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1865-1936

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THE KIPLING SOCIETY

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

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

THE KIPLING SOCIETY ADDRESS—

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THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETINGS

At 50 Eaton Place, SW1, at 2 p.m.
Wednesday, 19th March, 1975
Wednesday, 18th June, 1975

DISCUSSION MEETINGS

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

Wednesday, 16th April, 1975. Rear Admiral P. W. Brock C.B., D.S.O., will open a Discussion on "Some of Kipling's Naval Contacts."

Wednesday, 16th July, 1975. Dr. M. E. Karim, Associate Professor in English at Rockford College, Rockford, Illinois, will open a Discussion on "Rudyard Kipling's Changing Vision of India."

BATEMAN'S VISIT, 1975

Mrs Betty Sutherland is kindly allowing Society members and guests to visit Bateman's from 1 p.m. on Friday, May 9th, 1975—a non-public day. The National Trust entrance fee (approx 30p) will be payable on arrival. LUNCH will be obtainable in the Restaurant (adjoining the house) between 1 and 2 p.m. The approx cost will be £1.25 per head, members paying at the time. The Restaurant is not licensed, but soft drinks will be available.

In order that the staff may receive enough notice, will *members wanting lunch* please notify the Hon. Sec., 57 Hillcrest Road, Purley, Surrey CR2 2JF, not later than first post *Monday, April 28th,* stating the number in each party.

ANNUAL LUNCHEON

The Annual Luncheon of the Kipling Society will be held at the Connaught Rooms, Great Queen Street, London W2, on Wednesday, October 8th, 1975. The Guests of Honour will be Professor and Mrs Charles Carrington.

Application forms will be sent out in September.

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NEWS AND NOTES

A NEW BOOK ON KIPLING

Another highly illustrated book on Kipling has appeared recently—has rather crept into print, since no reviews seem to have appeared and the Kipling Society has heard nothing of it. *Rudyard Kipling* by Martin Fido, published by Hamlyn at £2.95 late last year, has nothing of which to be ashamed, nor need it be bashful over new interpretations. It is a simple, straightforward biography adding no new material, indeed basing itself firmly on Carrington's biography, but the approach is fresh and stimulating, and the only errors of fact that I have been able to find are so trifling as not to deserve mention. The book is illustrated lavishly on almost every page—indeed sometimes one feels that the author had been commissioned to fit previously chosen pictures into his text: pictures of the Battle of Navarino, of 'Suttee', of Wellington (New Zealand), or the harbour at Torquay, of the Delhi Durbar (which Kipling did not attend) or of Sidney Colvin (whom he met once and disliked) are typical of this. But the majority are very well worth having: contemporary photographs of places closely associated with Kipling—Simla, London in the 1890's (The Strand, Gatti's Music Hall, etc.), the Burne-Jones houses at Fulham and Rottingdean, and so on—photographs of most of his closer friends and almost all the places in which he lived (though Maidencombe and Tisbury are not represented, nor the actual houses in Bombay, Lahore or Allahabad), and several unusual family pictures. One bad mistake (on page 65) is a facsimile headed 'The cover of the first edition of *Departmental Ditties.* A spoof imitation of a civil service document', which in fact shows the sixpenny paper-bound pirate edition issued in London—no date is given, but Livingston (No. 20) suggests 1904. It is also a pity that the picture of Amber on p.54 is stated categorically to be the original of the Cold Lairs, when the case for Chitor is so very much more probable: but in such matters Mr. Fido is not very 'up' in Kipling studies later than Carrington—he states, for example, as a definite fact that 'Mowgli's Brothers' was written before 'In the Rukh', in spite of Kipling's statement to the contrary.

'THE MAN WHO WOULD BE KING'

On two occasions during the last twenty years there have been notes in *The Stage* to the effect that this story was to be made into a film—even that filming was about to begin—and nothing further seems to have happened. But now suddenly the film seems really to be in the making, and Col. Bagwell Purefoy has been approached for information about the story and details such as the colour of Kipling's hair in 1885. He has gathered that the two leads, presumably Carnehan and Dravot, are being played by Sean Connery and Michael Caine and that the film is being made in Bangla Desh. I should be glad to receive any further information about the film, if any member comes across references to it. There has, or will be, an article on it in a periodical called *Show Business.* This time it has not been mentioned in *The Stage* . . .

R.L.G.

FREEMASONRY IN 18th CENTURY INDIA

By M. Enamul Karim

Mr. Walter Kelly Firminger, an English writer, wrote about the humanizing effect of the Masonic ideals on the English army in India during the eighteenth century in his book, *Freemasonry in Bengal and the Punjab,* published in 1906 by the reputed English publishing firm in Calcutta, Thacker, Spink & Co. The East India Company, which was engaged in a series of battles with the Indians and the French in east and south India during the eighteenth century, had to employ an increasing number of military personnel from England. Even though the East India Company was granted "virtual free trade for its goods by the Mughal *firman*" in 1717[1], the Company gradually assumed more political and military power, in addition to its commercial functions, after the great victory in the Battle of Plassey in 1757 in Bengal. And it was Bengal that saw the first solid foundation of the East India Company's political and military power in India under Robert Clive. Though the first Masonic lodge, Lodge East India Arms, was constituted in Bengal in 1730, it was after the Battle of Plassey that an increasing number of Masonic lodges were founded among military personnel. By 1775 seven Bengal Lodges were established at Calcutta, Dacca and Murshidabad and three Lodges with military First Brigade, the Second Brigade and the Third Brigade (Artillery Companies), in addition to a distinguished Military Lodge inside Fort William in Calcutta. Bengal had more Masonic lodges than Madras and Bombay by the end of the eighteenth century. Firminger suggests that the Marquis of Hastings, Governor-General of Bengal under the East India Company, had encouraged the spread of Freemasonry in India.[2]

