



The
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THE Council of the Kipling Society has decided that subscriptions for 1978 must be increased. All costs—printing, rent, administration and postage—have grown since 1975, when subscriptions were last reviewed. Moreover, some members are paying at rates long out-dated.

The Council therefore gives notice that in 1978 the only rates of subscription will be as follows:

	£ per year
Individual Member (U.K.)	4.00
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Corporate Member (Overseas)	10.00 or USA \$20.00

Please revise your Bankers' Orders in accordance with these rates.

Please note that the Journal will not be sent to any member whose subscription is not paid at the new rate.

THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETING

At 50 Eaton Place, SW1, Wednesday 14 December at 1400 hours. Future Council Meetings will be announced when Minutes are circulated to Council Members.

DISCUSSION MEETINGS

At 'The Victoria', 56 Buckingham Palace Road, SW1 (opposite the Grosvenor Hotel) at 1730 for 1800 hours: —

Wednesday, 15 February 1978: John Shearman on 'Rudyard Kipling and the Flying Machine'.

Wednesday 12 April 1978: Mrs. Bagwell Purefoy on 'Some of my favourite Kipling Poems'.

Wednesday 12 July 1978: Angus Wilson, C.B.E., C.LITT.—title to be announced later.

Wednesday 13 September 1978: Shamus O. D. Wade on 'Kipling and the Bent Copper'.

Wednesday 15 November 1978: Miss A. M. D. Ashley on 'I would not call them Poets'.

ANNUAL GENERAL MEETING

Wednesday 13 September 1978 at 'The Victoria' at 1615 hours —please note new venue and time. A short Council Meeting will follow the AGM, and the Discussion Meeting will take place as announced above after the AGM and Council.

VISIT TO BATEMAN'S

By courtesy of the Administrator, National Trust, members will be welcome to a private visit to Bateman's on Friday 12 May 1978. There is not sufficient support for the London-Burwash transport scheme proposed in the September Journal, but it is hoped that Luncheon can be arranged in Burwash for those members who would like it. More news in next Journal.

J.S.

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NEWS AND NOTES

THE KIPLING PAPERS

As most of our Members, in the United Kingdom at least, will already know, the Kipling Papers, left with Wimpole Hall, by Mrs. Bambridge to the National Trust, have found their permanent home in the Library of Sussex University at Brighton.

"The Trust and the University," wrote Philip Howard in *The Times*, "are working out the terms of the formal agreement, but both sides are very willing that they should go to Sussex. The National Trust would have faced a difficulty in making the archive available to scholars if it had remained at Wimpole Hall. The decision will disappoint Cambridge University Library, the British Library and any number of American universities, but . . . the decision will bring nearly all the important Kipling manuscripts into one locality. It is intended that Sussex University Library and the curator of the Bateman's collection should collaborate in mounting exhibitions and making their documents available to scholars.

"The Wimpole archive includes several hundred letters from and to Kipling illustrating every period of his life; manuscript volumes of his writings; many volumes of press cuttings; the Bateman's visitors' book with annotations by Kipling; and much other literary, personal and business material."

Mr. Howard adds that "Mrs. Bambridge asked her executors to burn the diaries kept by herself, her mother, and her late husband, Captain George Bambridge. That has been done."

The burning of Carrie Kipling's diaries is to be regretted—but it is not the serious tragedy it might have been. Professor Carrington had full access to them while writing the official biography, and was able to construct an almost day to day account of Kipling's movements and of dates at which the majority of the stories from 1892 onwards were begun and finished—and, for the rest, it was mainly an engagement diary, much of which will be covered by the Bateman's Visitors' Book.

It will be of greater interest to learn which stories and poems are included in the "manuscript volumes of his writings". The majority of his more important works were given, either at his death or at his wife's, to the British Museum, Bodleian and Cambridge University Libraries. It would be of interest if these could be listed . . . Perhaps Members suitably placed could do so for the various collections in their own countries or districts, and I will publish the same in this *Journal*.

KIPLING ON MARRIAGE

Before he had any personal experience of it, Kipling was always ready to write about marriage—notably in *The Story of the Gadsbys*. In all his later stories the couples either "marry and live happily ever after", as in 'The Brushwood Boy', or are already happily married and continue so, as in 'An Habitation Enforced'. Consequently it is interesting to find him writing of marriage in his later years in any of the few letters which have so far been published.

One of these has been published recently in *Notes and Queries*, July 1976 with an introduction by one of our recent contributors, Dr. M. Enamul Karim of Rockford College, Illinois. The introduction is concerned with the recipient of the letter, one Gouveneur Morris, a well-known American banker and writer of light fiction. Kipling was presumably writing to him to congratulate him on his engagement and approaching marriage, and is dated 10 January 1905 from "The Woolsack", Rosebank, Cape Town. The paragraph which concerns us runs:—

"When a man walks in Eden it is impertinence to offer him congratulations. All the same I rejoice at the kind thought that prompted you to tell me of your great happiness. But, oh my son, remember that matrimony is not a state as the Church falsely asserts, but an art, a craft, a profession which the man and woman equally must diligently practise and pursue from the altar to the coffin. Law is a fool to it; physic mere bungling; divinity the alphabet; finance the multiplication table, and War child's play. Study it humbly, prayerfully and incessantly and when in doubt (this advice is above all rubies) THROW UP YOUR HANDS! . . . Yours with thirteen years experience (but I'm sure you feel you know it all—same as I did). Rudyard Kipling."

