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FURTHER MEETINGS, 1984

In the Kipling Room, first floor, Brown's Hotel—entrances in Dover and Albemarle Streets, London W1, near Green Park Underground Station—at 5.30 for 6 p. m. Bar and coffee available.

Wednesday 4 July Meryl Macdonald on *Kipling the Motoring Man.* (The speaker is the author of the booklet published by the National Trust, with the same title.)

Wednesday 5 September Miss Isabel Quigly, author of *The Heirs of Tom Brown,* on *Stalky and Some Others.*

At the Linnean Society, Burlington House, Piccadilly—entrance on the left (West side) of the courtyard—at 5.30 for 6 p.m. Refreshments available. (Note this special venue.)

Wednesday 14 November Mr F. H. Brightman, F.L.S., on *Kipling and Surtees.*

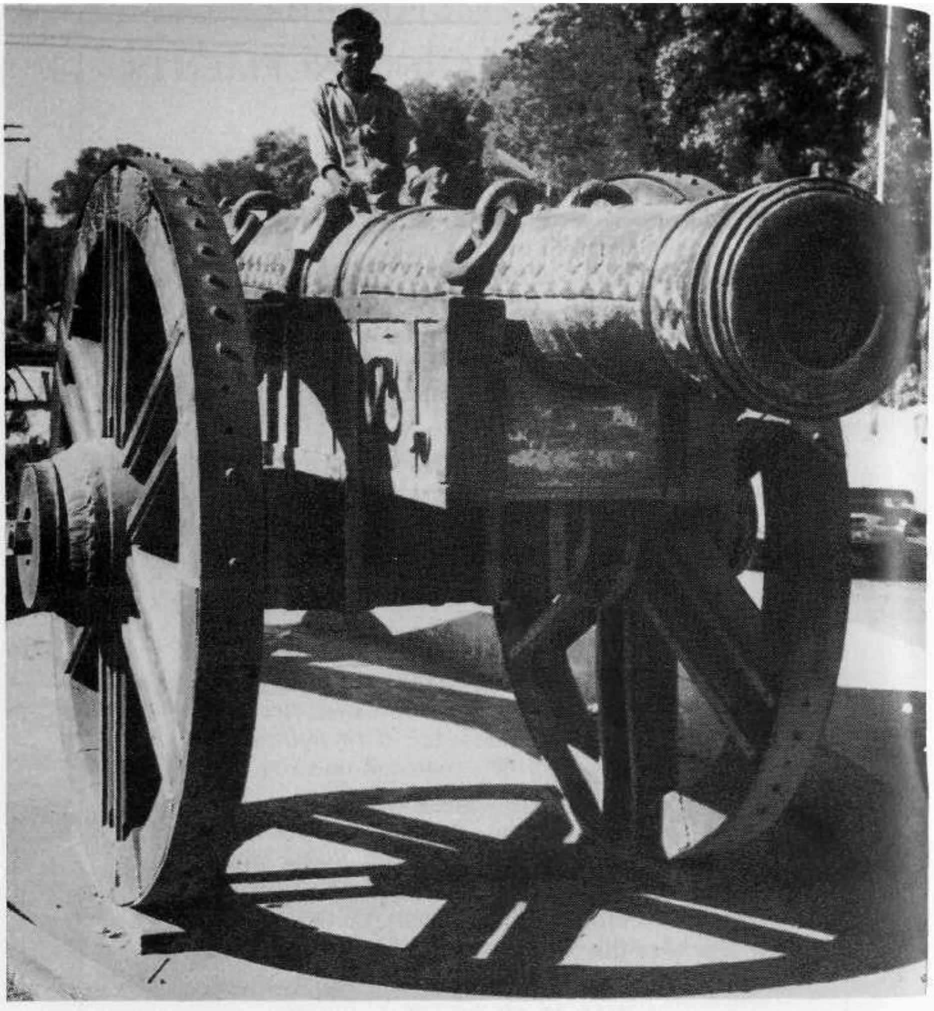
ANOTHER BOOK OFFER

A Kipling Companion by Norman Page is due for publication by Macmillan Press in July. A special offer to Society Members in the U.K. and Europe is set out, with an Order Form, on an insert sent with this *Journal.*

SUBSCRIPTIONS

Thanks to many Members who have brought their subscriptions and Standing Order Mandates up to date. The *boo* list is getting much shorter and our Bankers now speak politely to us!