According to Firminger, the rapid spread of Freemasonry among the military personnel in eighteenth century India was due primarily to its humanistic ideals. "There can be no doubt that in the early days [eighteenth century] Masonry performed an exceedingly benevolent role in the army, and hence its great popularity."[3] He goes on to say that the "officers were ill-paid" while the private soldiers "were treated at all times as slaves, and their slightest misdemeanour checked by savage and inhuman tortures."[4] Finally, he observes : "No wonder that in these hard-hearted old times, Masonry served to mitigate the system of caste, and to teach both officer and man, without detriment to discipline. .. that we are all brethren, and that he who is placed on the lowest spoke of fortune's wheel, is equally entitled to our regard with him who has attained its highest round."[5] "It would not be easy to estimate the relief Masonry afforded from the severe caste system of the British Army at the close of the XVIIIth. century."[6]

I hope scholars and historians would throw more light on this. Perhaps, the East India Company records might provide us new information and insights.

NOTES

1. Percival Spear, *A History of India,* vol. 2, Penguin Books, Middlesex, England, 1968, p.82.
2. Walter Kelly Firminger, *Freemasonry in Bengal and the Punjab,* Thacker, Spink & Co., Calcutta, 1906, p.231.
3. *Ibid.* Introduction, p. lxvi.
4. *Ibid.* Spear observes that after the Battle of Plassey in 1757 Clive's hardest task was "the disciplining of the Company's servants" and Clive "quelled with characteristic vigour a 'White mutiny' organised by one of the brigadiers." *A History of India,* p.86.
5. Firminger, Introduction, p lxvii.
6. *Ibid.* Preface, p. vi.

DISCUSSION MEETINGS

18th September 1974

Mr. Trevor Daintith introduced another of his well-arranged selections of Kipling's verse, both sung and spoken, on a variety of ancient and modern discs.

There was no choral singing by the audience this time, but discussion both during and after was stimulating and varied.

The programme included Danny Deever, sung by Louis Gravenre (music by Damrosch) a very old 78. The Smugglers Song, sung by Peter Dawson (78). Readings from an L.P. "Rudyard Kipling" in the English Poets Series (Argo PLP 1055). And various songs from two records (also issued by ARGO) by Peter Bellamy: Oak, Ash and Thorn, and Merlin's Isle of Gramarye.

20th November 1974

Mr. J. H. McGivering introduced a Kipling Quiz to a very select audience which was too small for the usual two teams.

The members sat in a row and answered questions one after another—not unlike the old system used at school! Various trains of thought arising from the questions and answers were discussed in between times, and a very interesting interchange resulted. So far as your reporter can recall, the upshot was declared a dead heat and each contestant was awarded a Dart Valley Railway ball-point pen.

An unexpected and very welcome visitor was a member of our USA Branch, Mr. Wilfred Bancroft from Philadelphia, who was able to explain the niceties of Toby Hirte's address and paid us a very handsome compliment on the Journal.

JOHN LOCKWOOD KIPLING: THE FORMATIVE YEARS

Part II

By JAMES CRAIG

The final specific fact in the summary of John Kipling's career as an artist which Judge Erskine sent to Bombay on 3 December 1864 is that he, with Mr. Edgar, 'competed successfully for the Ceramic decoration of the Wedgwood Institute'. We need have no hesitation in accepting this statement; but once again independent evidence is in fact available, this time in the form of a newspaper cutting preserved in the Central Reference Library at Stoke, 'Notes on the Wedgwood Institute Competition Drawings', which states, 'The design which obtained the first prize was the joint production of Mr. Robert Edgar, architect, of 13 Park Crescent, Stockwell, London and Mr John Kipling, modeller in pottery'. The cutting is unfortunately not dated; but we know that it was at a local meeting in Burslem on 25 February 1863 that the decision was taken to have a building which 'should exemplify the structural application of ceramics' and that W. E. Gladstone, as Chancellor of the Exchequer, laid the foundation stone on 26 October of the same year. Presumably, therefore, the competition was held between these two dates. However, the project then ran into financial and other difficulties: the building was not opened until 21 April 1869 and work on the terra cotta ornament continued until 1873. By that time John Kipling had of course long been in Bombay and his name in fact vanishes from the project after the initial competition. When Robert Edgar came to write a brief account of the building at the time of its opening in 1869,[1] he placed on record the names of those responsible for the design and for the execution of the main ornamental features, and John Kipling's is not amongst them. So once again the position is that there is no feature in the completed building which we can identify as his. We have no indication what part he contributed to the original design; but unless Robert Edgar was singularly ungenerous, it can hardly have been a very significant one.