IN SEARCH OF THE BRUSHWOOD BOY

Some kind Member whose covering letter I seem to have lost sends an off-print from the *Journal of the National Retired Teachers Association* of U.S.A. for March-April 1977 of an account by Miss Page H. Wilson of a dinner party with President Franklin D. Roosevelt in the summer of 1936. Miss Wilson was sitting by Roosevelt, and the conversation turned to Kipling, who had died earlier that year:—

"We pounced on the point that Kipling was one of the great storytellers of all time. We talked about several Kipling stories, including *The Light That Failed*. Then the President said he had one favourite Kipling tale which he had long felt would make a great movie and which he would some day direct. I asked him which one it was. He said it was an obscure story, one I surely had never heard of. I challenged him. He said it was a story called 'The Brushwood Boy'. It's one of my very favourite stories, I said. At once we set to work casting the movie of 'The Brushwood Boy', arguing back and forth who would play the girl and who the boy.

"At some point we tried to remember the names of the two characters but neither of us could. We were perplexed that although we each knew the story so well—we had talked about how one would direct the scene of the boy and the girl meeting in their childhood and the scenes of the recurring dream of the long ride—neither of us could

remember their names. After dinner, the President promised, we'd look for the book . . .

"We found books by Kipling, but not the one we wanted . . . A few days later at home I found my book that included 'The Brushwood Boy'. No wonder we couldn't remember the names of the main characters: They are simply called The Boy and The Girl throughout."

But what extraordinary magic out of "the world's fourth dimension" does this reveal? What instant cup of water from Lethe? George Cottar and Miriam Lacy: their names "are writ large;" all over the story in *The Day's Work* and elsewhere: "The Boy" and "The Girl" appear in 'The Children of the Zodiac' in *Many Inventions*.

And yet there is perhaps a hidden and unintended compliment to Kipling's supreme art paid in this curious lapse of memory. For the story has a deeper meaning than a superficial reading reveals: many readers find Georgie, the Perfect Subaltern, rather a bore, and Miriam may seem rather too much the Perfect Young Lady of her period. It is really the Boy and the Girl who we would wish to find in ourselves or our beloved whose adventures we are following into the world's fourth dimension into which from time to time we all dream ourselves.

A NEW BOOK ON KIPLING

Too late for a full review comes *The Strange Ride of Rudyard Kipling* by Angus Wilson, published by Secker and Warburg, London, at £6.90; xiv + 370 pages, with 85 illustrations. This is a work of "criticism and biography", compulsive reading, well-balanced between praise and critical examination; marred only by an excessive number of small mistakes and misprints. It will be reviewed at greater length in No. 205.

R.L.G.

KIPLING'S SISTER

by Dorothy Adelson

Kipling's sister Alice, called "Trix", passes like a shadow through the Kipling biographical literature. Promise unfulfilled is her hallmark: a talent for verse and prose that faded early, an unhappy and childless marriage. Add to this a regrettable enthusiasm for the psychic, and long periods of mental breakdown. Trix's family linked her madness with her psychic interests. When asked whether he thought there was anything in spiritualism, Rudyard Kipling replied "with a shudder": "There is; I know. Have nothing to do with it."¹ He is presumed to have been thinking of his sister.

We know more about mental illness today, and are affrighted by it less, than a century ago. Psychosis has become respectable, even interesting. And we no longer feel it necessary to blame Trix's madness on her extra-sensory divinations. Contemporary psychiatry has put forth a theory about the causes of schizophrenia that exactly fits the outlines of Trix's case. In this interpretation, mental illness is a form of behaviour occasioned by inter-family stresses. Looking back over Trix's personal history, we recognize the pressures that led to her breakdown.

There is evidence—missing from the official records—which throws a new light on Trix and the Kipling family. The chroniclers tell us that Trix wrote one novel. "In 1897 Heinemann published her novel, *A Pinchbeck Goddess*," writes Arthur Windham Baldwin in *The Macdonald Sisters*, "a very smartly told love story of social life in Simla, spiced with Macdonald-Kipling pricks and apothegms" (Baldwin, p. 124). Baldwin (Earl Baldwin of Bewdley) speaks from family knowledge. His father, Prime Minister Stanley Baldwin, was Rudyard's and Trix's first cousin. Trix's novel is mentioned also by Professor Charles E. Carrington in his biography of Rudyard Kipling: "The charm and talent of her youth had wasted away with little to show in achievement, except a novel of Anglo-Indian life."²

But Trix wrote *two* novels, not one. Her first, *The Heart of a Maid*, was published under a pseudonym and came out in India in 1890, in America in 1891. Perhaps it is missing from the official records because it was not published in England at all. Written when Trix was twenty-one, *The Heart of a Maid* describes a family and courtship almost exactly like her own, with a frankness that was possible because she wrote under an assumed name. Under a thin disguise the personages of the novel have a one-to-one identity with Trix, her mother and her husband. This early novel helps us to know why Trix married, why the marriage was unhappy, and why she finally broke down.

When searching for the causes of maladjustment in adult life we have learned to go back to the events of childhood. In Trix's case we come at once upon the Southsea episode, made famous by Rudyard Kipling in his autobiographical short story "Baa Baa, Black Sheep" and elsewhere. Edmund Wilson in *The Wound and the Bow* has traced the warping effect of Southsea on Kipling's genius.³ According to Rudyard's own testimony the episode marked him for life. Trix, who was with him, is believed to have escaped unharmed—a belief which on closer study does not stand up.

The Southsea episode can be summed up briefly. Like most English people living in India, the Kipling parents felt obliged to send their children to England to spare them the hazards of the Indian climate during the growing years. Trix was three years old and Rudyard five when the two were left in the care of a woman in Southsea who, as a commercial proposition, took in the children of parents domiciled in India. Her husband, a retired naval officer, was kind, but after a year or so he died.

