-h.p. car is a five-seater with tiller steering, epicyclic gears and a body which may be detached completely very quickly, as in 'The Horse Marines'. The two-cylinder engine has two flywheels rotating in opposite directions, an unusual arrangement which considerably reduces vibration. In 1942-3 the Lanchester company, which has subsequently ceased to produce cars, made reference to the Octopod in newspaper advertisements which included sketches of the car with the occupants as described in the story in one of them.

A note on the origin of one of the chief incidents in 'Steam Tactics' may be added in conclusion, for it is true that Dr F. W. Lanchester once actually ran away with a policeman, in Warwickshire rather than Sussex¹⁰. Lanchester stated, however, that the character of Kysh was derived from a Max Lawrence rather than from himself¹⁵. Lawrence seems to have been a lively representative for the company with the gift of getting on with people, including Kipling, and perhaps the ability to stretch the truth required by a successful salesman. There is an account by A. B. Paterson¹⁶ of a trial run from Rottingdean with Lawrence driving which included a demonstration of running back on a hill and braking as Kysh did with the Octopod, a performance carried out at Kipling's suggestion which must have been alarming with the brakes then available. In reply to Paterson's question Kipling said: 'Yes, I was frightened. But I thought what a bad advertisement it would be for the Lanchester company if they killed me so I sat tight'.

Except for the veteran car enthusiast and spectators on such occasions as the London to Brighton run, the Locomobile and the early Lanchester have passed into oblivion, but the reader of 'Steam Tactics' can 'go up the Linghurst Road' and find them when he wishes.

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5. David Burgess Wise, *Steam on the Road*, Hamlyn, 1973, p. 72.
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7. *The Steam Automobile*, date unknown. I am indebted to Mr. David Burgess Wise for a copy of the letter.
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16. A. B. Paterson, *Happy Dispatches* (reference incomplete).

LETTER BAG

"LESSER BREEDS WITHOUT THE LAW"

I write in support of D. W. Bishopp who appreciates this phrase. The heart of the matter is that Kipling knew the Old Testament extremely well and therefore was "at home" in the thought-forms of the Hebrew prophets in a way that most of his readers are not.

The prophetic belief was that the Lord God had chosen the people of Israel because of their intuitive grasp of the immanence of His Spirit and their ability to respond to spiritual guidance. Abraham was the prototype; he made the venture of faith, going from the relative security of Ur, in "the Land of the Two Rivers" and taking up the hazardous nomadic life to make his way to a Promised Land. When the latter generations were responsive to the Divine guidance they progressed and when they went their own way or followed the ways of other tribes they degenerated. It was revealed to them through Moses that they must live by Law and that the source of that Law was their God.

The Law was both an expression of their loyal and monolatrous relationship to this Divine Power who was revealing himself to them and an expression of their tribal loyalty and unity, as it governed the three most important areas of human tribal life—family relationships (filial and marital) justice (respect for life and truthfulness) and property (condemning theft and greed). These are foundations of good codes of law.

Those who were "without the Law" were "lesser breeds" (Gentiles in O.T. terminology) but the prophets never hesitated to declare that disobedience or "backsliding" Israelites put themselves into the "lesser breed" category.

The prophets were also very well aware that the Law was demanding and that obedience to it would often, on the short view, not appear to pay. How right they were! But the true Israelite went on trying to keep the Law. At times this might bring prosperity, for there is wisdom and good in the Law; but sometimes obedience led to suffering and the faithful became the target for scoffing and ridicule. Nevertheless the true Israelite rejoiced in the Law (see Psalm 119) for it came from the Lord who was his "light and salvation".

And the prophets read the lessons of their history: Solomon for a time was both faithful and prosperous, but success went to his head and corrupted him and his son with disastrous consequences for the nation.