May 1984 CELIA MUNDY & JOHN SHEARMAN



KIM'S GUN, LAHORE, IN 1967

"He sat, in defiance of municipal orders, astride the gun Zam-Zammah..." Mr Douglas Dickins (a retired banker, now an active travel writer and photographer, and a Fellow of the Royal Photographic Society) kindly sent us this picture, which he took on one of many visits to India. This was before the present railing was put round the plinth of the gun (see a reader's letter and photograph, pp 37-39).

The gun, nearly 14½ feet long overall with a 9½ inch bore, was cast at Lahore in 1757, used at the battle of Panipat in 1761, and captured by Ranjit Singh at Amritsar in 1802; it has stood outside the Lahore Museum since 1860.

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EDITOR'S NEWS AND NOTES

"OUR INDIAN TROOPS IN FRANCE"

In his autobiography, *High Relief,* the late Sir Charles Wheeler, the sculptor, had some vivid things to say about his encounters with Kipling, and I have quoted from these in our last two issues [No 228, page 10; No 229, page 10].

A passage that I have not yet cited came to mind in France last winter, when I visited the fine Memorial near Neuve Chapelle to those Indian troops listed as 'Missing' in the bitter fighting of 1914-15 on the sector of the British front crucially held at that time by the Indian Corps drawn from Lahore and Meerut. The Memorial is near the La Bombe crossroads, site of a contested salient in the Line. Its architect was Sir Herbert Baker, but the two great stone tigers guarding the foot of the graceful column that dominates the place are Wheeler's work.

Wheeler records that after the unveiling of the Memorial by Marshal Foch in October 1927 a formal luncheon for the attending dignitaries was held at Béthune. As the guests

> were gathering together many of our French hosts asked me to point out Kipling. They were not interested in Lord Birkenhead, the Secretary of State for India, nor in his speech, the most important of the occasion, but they *were* eager to see the poet and became entranced—we all did—by the words of Rudyard who, though not on the Speech List, was called to his feet and spoke briefly and movingly about the bravery of Indian soldiers fighting on European soil. His earnest words silenced the restless feet and impatient murmurings so that you could hear the proverbial pin drop till he sat down to tumultuous applause.

This speech is the one printed in 1928 as "Our Indian Troops in France", the last item in *A Book of Words.* (It is there said to have been delivered at La Bassée, so either Kipling's or Wheeler's memory was at fault. La Bassée is five kilometres south-east of the Memorial, Béthune ten kilometres south-west.) The speech is a model of brevity, clarity and controlled emotion. It was perhaps improvised without notice, but its neatness suggests that it was prepared and memorised, which is incidentally the technique to be inferred from a letter in this present issue [see page 31, "Kipling on the Platform"].

Wheeler's account also brings out, what we know from many sources, that Kipling's standing in France, from the War until his death, was extraordinarily high. It was in one respect higher than at home where, among literary critics, he had become *démodé* as a champion of unfashionable values. Among French intellectuals and academics he did not suffer a comparable fate at that time.

In *A Matter of Honour* Philip Mason gives a brief but useful account of the operations of the Indian troops hastily transported to France in 1914, and describes the impact on them of conditions hitherto unimaginable, in an alien land, exposed to an unprecedented mode of warfare and an unheard-of scale of casualties. He rightly asserts that they

> faced a greater psychological strain than French or British troops: they were not fighting to defend their homes and they could not go on short leave. Yet they never broke and, what was more, again and again they gave more than it was reasonable to expect.

The letters the wounded wrote home from hospitals in England would reveal to the censor something of the strains to which they had been subjected, shock and

> horror at the scale and savagery of the war … not a war as [they had] understood it before . . . [but] the end of the world … Strange rumours sometimes … [but] no trace of disaffection.