For nearly six years Rudyard was terrorized and bullied by the woman and her loutish son. The pair come out of a Dickens novel, real-life incarnations of the Squeers, Uriah Heep and Sarah Gamp. Rudyard read secretly to escape his misery. Towards the end his eyesight failed—he became nearly blind—and he suffered a kind of nervous breakdown. When his mother, arriving from India, visited the ten-year-old in bed at night he flung up an arm to ward off the expected blow.

In later life Rudyard pushed the Southsea experience to the back of his mind. As adolescent schoolboy and man he adored his attractive, gifted parents, who encouraged his early literary efforts and helped to form his style. Randall Jarrell in his introduction to Kipling's short stories says they were "the best and most loving of parents; blamed by

Kipling for nothing; adored by Kipling for everything . . . from beginning to end they are bewitching : you cannot read about them without wanting to live with them."⁴ And yet—there was the fact of Southsea. How explain it—how resolve the paradox that the best of parents had left the two children to what Baldwin calls their "hideous fate"? (Baldwin, p. 193).

For Rudyard, Southsea remained inexplicable, an early introduction to the mystery of Evil. In "Baa Baa, Black Sheep" he wrote : "When young lips have drunk deep of the bitter waters of Hate, Suspicion, and Despair, all the Love in the world will not wholly take away that knowledge." Edmund Wilson calls this story "one of the most powerful things" Kipling ever wrote (Wilson, p. 111).

Trix escaped the active persecution inflicted on Rudyard, but she was no less deeply affected by the repressive regime of Mrs. Holloway (the woman of Southsea). Having no daughter of her own, Mrs. Holloway was inclined to make a pet of Trix; the details however are dismaying. She told Trix that her parents in India cared nothing for her, but only for Rudyard. If Trix did everything Mrs. Holloway asked, she should stay with her always as her own little girl and some day marry her Harry (the odious son). She indoctrinated Trix with her narrow religious views. In "Baa Baa, Black Sheep" the Mother writes to her husband, on seeing the children after five years' separation : "Judy is a dear, plump little prig who adores the woman, and wears with as much gravity as her religious opinions—only *eight*, Jack!—a venerable horse-hair atrocity which she calls her Bustle! I have just burnt it."

From Trix's own recollections, set down many years later, we learn that her mother was disappointed by the way the children both hung around Mrs. Holloway in the evening. "She did not know that well-trained animals watch their tamer's eye, and the familiar danger signals of Aunt's rising temper had set us both fawning upon her" (Baldwin, p. 117).

An aspect of the Southsea affair that has puzzled many commentators is that none of the Kipling relatives in England intervened to save the children. Relatives were numerous, especially the Macdonalds, Alice Kipling's family. This was a remarkable set of minister's children. Four of the Macdonald sisters made significant marriages. Alice was the mother of Rudyard Kipling, Louisa the mother of Prime Minister Stanley Baldwin, and Agnes and Georgiana married the artists, later knighted, Academician Sir Edward Poynter and pre-Raphaelite Sir Edward Burne-Jones.

Why did not the children complain to their relatives? In *Something of Myself*, his posthumous memoir, Rudyard gives the answer :

"Often and often afterwards, the beloved Aunt [Lady Burne-Jones] would ask me why I had never told anyone how I was being treated. Children tell little more than animals, for what comes to them they accept as eternally established. Also badly-treated children have a clear notion of what they are likely to get if they betray the secrets of a prison-house before they are clear of it."⁵

For their part, the English relatives checked on the Kipling children's situation and found nothing amiss. Here is an extract from Louie's (Mrs. Alfred Baldwin's) diary:

"In the afternoon Mama, Georgie [Lady Burne-Jones] and I drove to see the little Kiplings; whom we found very well and happy, improved in every way, and Mrs. Holloway a very nice woman indeed" (Baldwin, p. 116).

What are we to say to this obtuseness? "One is left with the impression (speculates J. I. M. Stewart) that the Macdonald sisters, including Alice Kipling herself, had something of the hardness or insensitiveness that can accompany brilliance."⁶

Trix probably took Mrs. Holloway as a model for the character of the heroine's aunt in her second novel, *A Pinchbeck Goddess*.

Looking back that evening to her childish years, she thought with impotent bitterness of their thwarted possibilities, until her heart melted with pity for the child who had needed so little to make her happy, but to whom that little had always been denied.

The child had had a talent for mimicry—an undoubted power of reproducing the voice and manner of acquaintances; but this she had been sternly forbidden to exercise. Her passionate fondness for animals found its only expression in secret petting hastily bestowed on the unresponsive kitchen cat, while her eager desire to possess a pony had been pronounced worldly, if not wicked. . . . One enjoyment only had escaped detection and its consequent reproof, for her love of reading had been unobserved by Mrs. Cotesworth, to whom a book was a book.⁷

Like her heroine, Trix possessed a flair for acting, loved animals and was passionately fond of reading. The aunt "had always enforced the most absolute maternal authority, while rendering it intolerable by the complete absence of maternal tenderness" (*Pinchbeck Goddess*, p. 5). The woman who sent little Rudyard through the streets with a placard marked "Liar" on his back also left a brand on the spirit of the girl whom she had in charge between the impressionable years of three and twelve.

For although the half-blind Rudyard was removed from Mrs. Holloway's charge at once on his mother's arrival, Trix was left at Southsea for several years more. Whatever her mother's reservations may have been about the quality of care at Mrs. Holloway's, they were not strong enough to make her remove the girl to a more favorable environment. Does this not point to indifference or negligence on Alice Kipling's part?