Of Robert Edgar himself, little seems to be recorded[2] but one or two facts indicate how he may have come to be associated with John Kipling. They were the same age; and Edgar too worked for G. Gilbert Scott, in his case for twelve years before being appointed as one of the architects of the London School Board. In particular, he worked for Scott on the Foreign and India Office building, the dating of which is 1868-73; so it looks as though he must only recently have severed his connection with Scott when his death occurred, quite unexpectedly, in September/October 1873. Scott wrote of him that he was 'a man of very great taste and artistic skill, with a thoroughly practical and artistic knowledge both of Classic, Renaissance, and Mediaeval, with very considerable skill in designing in either of these styles'—words which call to mind what was said in John Kipling's testimonial for Bombay in 1864. Finally the writer of Edgar's obituary tells us that his death occurred when he was 'after years of struggling toil, just upon the moment of turning the corner on the road to professional advancement', being about to sail for the United States. Like John Kipling, he had found the going heavy for a practical artist wishing, or in Edgar's case striving, to bring up a family in mid-Victorian London.

To have worked with Edgar in London in 1863 in designing the ceramic work for the projected Wedgwood Institute in Burslem, in no way conflicts with the statement that from 1860-64 John Kipling was in the service of the Department of Science and Art, S. Kensington. The dating to be inferred from Judge Erskine's letter of 3 December 1864, proves, therefore, wholly acceptable. It remains only to consider any other attested and dated facts of John Kipling's life during these years (1851-65) and to see if they fit. The task is simplified by the circumstance that such facts are few in number. All of them fall within the S. Kensington period (1860-64).The first in point of time, and by far the most momentous, was the appointment of Frederic Macdonald to the Burslem Circuit of the Wesleyan Ministry. It was his first appointment, and followed the Methodist Conference of autumn (September) 1862. On 7 October of that year his mother wrote to him about his 'new sphere'. His recollections of that time were not published until 1919 (*As a Tale That is Told)* and they are slight. For our present purposes they amount to five sentences: 'Soon after taking up my residence in Burslem I had made the acquaintance, soon ripening into friendship, of John Lockwood Kipling. He was spending a few months in the Potteries, designing patterns and shapes of manufactures, and generally increasing his mastery of plastic art . . . When, soon afterwards, my sister came to pay me a visit, I was proud to introduce her to my friend, who soon became her friend also . . . It was after a day that a number of us spent together at Rudyard Lake, a favourite place of resort, that they became engaged. They were married in March, 1865, and soon afterwards left England for Bombay'.

Thus the years concertina fifty-five years on! However we may perhaps without undue risk suppose that the first two 'soons' are correct: that Frederic Macdonald and his sister Alice got to know John Kipling during the winter of 1862/3 and that the picnic at Lake Rudyard took place the following spring or early summer. Would this raise a doubt about accepting that John Kipling was all this while in the service of the Science and Art Department?

Surely not. To begin with 'in the service of is a fairly vague phrase (and occurs in the letter of a man accustomed to choose his words with care). But more importantly we should consider the implications of John Kipling being one of the assistants of Godfrey Sykes on the new museum building, and of Sykes's part in the revival of the use of terra cotta for architectural purposes. This material was highly esteemed for its quality of resisting Victorian grime better than brick: hence the museum authorities' practical as well as artistic interest. The architectural use of terra cotta was, however, still at the experimental stage and it must have been essential to the designers to keep in close touch with the manufacturers. The latter however—Mintons seem to have been the leaders—were in Stoke and Burslem. That John Kipling, with his strong Stoke connection, should often have been on the move between there and London is perfectly explicable and can indeed be considered an almost necessary part of his work for Godfrey Sykes.

There are only two other family records that can be dated, both from letters quoted in Earl Baldwin's *The Macdonald Sisters.* The first is from the end of June 1863 (just when John Kipling may have been thinking about the designing of the Wedgwood Institute); Agnes Macdonald writes from Wolverhampton to her sister Louie in London: 'John Kipling spent several hours here yesterday on his way to London where he is going to live again as he will have permanent employment at the S. Kensington'. And in September 1864 John was again in Wolverhampton, having been unwell in London, and his future mother-in-law wrote: 'I don't know what Alice intends as to the *time* of her marriage, on that subject she is perfectly reticent.' We shall never know what Agnes meant by 'permanent employment' but we may note that she says, 'at' not 'by' Clearly it did not amount to an appointment on the strength of which John could contemplate marriage. For that he had to wait until the Bombay opening came along, presumably some time after old Mrs. Macdonald's comment on her daughter's reticence in September 1864. Alice and John must have been feeling it was a long time since that picnic at Lake Rudyard.

These facts provide a clear and satisfactory framework for the years of John Kipling's formation as an artist and a man. But of course such facts amount to no more than a frame: they do not bring the man to life. We do not even know what, if any, effect his father's death (on 19 Jan. 1862) had on his career: nor when or why he took the name Lockwood. He would seem to have been financially independent ever since he joined Pinder Bournes, and one gets the impression that he had little contact with his own family from then on. But positive evidence is lacking. On the real man we are left with such scraps as Earl Baldwin has quoted and even in his book it is really only in the delightful family flurry over the wedding, with those Miss Kiplings (? all four of them) up from Skipton to add to the difficulties, that we get a fully rounded picture. Let us end with the charmingly Dickensian vignette from the same source, of Monday April 10, 1865, two days before Alice and he sailed for Bombay, when his museum friends gave him a farewell party at Putney 'preceded by some rowing on the river'. What larks!

NOTES

1. *The Architect,* 17 April 1869. I owe this reference, and much of the information about the Wedgwood Institute, to Reginald G. Haggar, *A Century of Art Education in the Potteries,* 1953.
2. This little is to be found in the obituary notice in *The Builder,* 11 October 1873 p.802, following a brief note of his death in the previous issue (4 October). The notice quotes from a testimonial by Sir G. G. Scott written at the time (date not given) when Edgar was applying for the London School Board post. I owe this reference to Miss F. M. Blomfield.