The prophets have an "authoritarian" view of life and this is uncongenial to-day. Many people like to think that the Christian revelation has superseded such a view. But has it? Jesus, the true Israelite, was "faithful unto death" and told his disciples that He was the Way, the Truth and the Life. He warned them that those who heard his words and did not heed and obey them were "foolish men building on sand" and their houses would not withstand storm and flood. In this simple metaphor is expressed the disasters that come upon those whom Kipling in his terse and uncompromising way calls "lesser breeds without the Law" and if that phrase is read in *its Recessional context* it is clear that Kipling foresees how easily his compatriots sink to that level when they lose humility and respect for the Law and revel complacently in power and prosperity.

A. M. D. ASHLEY

KIPLING'S UNIVERSE

In his interesting and thought-provoking article *The Kipling and Hemingway Codes: a Study in Comparison* (your issue of June, 1974). Mr. Shamsul Islam emphasises that: "The Universe of both Kipling and Hemingway is essentially hostile towards man. The Dark Powers reign supreme; they frustrate man's every effort at putting an order and a pattern on the existing chaos. At every turn Kipling, for example, encounters these dark, nameless, shapeless powers which throw him deep down in the abyss of nothingness." Both authors "seem to suggest that . . . man is ultimately destined to be defeated by the Dark Powers."

I must admit that I am not versed in critical appreciation of Hemingway, but I know that, as regards Kipling, other writers besides Mr Islam have described his universe as at best a meaningless and at worst a hostile one.

However, in this matter I cannot quite agree. I concede that it may be true as far as *this world*, and indeed *parts* of other "worlds", are concerned. According to Kipling himself, in *An English School (Land and Sea Tales)*, "the Head always told us that there was not much justice in the world, and that we had better accustom ourselves to the lack of it early." The same point is made, more dramatically, when Stalky & Co. get licked at the conclusion of *The Impressionists*. And this is only a beginning. Mr. Islam is well justified in pointing out that much of Kipling's work contains tragedy and horror—physical, emotional and, at times, spiritual. For Kipling, the Dark Powers most certainly existed. He claimed first hand knowledge of them on several occasions.

But I do not believe that his *universe*, taken as a whole, was either planless or evil. It may have been filled with suffering, but not with suffering that was futile. Evidence for this view abounds in those two related stories *On the Gate: A Tale of '16 (Debits and Credits)* and *Uncovenanted Mercies (Limits and Renewals)*. In both these we are given a fictional picture of what happens to the human soul after the death of the body, and in both it is strongly implied that, though punishment, if merited, will be severe, it will not be eternal; and that God, though not necessarily a conventional Christian God, will grant heaven to all souls in the end. In *On the Gate* (where even an imp from the Lower Establishment is depicted as having worked his way up into one of the celestial Departments), conviction of ultimate salvation for all is clinched by an Old Testament reference of which Saint Peter is courteously reminded by "the picket with the pleasing voice" (William Shakespeare?): "Samuel Two, Double Fourteen." . . . *'Yet doth He devise means (d'you understand that?) devise means that His banished be not expelled from Him !' "*

The climax of *Uncovenanted Mercies* is less clear-cut, but it would appear that the man and the woman, who emerge as hero and heroine of the tale, although they endure grievous torments, win through at last to their hearts' desire. It might be added that, in spite of some masterly touches conveying the unease of even heavenly spirits when subjected to the pressures of the Horror of Great Darkness, Satan himself partakes a little of that stock Kipling character, a person with a job to do. In face of such a conception, the Horror tends to recede. (" 'Usen't there to be a notice hereabouts requesting visitors to leave all their hopes behind them?' . . . 'We've taken it down.' ")

Finally, I must leave the stories, and recall the letter, quoted by Professor Carrington in his *Life*, Chapter XX, and written by Kipling on January 2nd, 1936, a matter of days before his own death, to his aunt Edith Macdonald:

"He who puts us into this life does not abandon His work for *any* reason or default at the end of it. That is all I have come to learn out of life. So there is *no* fear."

These are not the words of a man for whom the universe is either illogical or inimical. It may contain much that is shocking, much that is beyond mere human understanding, much—even—that forcibly suggests onslaughts of the demoniacal. But, taken in entirety, the universe makes sense and is good. God is in His heaven, man is in His hands, and the Gates of Hell shall not prevail.