Since alternatives to Southsea existed in plenty, we ask why the children were entrusted to Mrs. Holloway and not to either of their grandmothers or to one of their three married aunts. Professor Carrington suggests that, despite their many good qualities, the aunts were "not forthcoming, nor were they motherly" (Carrington, p. 11), also that Alice Kipling and her husband preferred to pay their own way and not depend upon relatives who, in the 'seventies, were beginning to outstrip them in worldly success. However, Baldwin states that his grandfather tried to persuade the Kiplings to leave Trix with the Alfred Baldwins until she was old enough to rejoin her parents in India. Rudyard would have been shared between the Rev. Frederic Macdonald, his uncle, and the Burne-Joneses until he should be old enough for a day school. "But their parents would have it otherwise" (Baldwin, p. 193).

What were the parents' reasons? It was the mother, we find, who was responsible. She discussed the matter at the time with a family friend, Miss Plowden, who gave the following account of their conversation :

"Unlike most mothers in India Alice said this was a good arrangement: she had never thought of leaving her children with her own family, it led to complications: the children were quite happy—much she knew!—and she was able to be with John and help him with his work" (Baldwin, p. 115).

"*It led to complications.*" Here we have a clue to the Southsea enigma—albeit a clue that we are reluctant to pick up. It looks as if Alice Kipling, when confronted by a choice between her children's welfare and her own, put herself first. This shocks our notion of mother-love, which by definition implies sacrifice. Alice Kipling is otherwise so attractive a person that we hesitate to blame her for an unmaternal selfishness that led to the Southsea disaster. Yet by her own admission it was so. The white glare of egoism illuminates the self's desires, but blinds the egoist to the needs of others. Mrs. Kipling saw what she wished to see, and saw nothing wrong with it.

With our psychoanalytical hindsight, we have learned that selfishness in a mother damages the children in several ways. According to Jung, children instinctively believe in an ideal, selfless mother.⁸ A child who is exposed to an unloving mother is in danger of becoming confused as to the nature of reality. If a mother be not loving, what in the world can be trusted or true? Trix's breakdown may be attributed in part to this early trauma.

When we next meet Trix, in December 1883, she is fifteen years old and her mother has just brought her out to India. The Kipling family was now united at Lahore, where John Lockwood Kipling had been appointed Curator of the Central Museum and Head of the School of Industrial Arts. A man of wide knowledge, intellectually and artistically gifted, Lockwood Kipling possessed a kindly nature and was much beloved. The close-knit Kiplings styled themselves "the Family Square".

The father saw that his daughter was tall and fair, with a beauty of expression and a radiant, merry look about her. "She had beauty, brains and breeding" (Baldwin, p. 124). The mother took her adolescents in hand. She pruned Rudyard's verses and eliminated Trix's schoolgirl clumsiness; he was trained into terseness of style, and she into elegance of figure.

The clearest picture we have of the Family Square at this time is given by Kay Robinson, a young English journalist who spent some weeks with the Kiplings at Lahore. He admired Mrs. Kipling's lively wit and Trix's statuesque beauty. Trix astonished him by her knowledge of English poetry.

Trix was not only reading but writing poetry in collaboration with her brother. In 1884 the two of them published *Echoes*, a volume of thirty-nine imitations and parodies in verse, eight of which were by Trix. In 1885 the four Kiplings together produced a family magazine called *Quartette*, to which Trix contributed one piece, "The Haunted Cabin."

We note an undercurrent of strain in Trix's relations with her mother during these years of adolescence and young womanhood. A

poem, "My Rival", from *Departmental Ditties*, written by Rudyard when his sister was seventeen and his mother forty-nine years old, draws a picture of the two in company. Here are a few stanzas :

I go to concert, party, ball—
 What profit is in these?
 I sit alone against the wall
 And strive to look at ease.
 The incense that is mine by right
 They burn before Her shrine;
 And that's because I'm seventeen
 And She is forty-nine . . .

The young men come, the young men go
 Each pink and white and neat,
 She's older than their mothers, but
 They grovel at her feet.
 They walk beside Her 'rickshaw wheels—
 None ever walks by mine;
 And that's because I'm seventeen
 And She is forty-nine . . .

She calls me "darling," "pet," and "dear,"
 And "sweet retiring maid."
 I'm always at the back, I know,
 She puts me in the shade.
 She introduces me to men,
 "Cast" lovers, I opine,
 For sixty takes to seventeen,
 Nineteen to forty-nine.

What looked harmless enough in Victorian days has other overtones today. Psychiatrists look askance at mothers who compete with their daughters for masculine attention, and references are made to a "life-wrecking crew of moms".⁹ Trix cannot have enjoyed standing in her brilliant mother's shade. Her second novel, *A Pinchbeck Goddess*, the story of an ugly duckling's revenge, can be read as a riposte to "My Rival."

In Trix's second season came the incident of the Viceroy's son. In 1884 the family spent the season at Simla, pleasure resort and hot-weather headquarters of the government. The new Viceroy, Lord Dufferin, and his lady discovered the hitherto obscure Kiplings and brought them into the inner ring of Simla society. The Viceroy talked art and letters with Lockwood and enjoyed Mrs. Kipling's conversation. He said: "Dullness and Mrs. Kipling cannot exist in the same room" (Carrington, p. 51).

Miss Kipling's charm and lightness of foot contributed to the Kiplings' social triumph. Now an acknowledged beauty, breaker of hearts and expert dancer, Trix was also an accomplished amateur actress. She took the fancy of Lord Clandeboye, the Viceroy's son and aide-de-camp. The Viceroy called on Mrs. Kipling. "Don't you think, Mrs. Kipling, your daughter should be taken to another hill-station?" "Don't

you think, your Excellency, that your son should be sent home?" (Carrington p. 51).