HON. SECRETARY'S NOTES

Messages. Some members, when sending in their subscriptions, also send good wishes, and sometimes praise our Journal. We love getting such messages, but please forgive us if we only reply to any containing also some urgent *question.* Our postal costs are horrific, and will become more so.

New Members in 1974: As last year, exactly Fifty. Please do **all** you can to recruit at least one each this year—it's by far the best way to help us.

A.E.B.P.

"MCANDREWS HYMN": FROM PARODY TO POEM

By Charles W. Johnson

Parody amuses, but there is something intriguing about it which makes it more than simply an amusing "curiosity of literature". Most of parody's apologists—critics since the latter decades of the Nineteenth Century such as A. S. Martin—who have urged that parody be accorded "serious consideration and honorable recognition at the hands of Criticism," have done so with parody's *critical* properties in mind. In fact Martin said in his 1896 work, *On Parody,* that parody was "the touchstone of excellence" before which "all weaknesses of diction and sentiment stand confessed."[1] This view—that if parody is to be given serious consideration it should be because of its critical efficacy—has persisted to our own day.

Although humour and criticism are the elements of parody which have received the most attention, the third fundamental element of parody, imitation, must also be attended to. The other elements should be kept in mind to be sure; without their presence a particular poem cannot be termed "a parody" in the sense of its falling within the genre, nor can a work be termed "parodic" in a broader modal sense unless there is a suggestion at least of the presence of irony in the poet's imitation of established poetic convention, or of an author's general style, or of a specific poem—and it should be remembered that parody as a genre is relatively specific in its imitation.

Regarded narrowly, as a genre of specific imitation with ironic, critical, humorous qualities, parody is still being treated as a curiosity of literature or an amusing display of wit, or at best as a vehicle of literary criticism. If, however, parody were to be regarded as a broader, relative phenomenon in a modal sense—if, for instance, in addition to noting that the parodies of certain Victorian poet-parodists are highly commendable, we discover that their "serious" verse is often highly imitative of the same poets or even the same poems that their parodies were modelled after—then perhaps parody's ultimate value is to be assessed not simply in terms of the critical function but more importantly in terms of the creative process itself. The purpose, then, is to advance what should be called nothing more than an hypothesis, but perhaps a thought-provoking one, particularly with regard to Kipling scholarship : that just as parodic humour engages and amuses the literary cognoscenti, and just as parodic criticism reveals faults and idiosyncrasies in an especially effective manner, so parodic imitation plays an important part, in Kipling's case and perhaps in the case of some other prominent Victorian poet-parodists, in the gestalt of poetic composition.

The Nineteenth Century was not only the 'great age of parody,'[2] it was also the great age of poet-parodists—among them Clough, Rossetti, Swinburne, Housman, and Kipling. Any of these could serve well to illustrate the point; however, Kipling serves best. It is his fascination with the dramatic monologue and with its digressions, exclamations, irrelevancies, free associations, non sequiturs, character revelations, and all the other so-called Browningesque characteristics—that reveals his "psychological ambivalence" toward the alternatives of either parodying

Browning or seriously emulating him. Much of Kipling's serious poetry, obviously, owes a great deal to Browning's example, particularly in the monologue, and according to C. E. Carrington, writing for *The Kipling Journal:* "Many of the best of Kipling's short stories are constructed on the principle of the dramatic romance," and are indebted in other ways to Browning.[3]

Yet in "The Flight of the Bucket," Kipling chooses to treat his predecessor with' gentle ridicule, imagining how Browning would relate the story of "Jack and Jill". Although the parody is excellent and would bear quoting in full, a few lines will serve the purpose of illustration :

We'll Call it Devil's agency
That sent the shrieking sister on her head,
And knocked the tangled locks against the stones,
Well, down went Jill, but wasn't hurt. Oh no !
The Devil pads the world to suit his own,
And packs the cards according. Down went Jill
Unhurt. And Jack trots off to bed, poor brute,
Fist welted into eyeball, mouth agape
For yelling.—your bucolic always yells,
And out of his domestic pharmacy
Rips forth the cruet-stand, upsets the cat,
And ravages the store-room for his balm.[4]

This parody challenges the excellence of C. S. Calverley's famous "Browning" in "The Cock and the Bull". The parodist in either case relates the humorously incongruous subject in the manner of Browning with comic effect. Yet there is an important difference in tone. Calverley reduces the whole of his lengthy model *The Ring and the Book* to a compendious one hundred and one lines, yet manages, by focusing on the market episode at the beginning of the poem, to reduce the matter to the purchase of a pebble.

The purchase of the pebble from the boy is all that happens; however, the parodist must, as would Browning, relate the episode from all points of view : from the hypothetical lawyer who comments at length on "chattel" and "conveyancing" to the implacable, swearing, gambling boy; and from the bystanding "dumpled hag . . ./With her three frowsy blowsy brats o' babes", to the pedantic schoolmaster, who observes the aftermath of the exchange ("—off slogs boy"), and then lapses into a totally irrelevant, humorously pedantic and nonsensical series of juxtaposed Latin phrases and contemptuous translations. He concludes the parody :

Sol ruit, down flops sun, *et* and,
Montes umbrantur, out flounce mountains. Pah !
Excuse me, sir, I think I'm going mad.
You see the trick o't though, and can yourself
Continue the discourse *ad libitum.*
It takes up about eighty thousand lines,
A thing imagination boggles at :
And might, odds-bobs, sir! in judicious hands,
Extend from here to Mesopotamy.[5]

Obviously the poem is all Browning in word and form, but it is tinted with a trace of contempt, whereas Kipling's is much gentler. Calverley satirizes theme and overall structure—Kipling limits himself to satire of Browning's manner.