(MRS.) ELIZABETH A. COXON

OBITUARY: BONAMY DOBRÉE

Bonamy Dobrée who died this summer at the age of 83 did not present the same figure to the literary world that he did to the members of our Society. For some years he had been in retirement and in poor health, so that our younger members may know little of him except that he initiated the modern school of Kipling criticism between the Wars, and lived to write his final statement on *Rudyard Kipling, Realist and Fabulist* in 1967. Though he became an elder statesman of the critical world with a classical approach that is no longer in vogue, his career had been unconventional. Both his unusual names suggested his Channel Island ancestry and his manner revealed something of the *grand seigneur*, a touch of old-fashioned courtesy in his good-natured friendliness. He was not bred a scholar but bred a soldier, went from Haileybury to Woolwich, and distinguished himself in the First World War. Only in his thirtieth year did he go up to Cambridge, and his first professorial appointment was in Egypt. From about 1925 he began to issue a series of authoritative and elegant editions of Restoration and Eighteenth Century writers; and it is for these and for memorable public lectures upon them that his name is best known.

In 1929, in *The Lamp and the Lute*, he wrote the first important critical essay upon Kipling that had appeared for many years. Though Kipling's sales were still immense, the literary gents had long since written him off as a mere jingo imperialist, and still quoted the condescending sneers about his early work uttered in the 'nineties before he had produced the stories and ballads that are now best remembered. Dobrée wrote: 'it will only be possible to give him his rightful place when the political heats of his day have become coldly historical.' Dobrée first drew attention to the depth and force and style of the later Kipling, his understanding of the intolerable pressure of the twentieth century, his compassion for its victims, his portrait gallery especially of elderly women. To Dobrée we owe a new enlightened approach to this Master of Words.

C.E.C.

NEW MEMBERS:

We are delighted to welcome the following: U.K.: G. Butler, H. R. Harlow. GRAND CAYMAN: P. G. Kipling. INDIA: Inst. of Advanced Study, Simla. N.Z.: Mmes B. B. Muir, C. D. Spencer. U.S.A.: Maj. J. J. Kehoe; Nevada Univ., Las Vegas; San Jacinto Coll., Texas. W. GERMANY: Dr. G. Stilz.

THE KIPLING SOCIETY

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER, 1973

INCOME	1973	1972	EXPENDITURE	1973	1972
	£	£		£	£
Subscriptions	976	866	Office Rent, Rates, Lighting, and Heating	176	176
Sales—Journals	5	191	Printing and Advertisements	29	101
Donation—Legacy	—	28	Postages and Telephone	57	45
Interest on Investments	42	42	Office Expenses and Purchase of New Equipment	236	254
Interest on Deposit Account	17	7	Journal Expenses:		
Functions:			Cost of Printing and Despatch of Kipling Journals	513	473
Profit on Members Meetings	7	9	Balance being excess of Income over Expenditure	76	136
Annual Luncheon	14	42			
Photographs	26	—			
	<u>£1,087</u>	<u>£1,185</u>		<u>£1,087</u>	<u>£1,185</u>

BALANCE SHEET AS AT 31st DECEMBER, 1973

CASH AND BANK BALANCES	1973	1972	INCOME AND EXPENDITURE ACCOUNT	1973	1972
	£	£		£	£
Cash in Hand	19	6	Balance at 31st December 1972	948	812
Bank Balances:			Excess of Income over Expenditure	76	136
Current Account	313	204		<u>£1,024</u>	<u>£948</u>
Deposit Account	228	211			
DEBTORS AND PREPAYMENTS	25	25			
STOCK OF STATIONERY	10	15			
INVESTMENTS					
£1,200 3½% War Loan Stock at cost less £253 written off (Market Value at 31st December 1973 £340)	611	611			
	<u>1,206</u>	<u>1,072</u>			
Less: CREDITORS AND ACCRUED EXPENSES	182	124			
	<u>£1,024</u>	<u>£948</u>			

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

We have examined the above Balance Sheet as at 31st December, 1973, and the Income and Expenditure Account for the year ended on that date, 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,
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MILNE, GREGG & TURNBULL
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Date: 7th October, 1974

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