In the event Clandeboye departed. How did Trix feel about her disappointment? There are references to an early thwarted love in both her novels. In *A Pinchbeck Goddess* the heroine is twenty years old "when the only romance of her life began and ended . . . Aunt Agatha . . . had . . . shattered the potentialities of the future in a very ruthless manner" (*Pinchbeck Goddess*, p. 10). From this it seems evident that Alice Kipling did not mince words in telling Trix that her romance had to end. That the mother was tougher than the daughter we are beginning to know.

Shortly after Trix's thwarted love affair with young Clandeboye she made a sensible marriage. At nineteen she became engaged to John Fleming, an officer in the Survey Department. Then—in the way that daughters have of retracing a mother's erotic pattern—she did as her mother had done thirty years before: she broke her engagement. Alice Macdonald had become engaged—and disengaged—twice to William Fulford and once to William Allingham. Despite these episodes and numerous flirtations, she found herself at twenty-seven still unmarried and close to spinsterhood. From this she was saved by falling in love, definitively, with John Lockwood Kipling.

At Alice's marriage she was one month short of twenty-eight. Trix's period of trial and error was much shorter. One year after her first engagement to John Fleming she became re-engaged to the same suitor and married him at twenty-one.

Trix's father had doubts of the wisdom of her marriage and an intuition of what might go wrong with it. In a letter of this period he wrote: "Trixie has renewed her engagement to John Fleming and I don't like it. She knitted up the ravelled sleeve at Simla and I can only hope with all my heart the child is right, and that she will not one day when it is too late find her Fleming but a thin pasture, and sigh for other fields . . . He is in the Survey and his record is good—a model young man; Scotch and possessing all the virtues: but to me somewhat austere, not caring for books nor for many things for which Trix cares intensely" (Baldwin, p. 130).

Baldwin describes John M. Fleming as "an upright and normal Scotch gentleman who seems to have had very little in common with his obviously unusual wife, as he must have come to realize, and both soon began to suffer for it" (Baldwin, p. 124).

Why did Trix accept a man so obviously unsuited to her? The inside story is spelled out for us step by step in *The Heart of a Maid* which Trix published under the pseudonym of "Beatrice Grange". Trix must have started writing this novel a very few months after her marriage. It was published in 1890 by A. H. Wheeler & Co., Allahabad. The book came out in paper cover as Number 8 of the Indian Railway Library, an imprint that marked it for light reading on a train.

One can understand Trix's desire for anonymity when publishing near home so frankly revealing a novel. In faraway America the need was less. When, the following year, an authorized edition of *The Heart of a Maid* appeared in New York under the imprint of J. W. Lovell & Company, the author was listed as "Beatrice Kipling".

The situation of May Trent, the twenty-year-old heroine of *The Heart of a Maid*, parallels that of Trix. May and her mother have little sympathy for each other, the result of their not having lived together, except for a few baby years, until May is eighteen.

This is one of the many evils of Anglo-Indian life . . . for the enforced separation of parent and child, the alienation of years, cannot be done away with in a few months, and half the hasty ill-assorted marriages that take place have for a cause the fact that the girl was not happy at home.¹⁰

The previous year May had turned down an offer of marriage from Percy Anstruther, an eligible suitor, despite considerable pressure from her mother to marry.

Now two years spent anywhere with Mrs. Trent would have been enough to convince a not very strong-minded girl that marriage was the only possible career to look forward to. (*Maid*, p. 11)

May has made up her mind to do her duty. "Duty, not love or happiness, was the great fact of existence." She would marry the first suitable man that asked her. Anstruther proposes again. The passage which follows suggests the kind of dialogue—spoken or unspoken—that must have taken place between Trix and Fleming when, for the second time, she pledged herself to marry him.

"What can I say that will be different from last time?" she said, her eyes filling with tears. "It is cruel of you to make me give you and myself all this pain again! You know I don't love you!" . . .

"Only give me a chance: let me try and teach you to love me, darling," said Anstruther hopefully . . . May unconsciously drew her reins tighter . . . She had been very romantic once, but life had not fitted itself to her ideals . . .

"Tell me what I should say. You know me better than anyone does. I am not happy at home; you have seen that. My parents think that they have been good to me long enough, that it is my bounden duty to get married . . . That's about the bitterest feeling a girl can have . . . that her father and mother would gladly give her to any man who would take the trouble to support her . . .

"I shall regret having said this tomorrow, and be very much ashamed of it, but I will speak plainly for once. My mother was angry with me for refusing you last year, and said that, as I cared for no one else, I should end by caring for you. Now I know you better than I did, but my feelings for you are unchanged. How can you ask me to marry you?"

Anstruther presses his suit. May says, "I may look on you merely as a means of escape then?" He agrees.

"Yes, I will marry you," she said quietly; then, to her great surprise she felt his arm around her and as he kissed her she realized what she had done.

Here we have the explanation for Trix's unhappy marriage. To put it plainly, she was railroaded into it by her mother, who declared that Trix was a financial burden and that it was her duty to marry as soon as possible. The father we can exempt from blame. His dismay at the news of Trix's re-engagement to Fleming places him definitely on the sidelines.

Did Alice Kipling not remember her own behaviour as a girl? That she too came of an impecunious family—with many daughters to marry off, not just one? That she broke off three engagements and hung on the family tree until the ripe age of twenty-eight? So far as we know, Alice's parents did not bring pressure on her to relieve them of her support. Did she not recall how repugnant it was for a spirited, intelligent girl to marry without love?—None of this affected Alice's attitude towards Trix, nor did her heart prompt her to give her daughter the chance of happiness she had herself taken as her right.