Still the ambivalence of Kipling toward Browning—parodying him one moment, seriously imitating his forms and devices the next—is most apparent in one of Kipling's "serious" poems. Carrington mentions "McAndrew's Hymn" in his article for *The Kipling Journal,* saying that Kipling only appropriates "the structure of the dramatic romance, not the style of Browning" in his poem.[0] A closer examination, however, reveals that in "McAndrew's Hymn" Kipling not only emulates Browning's treatment of the dramatic monologue, but also imitates many other details of subject, characterization, theme, and imagery of a specific model: Browning's "Abt Vogler".

In both poems God is the auditor, and the speaker is reflecting upon his life's obsession, in Vogler's case organ music, in McAndrew's, steam power. The sub-title of "Abt Vogler" asserts that the speaker is an inventor, delivering his monologue "After he has been Extemporizing Upon the Musical Instrument of his Invention".[7] McAndrew is an inventor also :

Inventions? Ye must stay in port to mak' a patent pay.
My Deeferential Valve-Gear taught me how that business lay.
(vv. 126-127)[8]

Most importantly, though, McAndrew is a "musician" on the steam engine. He knows its intricacies and appreciates its "music". Just as Vogler says,

But God has a few of us whom he whispers in the ear;
The rest may reason and welcome : 'tis we musicians know.
(vv. 87-88)

so McAndrew "knows" of the wonders of God's workings through steam. Vogler's music is gone, never to be heard by others except as God directs, "by and by". Mc Andrew's music cannot be heard by the unappreciative "first-class passengers" until a poet makes them aware of the beauty and romance of machinery :

Lord, send a man like Robbie Burns to sing the Song of Steam !
To match wi' Scotia's noblest speech yon orchestra sublime
Whaurto—uplifted like the Just—the tailrods mark the time.
The crank-throws give the double-bass, the feed-pump sobs an' heaves (vv. 151—154)

Calling the engine noise a "clangin' chorus" and "purrin' dynamoes" which are "singin' like the morning stars", McAndrew continues :

Oh for a man to weld it then, in one trip-hammer strain,
Till even first-class passengers could tell the meanin' plain !
But no-one cares except mysel' that serve an' understand
My seven thousand horse-power here. Eh, Lord! They're grand—they're grand! (vv. 170—173)

For McAndrew the engines themselves sing out a hymn, a lesson of "Law, Order, Duty, and Restraint, Obedience, Discipline", and McAndrew's Calvinist hymn to God the maker is a mechanistic echo of Vogler's Platonic praise of God, the maker. Vogler says :

But here is the finger of God, a flash of the will that can,
Existent behind all laws, that made them and, lo, they are;
(vv. 49-50)

God's gift of music to man enables man to accomplish cosmic harmony. The "finger of God" works through man; Vogler continues :

And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, **but** a star.
(vv. 51-52)

Similarly, McAndrew states that God's work in having created man is bettered (in spite of the "after-fall") because man is also "the arrtifex" (artificer), who will build, sometime, "the Perfect Ship". Although McAndrew says, "I'll never last to judge her lines or take her curve", he does feel partly responsible for man's ultimate achievement : "But I ha' lived an' I ha' worked. Be thanks to Thee, Most High!" (vv. 176—181).

Whereas McAndrew believes in the eventual perfection of man's accomplishments, Vogler believes that man as God's creation has the capacity to attain momentary perfection through God's agency. The "palace of music" which Vogler built is gone now :

> What never had been, was now; what was, as it shall be anon!
> And what is,—shall I say, matched both? for I was made
> perfect too. (vv. 39—40)

Since "McAndrew's Hymn" is popularly regarded in our own time as an apotheosis of Kipling's mature employment of the monologue, the obvious parallels are rather astounding. Frankly it is almost as if a parody competition had been held in which entrants were asked to change Abt Vogler into a dour old Calvinist Scotsman steamship engineer. Calverley would have treated the incongruous subject with an appropriate degree of objectivity and could thereby have effected an absurd contrast. Kipling, on the other hand, finding the subject matter too close to his usual preoccupation with the common man (he isn't dealing with "Jack and Jill" here) and finding the model too admirable for ridicule, would have been unable to realize the parody. Nevertheless, there is every promise of parody in the opening lines of the poem, where Vogler's New-Platonism, echoed in the first line, is sunk into bathos in the succeeding lines :

> Lord, Thou hast made this world below the shadow of a dream,
> An', taught by time, I tak' it so—exceptin' always Steam.

'"Steam" at this point is puzzling, but when the next two lines are added, the incongruous conjunction of Platonic metaphor with Calvinist theology and steam engines becomes clear—and somewhat ludicrous:

> Lord, Thou hast made this world below the shadow of a dream,
> An', taught by time, I tak' it so—exceptin' always Steam.
> From coupler-flange to spindle-guide I see Thy Hand, O God—
> Predestination in the stride o' yon connectin'-rod.
> (vv. 1-4)

With that kind of beginning there is every indication that this will be a parody, or that it will be parodic imitation, at least, of Browning's general manner and of the specific matter of "Abt Vogler." Vogler, we recall, speculates about the reality of his ephemeral extemporized music in a world of plastic, objective phenomena—poetry, painting, Solomon's palace; McAndrew is only certain of the reality of one of God's creations and one of man's—steam and the steam engine. Surely this is high burlesque incongruity of subject, and the form seems unmistakably Browningesque.

The character immediately digresses, a digression, by the way, very reminiscent of "Fra Lippo Lippi", telling about his present circumstances (standing the middle watch) and about his past loves and sins. But as he continues, Kipling seems to treat his character more and more sympathetically. McAndrew is not the ridiculous character he seemed at first, ironically unaware of his unpoetic, unromantic, unexciting appearance. He is not unaware of the way his preoccupation with steam, coal, and engines would be regarded by others. As a matter of fact, he is admirable in the dignity he maintains in spite of that awareness. Most importantly, he has demonstrated a cultivated, ironic sense of humour which complements his engagingly sincere piety when he compares his imperfection with the perfectibility of the machine: "What I ha' seen since ocean-steam began/Leaves me na doot for the machines but what about the man?" There is humour here but not ridicule—of McAndrew, of Browning, or of Abt Vogler. The work is undeniably serious, but undeniably parodic, in the modal sense, bearing in nearly all respects a striking similarity to Browning's "Abt Vogler" and to Kipling's parody, "The Fight of the Bucket."

Perhaps even more important is the similarity of "Abt Vogler" and "McAndrew's Hymn" to a Browning parody in Kipling's later work, "The Muse among the Motors." The poem is entitled "The Beginner" with a parenthetical remark below the title: "(After he has been extemporising on an instrument not of his own invention)." And just in case we haven't gotten it by this point, Kipling adds, below this, parenthetically, "(Browning)." We expect a parody of "Abt Vogler," and that's what we get:

> Lo! What is this that I make—sudden, supreme, unrehearsed—
> This that my clutch in the crowd pressed at a venture has raised?
> Forward and onward I sprang when I thought (as I ought) I reversed,
> And a cab like a martagon opes and I sit in the wreckage dazed.
> And some one is taking my name, and the driver is rending the air
> With cries for my blood and my gold, and a snickering newsboy brings
> My cap, wheel-pashed from the kerb. I must run her home for repair,
> Where she leers with her bonnet awry—flat on the nether springs![9]

Clearly this parody of "Abt Vogler," which uses a machine as the basis for its incongruous subject matter, should be sufficient to remove whatever doubts we might have had as to Kipling's recognition that motors or engines lend themselves well to serving as high burlesque subject matter for parody. But it is important to note that this *is* high burlesque; only the *style* and *not* the *matter* of "Abt Vogler" is being imitated here. Conversely, in "McAndrew's Hymn," imitation of the matter of "Abt Vogler" appears to be very strong. Is it perhaps because Kipling recognized that a thoroughgoing satire—of matter and manner—would appear sacrilegious that he seems to have dropped the ironic mask? It would have been sacrilege toward Browning at any rate—and totally out of keeping with the usually gentle and altogether harmless nature of his Browning parodies.

Perhaps the illustrative parallels are coincidental, but this poem is not an isolated phenomenon. Whether it is Rossetti or Swinburne parodying and then seriously emulating Tennyson; or Kipling doing the same with Browning; or whether it is Browning "correcting" Rossetti, the parodic strain in Victorian poetry—conscious, unconscious, overt or veiled—is a very strong one.[10]

And the suggestion in this parodic tendency among the great Victorians such as Kipling is that parodic imitation is far more fundamental to poetic invention in the Nineteenth Century than has been previously supposed. Imitation in the creative process, whether "babble" or "doodle" in Northrup Frye's tentative terminology, is far more specific in this period than the mere employment of established patterns or conventions; imitation is, in other words, far more penetrating than the popular term "influence" suggests. Victorian poets were not simply "influenced" by their predecessors and contemporaries; they were inspired to copy their mannerisms, their thought patterns, their metrical and figurative vehicles—their individual poems. That they did it sometimes for humorous purposes and sometimes with serious intent illustrates that the importance of parodic imitation in the gestalt of poetic composition has not been sufficiently acknowledged.

NOTES

1. (New York, 1896), p. 115.
2. George Kitchin, *A Survey of Burlesque and Parody in English,* Reprint (New York, [1931] 1967), p. xiv.
3. "Browning and Kipling," *KJ,* No. 175 (September 1970), p. 12. For discussion of Kipling's parodies and imitations of Browning and the similarities of their serious works, see also A. W. Yeats, "Some Browning Echoes at Bateman's" *KJ,* No. 100 (December 1951), pp. 4-6, and No. 101 (April 1952), pp. 4-6.
4. Rudyard Kipling, "The Flight of the Bucket," *Early Verse,* in Vol. XXVIII, *The Collected Works of Rudyard Kipling,* Reprint (New York, 1970), pp. 66-67.
5. Charles Stuart Calverley, "The Cock and the Bull," *Fly Leaves,* in *The Complete Works of Charles Stuart Calverley,* (London, 1902), p. 112.
6. Carrington, p. 11.
7. Robert Browning, "Abt Vogler," *Browning: Pippa Passes and Shorter Poems,* Joseph E. Baker, ed. (New York, 1947), pp. 475-479. All quotations of the poem are from this edition.
8. Kipling, "McAndrew's Hymn," *Victorian Poetry and Poetics.* Walter E. Houghton and G. Robert Stange, eds., 2nd ed. (Boston, 1968), pp. 801-805. All quotations of the poem are from this edition.
9. Kipling, "The Beginner," The Muse Among the Motors, in *The Collected Works* . . ., p. 136.
10. See Rossetti's "Sister Helen" for suggestions of "Oenone" or "The Hesperides," or see "Jenny" for imitative echoes of "Marianna" or "Adeline." For his direct parody see, for instance his parody of "The Kraken," "MacCracken," in Christopher Stone, *Parody;* The Art and Craft of Letters (New York, n.d.), pp. 28-29. Swinburne's "The Higher Pantheism in a Nutshell" is familiar to everyone. See Swinburne's classical monologues for comparison with Tennyson's. For discussion of Browning's *Fifine at the Fair* with reference to Rossetti, see William C. Devane, "The Harlot and the Thoughtful Young Man," *Studies in Philology,* XXIX (1932), 463-484. For parodic strains in Clough, see Wendell V. Harris, *Arthur Hugh Clough;* Twayne's English Author Series, No. 97 (New York, 1970), p. 39, and P. G. Scott, "The Text and Structure of Clough's 'The Latest Decalogue'," *Notes and Queries,* CCXII (October 1967), 378-379.