Trix capitulated to her mother's stronger will, although, with the antennae of the born novelist, she realized exactly what was happening to her. She had the consolation of putting it all down in writing a few months after her wedding.

Dedicated "To my brother," Trix's second novel, *A Pinchbeck Goddess*, was published under her own name in 1897 by Heinemann in London and D. Appleton Co. in New York. The plot turns on an impersonation: the heroine assumes a disguise and by so doing discovers her true self. Can we interpret this search for identity as a cry for help? One year after the book's publication, Trix went under for the first time in a serious psychotic episode.

In *A Pinchbeck Goddess*, Trix sketches a picture of an unhappy marriage. The husband of Lilian Myles has not spoken to her for nine days.

His wife had displeased him . . . It was his duty to discipline her . . . She must learn to control her temper, to guard her speech. It was perhaps unfortunate that his course of teaching included uncontrolled temper and unguarded speech on his own part (*Pinchbeck Goddess*, p. 127).

Marital bickering! Trix must have experienced a good deal of it. She was now in her thirtieth year and facing a life situation that must have seemed to her hopeless. Divorce was practically out of the question in her day. Legal separation perhaps—but should she leave her husband, on what would she live? She could not easily return to a mother who had got rid of her so expeditiously. She had no children to absorb her energies. Her novel-writing had ended—we do not know precisely why. She could not stay. She had nowhere to go. She was indeed in what psychiatry now terms a life-situation of checkmate. Alas for nineteenth-century pieties! The close-knit Family Square may have reinforced her tendency towards breakdown. It has been observed that the families of schizophrenics tend to be "relatively closed systems".¹¹

Trix's mental breakdown remained a mystery to those who knew her. "Nor does one know whether to be sorrier for Trix or for Fleming," writes Baldwin. "The fact is that on and off for more than 20 years Trix was in a mental condition that made it impossible for her husband to be with her except for occasional visits. Her conduct varied between stubborn silence and destructive outbursts. She was most at ease with her parents, who had by that time retired to England, and with her brother, though he of course had other cares with his family and his travels and his work. Any attempt by poor Fleming to break through her barriers of reserve was forbidden by the doctors; yet at

other times the Flemings travelled Britain, Europe, and India in apparent amity . . .

"What does it mean? It is past human understanding" (Baldwin, p. 126).

Not altogether. The human psyche needs love to develop properly. It can stand just so much stress. Consider Trix's childhood, dominated by an unloving foster-mother. Think of her adolescence, drilled by a mother with a lukewarm heart and a will of steel. Given the lack of love in her formative years, Trix was bound to mature late, if at all. But before she had the chance to find herself, she was hustled into a loveless marriage. There is little mystery that she broke under the strain.

According to R. D. Laing, "the experience and behaviour that get labelled schizophrenic is a special *strategy that a person invents in order to live an unlivable situation.*"¹² In some ways Trix's madness alleviated her situation. For one, it released her, by medical decree, from her husband's authority. She stayed with him only when she so chose.

Secondly, her illness allowed her to slip back into dependent childhood and to a maternal care that had been withheld in her days of health. There is a sad irony here. Alice Kipling had got rid of her children on several occasions. But when in December 1898 Trix had her breakdown, she was placed under the mother's care at Tisbury in England, where the Kiplings had retired. The wheel had come full circle. We might be reading one of Rudyard Kipling's stories.

On recovering from her first psychotic episode in 1902, Trix rejoined her husband in India. Unexpectedly, a new chapter in her life opened up. The Macdonald sisters in their youth had experimented with table-turning and other spiritualistic practices. From them Trix inherited psychic abilities of more than amateur quality. As a young married woman of twenty-five in India she had discovered that she had a gift for crystal gazing and automatic writing. Now, in her thirties, she again took up automatic writing, with startling results that she reported to the British Society of Psychical Research in London.

From 1903 to 1910 Trix worked under the Society's direction both in India and on her visits to England. Hundreds of pages of the Society's proceedings are devoted to her contributions. Throughout she is referred to under the name of "Mrs. Holland", a pseudonym she adopted to spare her family's feelings, because of their opposition to everything "psychic". (Despite himself, Rudyard was attracted to the occult throughout his life, and his collected stories of the supernatural make a thick volume.)

Today we give Trix her due as one of the great mediums of an epoch much richer in such talents than our own. Life had not been kind to Trix, and it is consoling to know that bleakness and frustration were not all her lot. For a rich seven years her psychic talent flowered. She took part with other mediums in England and America in a great pioneering venture known as the "cross-correspondences". Books have been written about the cross-correspondences and we shall only mention here that at the very least they represent an astounding feat of telepathic communication across three continents. The cross-correspondences are recognized as a milestone in the history of psychical

research, and Trix, as "Mrs. Holland", remains a key figure in their story.

Trix stayed in India with her husband until his retirement. To her credit it should be noted that throughout her writing and correspondence she maintains a serene and unembittered tone. Except when in the grip of her illness, she comes through as sweet-natured, sensitive, intelligent and forgiving.

Trix's first major breakdown (after the initial one of 1898) came in 1910, the year of her mother's death. During World War I, with both parents dead, it was Rudyard who took care of Trix when her illness recurred.

There came a time, some years after the first World War, when Trix became calm and approachable once again. There is no more talk of illness. It was as if she had woken from a nightmare.

Trix's husband died in 1942 at the age of eighty-four. Like Percy Anstruther in *The Heart of a Maid*, he was ten years older than his wife. Trix survived him six years, living to be eighty. We see her at the last, a widow in Edinburgh, visiting the Zoo and talking in Hindustani to the animals, with whom she had a rare understanding.

1 Arthur Windham Baldwin, *The Macdonald Sisters* (London: Peter Davies, 1960), p. 126.

2 Charles E. Carrington, *The Life of Rudyard Kipling* (Garden City Doubleday, 1955), p. 311.

3 Edmund Wilson, *The Wound and the Bow* (1941: rpt. New York: Oxford Univ. Press, 1947), pp. 105-181.

4 Randall Jarrell, ed., *The Best Short Stories of Rudyard Kipling* (Garden City: Doubleday & Co., 1961), p. xiv.

5 Rudyard Kipling, *Something of Myself* (Garden City, Doubleday, Doran & Co., 1937), p. 17.

6 J. I. M. Stewart, *Rudyard Kipling* (New York: Dodd, Mead, 1966), p. 9.

7 Mrs. J. M. Fleming, *A Pinchbeck Goddess* (New York, D. Appleton & Co., 1897), p. 7.

8 M. Esther Harding, *The "I" and the "Not I"* (New York: Pantheon Books, 1965), pp. 143-148.

9 Edward A. Strecker & Vincent T. Lathbury, *Their Mothers' Daughters* (Philadelphia: Lippincott, 1956), p. 103.

10 Beatrice Kipling, *The Heart of a Maid* (New York, John W. Lovell Co., 1891). 11.

UR. D. Laing and A. Esterson, *Sanity, Madness and the Family* (1964; rpt. Middlesex: Pelican Books, 1970), p. 224.

12 R. D. Laing, *The Politics of Experience* (1967; rpt. Great Britain: Penguin Books, Ltd., 1970), p. 95.

HON. SECRETARY'S NOTES

1. I have now been formally elected to be your Honorary Secretary; this was at the Annual General Meeting of the Society held in London on 14 September 1977, so this note is to introduce myself to the many members I have not yet had the pleasure of seeing personally. My name is John Shearman; I am a documentary film producer by trade and an *amateur* of Rudyard Kipling by inclination, as was my father from whom I inherited one or two Kipling rarities. He used to read the Jungle Books aloud to me when I was quite small. . . and, as I suppose is true of many of us, my admiration for R.K. increases with the years. I can't hope to emulate the job Bob Bagwell Purefoy did for the Society during his twenty years in office, but I'll do what I can.

2. **Annual General Meeting.** At the last A.G.M. it was felt that it would be more convenient if this meeting could be held almost immediately before the September Discussion Meeting and at the same venue. Accordingly I have booked a room at The Victoria, 56 Buckingham Palace Road, S.W.1, for an Annual General Meeting at 16.30 hours on 13 September 1978; this will be followed by a short meeting of the new Council, and the Discussion Meeting will follow at 18.00 hours. It is very much hoped that as many members as possible will come to the A.G.M. and the Discussion Meeting. The dates in 1978 for Discussion Meetings (all at the same pub) are 15 February, 12 April, 12 July, 13 September and 15 November; 17.30 for 18.00 hours. For details see page 1 of the Journal.

3. **Honorary Solicitor.** Mr. Philip Randall, for many years Honorary Solicitor to the Society, has resigned at his own request. If any suitably qualified member would like to volunteer for this office please let me know. The duties have not been onerous up to now, but with a new Hon. Sec. you never know!

4. **New Members.** We welcome Dr. David Brooks; Dr. James Dale (Ontario); Lady Egremont; Ms. M. Noyes; Mr. Charles Roberts; Mrs. D. M. Scott.

J.S.

Dear Members,

Peggy and I want to thank you immensely for the beautiful salver you presented to us at the Annual Luncheon on October 20th (not to mention the cheque!). Besides being of enormous Interest, the job of Hon. Secretary to our Society, when all its members are so friendly, helpful and easy to please, has been the greatest Fun, and to crown twenty years of Interest and Fun in such a generous and charming way makes any attempt to express our thanks totally inadequate.

So please forgive this inadequacy when we do say, with the whole of our hearts: Thank you All, very very much indeed.

Yours, with all our love,

BOB AND PEGGY BAGWELL PUREFOY

OBITUARY

R. E. HARBORD Esq. (died 27 September 1977, aged 91)

Reg Harbord is dead. To those members who have joined us during the past four and a half years, when blindness put him out of action, this news will only mean that another highly respected Founder-Member has passed on. But for those of us who knew, loved and worked with him over the years, some of the sparkle will have left our Society for ever. There was no job he wouldn't take on, from errand-boy to President, and he was the first man to justify his appointment to our highest post entirely through services to the cause. These services, based on profound knowledge not only of our Society but of R.K.'s works as well, were given with the greatest cheerfulness and optimism. Few members are aware that twenty years ago, when a creeping loss of enthusiasm threatened to destroy us, it was Reg Harbord's determination, personality and belief in our future that saved the Kipling Society, by winning the critical vote to carry on.

For Kipling lovers, the major work of his life was the creation of the Reader's Guide to Kipling's Works—a formidable enterprise which he initiated, supervised, saw through to completion, and very largely paid for. He died peacefully, in the knowledge that Kipling students yet unborn will bless him for it.

A.E.B.P.

OUR NEW PRESIDENT

At the Annual General Meeting held in London on 14 September 1977 Mr. JAMES CAMERON was formally elected to the office of President of the Society, in succession to the late Lord Cobham.