KIPLING'S INDIAN POETRY

By Dr D. C. R. A. Goonetilleke

In his earliest stories ("The Gate of the Hundred Sorrows", "The Dream of Duncan Parrenness", "The Phantom Rickshaw" and "The Strange Ride of Morrowbie Jukes"), Kipling deals with nightmarish experiences of Europeans in colonies and he is free of imperialist attitudes. But when we consider the work in which he contemplates relationships between British and Indians in the ordinary world of Anglo-India, we ought to grasp how extremely difficult it was at that time for an Englishman to get beyond the mental habits of his people, whether he was based in England or in India. For this was the age of Joseph Chamberlain and Cecil Rhodes, and today views such as theirs are hard to imagine:

> In the first place, I believe in the British Empire and, in the second place, I believe in the British race. I believe that the British race is the greatest of governing races that the world has ever seen. (Chamberlain)[1]
>
> I admit that we have made mistakes. I have no doubt that we are answerable for sins of commission as well as for sins of omission; but, after all is said, this remains—that we alone among the nations of the earth have been able to establish and to maintain colonies under different conditions in all parts of the world, that we have maintained them to their own advantage and to ours, and that we have secured, not only the loyal attachment of all British subjects, but the general goodwill of the races, whether they be native or whether they be European, that have thus come under the British flag. (Chamberlain)[2]
>
> We are the first race in the world, and, more of the world we inhabit, the better it is for the human race. (Rhodes)[3]

In India colonial sentiments, including racialism, appeared unmistakably during the storm over the Ilbert Bill (1882) which sought to put Europeans on the same legal footing as Indians, European agitation compelled the Viceroy, Lord Ripon, to draft a compromise whereby Europeans could ask for a jury half of whose members were of their own race. The British were thus anxious to maintain their racial identity in the colonial environment.

It is in relation to imperial matters such as these that I propose to discuss briefly Kipling's Indian poetry. Let us begin with the early poems. It has been pointed out that the notorious line from "The Ballad of East and West" (1889)—

> Oh, East is East, and West is West, and never the twain shall meet—

is followed by

> But there is neither East nor West, Border, nor Breed, nor Birth,
> When two strong men stand face to face, though they come from the ends of the earth.[4]

This may look like evidence of an absence of racialism in Kipling as Jack Dunman and M. Tarinayya think;[5] Kipling might seem to be advocating the razing of barriers between human beings. But these lines are typical of his early not of his later, poetry; and he limits his liberalism to "strong men", to men of action strong in limb and courage whom he characteristically admired. Both the Indian Border thief and the British Colonel's son are such men. These lines, uttered by the author, form the moral of this simple ballad. Kipling does not state or imply that the Indians and the British are equal as human beings. "Gunga Din" (1892 or earlier), a "barrack-room ballad", is wholly a monologue spoken by a British soldier. Through him Kipling presents a relationship between such a person and an Indian servant which appears worse than a feudal relationship between a European lord and a European serf. Probably, the servant matters to both Kipling and the soldier essentially because he is a "strong man", like the Border thief and the Colonel's son:

> An' for all 'is dirty 'ide
> 'E was white, clear white, inside
> When 'e went to tend the wounded under fire!

Kipling captures exactly the kind of idiom and attitudes an uneducated soldier would adopt. The idiom, which is public and colloquial, lends itself to reading aloud and recitation. The attitudes fit in with popular opinions. They are based on assumptions which are partly traditional and partly imperial: "white" has been traditionally a term of approval, and in imperial times it was associated with the Europeans to indicate (rather imprecisely) the colour of their skin and to stand for a conception of them as the sole bearers of civilization. But at the end Kipling permits the soldier to strike an attitude which, though rather conventional, would jolt the blimps:

> Though I've belted you and flayed you,
> By the livin' Gawd that made you,
> You're a better man than I am, Gunga Din!

Kipling's more conventional attitudes and the popular vein in his poetry soon dominate his poetic practice. Not long after 1892 he began to use *"The Times* as a platform for major poems" (in Charles Carrington's phrase).[6] He steps into Tennyson's shoes as the spokesman and prophet of the Establishment.