James Cameron started his lifelong career in journalism in Dundee in 1928. For more than thirty years he travelled as a foreign correspondent in almost every part of the world, working for *Picture Post* in its heyday and later for the ill-fated *News Chronicle*. He has won three major awards for journalism, including the Granada Journalist of the Year Award and Foreign Correspondent of the Decade Award. He won the Prix Italia for his radio drama on heart surgery entitled *The Pump*.

From newspaper journalism he moved into the field of film and television documentary, initiating the first programme in the *One Pair of Eyes* series, which he followed with his own series *Cameron Country*, the making of which took him all over the world. He is the author, he says, of 'some eight or nine books of which perhaps three have some value.'

He has had, he says, a 'rather long and close identification with India; saw the transfer of power back in 1947, sustained the association ever since, to the point of clinching it with marriage.'

J.S.

THE KIPLING SOCIETY
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER 1976

INCOME	1976	1975	EXPENDITURE	1976	1975
	£	£		£	£
Subscriptions	1,102	1,184	Office Rent, Rates, Lighting and Heating	240	192
Investment Income	117	83	Printing and Advertising	39	43
Interest on Deposit Account	29	266	Postage and Telephone	81	65
Hire of Pictures	80	—	Office Expenses	500	437
Sundry Income	4	48	Journal Expenses:		
Sale of Books	—	28	Cost of Printing and despatch of Kipling Journals	1,222	890
Sale of Journals	—	6	Depreciation on Office Equipment	69	35
Functions:—			Loss on Sale of Rights	47	—
Profit on Members Meetings	1	1	Corporation Tax: Current Year	30	129
Annual Luncheon	23	27	Previous Years	—	154
			Balance being Excess of Expenditure over Income	(872)	(302)
	<u>£1,356</u>	<u>£1,643</u>		<u>£1,356</u>	<u>£1,643</u>

BALANCE SHEET AS AT 31st DECEMBER 1976

FIXED ASSETS (Note 1)	1976	1975	CURRENT LIABILITIES	1976	1975
Office Equipment	707	345	Creditors and Accrued Expenses	466	298
Less: Depreciation	104	35	Corporation Tax	176	283
INVESTMENTS (Note 2)				<u>642</u>	<u>581</u>
£1,200 War Loan at cost less £253 written off	—	603		2,569	3,657
720 Imperial Group Ltd. Ordinary Shares of 25p	611	611		<u>£4,899</u>	<u>£5,771</u>
237 Commercial Bank of Australia \$A1 Ordinary Stock	662	739			
	<u>1,727</u>	<u>1,804</u>	Represented by:—		
CURRENT ASSETS			INCOME AND EXPENDITURE ACCOUNT		
Building Society Account	2,750	—	Balance at 1st January 1976	5,771	5,862
Deposit Account	—	3,668	Excess of Expenditure over Income	(872)	(302)
Current Account	350	504	Legacy	—	211
Cash in Hand	20	16		<u>£4,899</u>	<u>£5,771</u>
Debtors and Prepayments	81	40			
Stock of Stationery	10	10			
	<u>3,211</u>	<u>4,238</u>			

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

We have examined the above Balance Sheet as at 31st December 1976, 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 and Furniture have not been taken into consideration.

5, Albemarle Street, Piccadilly, LONDON W1X 4EL
 Date:

Chartered Accountants

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1976

1. FIXED ASSETS

Office Equipment consists of:—

Roneo Machine	345
Matura 300 Typewriter	362
	<u>£707</u>

2. INVESTMENTS

The Market Value of Investments held at 31st December 1976 were:

£1,200 3½% War Loan	£303
237 Commercial Bank of Australia \$A1 Ordinary Stock	£561
720 Imperial Group Limited Ordinary Shares of 25p	£439

The Kipling Society

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

President

James Cameron

Vice-Presidents

Lt.-Colonel A. E. Bagwell Purefoy	J. R. Dunlap (U.S.A.)
R/Adml. P. W. Brock, C.B., D.S.O.	Mrs. C. Fairhead (British Columbia, Canada)
J. V. Carlson (Melbourne, Australia)	R. Lancelyn Green, B.LITT., M.A.
C. E. Carrington, M.C.	P. W. Inwood
E. D. W. Chaplin	Joyce M. S. Tompkins, D.LITT.
T. E. Cresswell	F. E. Winmill

COUNCIL

Elected Members of Council

Anne Shelford, Chairman	The Rev. G. H. McN. Shelford
R. O'Hagan, Deputy Chairman	S. Wade
A. J. Bulfin	Dr. T. H. Whittington

Ex-officio Members of Council

R. Lancelyn Green, Hon. Editor	Margaret Newsom, Hon. Librarian
P. A. Mortimer, Hon. Treasurer	John Shearman, Hon. Secretary

Honorary Auditors:

Milne, Gregg & Turnbull

Meetings Secretary:

J. H. McGivering

Assistant Secretary:

Mrs. R. Oliver

Office:

c/o The Royal Commonwealth Society, 18 Northumberland Avenue,
London WC2N 5BJ. Telephone 01-930 6733.
The office is usually staffed on Tuesdays and Thursdays

Melbourne Branch, Australia

President: J. V. Carlson

Honorary Secretary: Mrs. Ivy Morton, Flat 7, 13 Hughendon Road,
East St. Kilda, 3182 Melbourne, Australia

Victoria British Columbia Branch, Canada

President: Mrs. D. A. Copeland Vice-President: Mrs. C. Fairhead
Honorary Secretary: Mrs. R. Hokanson, ≠ 1211, 703 Esquimalt Road,
Victoria, British Columbia, V9A 3L6

United States of America

Honorary Secretary: Joseph R. Dunlap, 420 Riverside Drive, Apt 12G,
New York, NY 10025