> Now, this is the cup the White Men drink
>   When they go to right a wrong,
> And that is the cup of the old world's hate—
>   Cruel and strained and strong.
> We have drunk that cup—and a bitter, bitter cup—
>   And tossed the dregs away.
> But well for the world when the White Men drink
>   To the dawn of the white Man's day!
>
> (from "A Song of the White Men", 1899)

The cup of life is a vague and hackneyed symbol, and the rhythm is mainly a kind of jingle. This kind of uplift—potent because it is indefinite—caters to the "average" mind and receives the "average" response, whether this is forthcoming from the reader of *The Times* or from the sections of the people who had done time in the Army or at least fallen for the jingoist mystique purveyed by the Harmsworth Press. When Kipling celebrates "the White Man's burden", he "reminds one of a man cheering to keep his courage up."[7] What makes A. E. Rodway say this is no doubt the forced rhetoric of the versification. Unfortunately, such work is not sensitive enough for the latter-day reader to gauge whether Kipling looks glumly ahead to the collapse of Empire because human arrangements necessarily fall apart or because the British ascendancy could already be seen to be in jeopardy. "Recessional" (1897) was meant to be a major poem about the Empire. It was written to mark Queen Victoria's Diamond Jubilee and was first published in *The Times.* It is a *locus classicus* for an examination of Kipling's maturest vision in poetry of imperial matters, including race relations.

Far-called, our navies melt away;
   On dune and headland sinks the fire:
Lo, all our pomp of yesterday
   Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

If, drunk with sight of power, we loose
   Wild tongues that have not Thee in awe,
Such boastings as the Gentiles use,
   Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Kipling contemplates the British Empire in a historical light and foresees its inevitable dissolution. What is breath-taking is the sense we are palpably meant to get that it is extraordinarily noble for the poet of the master-race to concede this inevitability. He was intelligent enough to criticise extreme jingoism; for example, in "The Rag of their Country" *(Stalky and Co)* he suggests that there is considerable truth in the schoolboys' view of Mr Raymond Martin M.P. as "a Flopshus Cad, an Outrageous Stinker, a Jelly-bellied Flag-flapper".[8] But the implications of "lesser breeds without the Law" are no less characteristic. The notorious phrase is obscure. It could refer to any, some or all, of the beings whom Kipling considers outside the pale of civilized order—the Indians in general, or "the Germans and especially the pan-German writers"[9] (as George Orwell thought), or the *Bandar-log* in *Jungle Book* or even the Wolves when they broke away from Akela and the Jungle Law to follow Shere Khan and their own unbridled appetites. The implication is that the British are the norm of a people within the Law, even that they are uniquely endowed with the qualities necessary to carry out best the tasks of imperialism. By the same token the "lesser breeds" are the people of the "undeveloped" countries—classed as "breeds" because the spokesman of the dominant people cannot help thinking of the subject races in animal terms.

Rodway argues that "in Kipling's case no distinction between poetry and prose is necessary" and refers to works in both genres which have qualities in common.[10] But it seems to me that the remarkable works in each class—by which I mean both the works of rare skill *and* those that have become proverbial—make it plain that it was in his fiction that Kipling was keenly aware of social and psychological fact, whereas in his Indian poetry he was apt to surrender to the imperial wave.

NOTES

1 Joseph Chamberlain, "A Young Nation" (11 November 1895): *Foreign and Colonial Speeches* (London: 1897), p.89.

2 Chamberlain, "Splendid Isolation", op. cit., p.93.

3 Cecil Rhodes, letter to W. T. Stead, quoted from C. E. Carrington, *The British Overseas* (London : 1950), p.681.

4 All extracts from Kipling's poetry are from *Rudyard Kipling's Verse, Definitive Edition* (London: 1960 ed.).

5 Jack Dunman, "Rudyard Kipling Re-estimated": *Marxism Today* (1965), Vol. 9, No. 8, p.243; M. Tarinayya, "East-West Encounter: Kipling" : *The Literary Criterion* (1966), Vol. 7, No. 3, p.28.

6 Charles Carrington, *Rudyard Kipling: His Life and Work* (London: 1955), p.258.

7 A. E. Rodway, "The Last Phase" : Boris Ford (ed.), *From Dickens to Hardy* (London : 1958), p.389.

8 Kipling, "The Flag of their Country": *Stalky and Co* (London: 1962 ed.), pp.184-5.

9 George Orwell, "Rudyard Kipling": Andrew Rutherford (ed.), *Kipling's Mind and Art* (London: 1965 ed.), p.71.

10 A. E. Rodway, op. cit., p.392.

OBITUARIES

Mrs. Nancy Brett. With the recent passing of Nancy Brett in her 95th year, our Society has, to our great sorrow, lost one of our few remaining real live connections with the Kipling family. On graduating as a Froebel teacher after leaving school, she was engaged by Mrs. Carrie Kipling as governess to Elsie and John, during one of the family's regular winter trips to South Africa. She remained with them for about three years, during which much of her life was spent at The Elms, at Bateman's and, of course, at The Woolsack.

She was fascinating to talk to, having loved the Kipling family as much as they evidently adored her, and delighting, as she did, in passing on so many lively, and highly personal, anecdotes of those happy years.

Mrs. P. W. Brock. We also deeply regret to report the sudden death last December, whilst on holiday in Canada with her husband, of Mrs. P. W. Brock, wife of Rear-Admiral Brock, our Chairman of Council. She will have had many friends in the Society, for she regularly attended our Luncheons and visits to Bateman's, and was always most cheerful and enthusiastic.

We shall miss her greatly.

A.E.B.P.

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