One of Kipling's least-known books, *The Eyes of Asia* [Doubleday, New York, 1918], is based on letters from Indian soldiers in Europe to their families at home, and in various ways reflects both the feelings of the writers and the reactions of their relatives on receiving the letters. Here Kipling's subordination of himself to his subjects is total, though his visits to Indian soldiers in hospital in Brighton, and the letters he wrote at their dictation, provided inspiration for the book. His perception of their amazement at the terrible and indescribable events into which they had been flung, and of their awareness that what they related could not possibly be grasped by those who spelt it out in the unchanged timeless world of an Indian village, and yet of their resolution to remain at any cost faithful to the Army that they served, is intensely sympathetic.

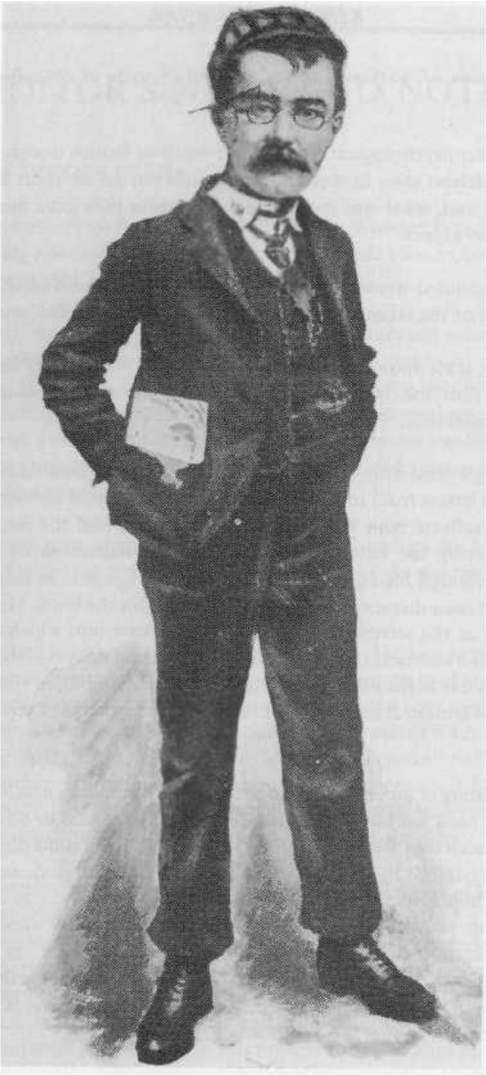
This understanding of an unsophisticated foreigner's homesickness, of his revulsion at the carnage of mass warfare, and of his determination withal to do his duty, is the keynote of the speech that Wheeler heard in 1927. It contained some direct borrowings from the letters described in *The Eyes of Asia.* It went on to an eloquent tribute to the French, whose "humanity, honesty, good-will and . . . thrift . . . as an agricultural nation" had soon provided the Indian troops, as the speaker could testify, with reassuring echoes of their native land. But the emphasis was on sacrifice. The distinguished audience, replete with luncheon, were reminded that the dead whom they had come to honour, whose bodies, lost or rendered unidentifiable, lay not far away, had above all been men

> of a great simplicity and an utter loyalty—soldiers for whom there was no darker sin than that of being false to the salt of their obligation.

STOP-PRESS ITEMS: [1] **A.G.M. AND** [2] **KIPLING JOURNAL INDEX**

1. The next Annual General Meeting is likely to be on Wednesday 31 October 1984.

2. Mrs Lisa Lewis has kindly and efficiently compiled a most useful 12-page Index of the *Kipling Journal,* 1980-83 (Nos 213-228). It is on sale to Members at £1. To order it please write to the Secretary, at the Society's Office, enclosing payment. *Also* a stamped addressed envelope *(Journal* size) *or* postal reply coupon.



BEETLE-KIPLING

This picture, without specific attribution and signed *Exemplar,* was published in the January 1903 issue (the 'Rudyard Kipling Number') of the *Bookman.* According to the list of "unsigned portraits and caricatures" in the Supplement to Livingston's *Bibliography,* it would seem that it had previously appeared in the *Bookman* in 1899, the year of *Stalky & Co.* Perhaps some reader can confirm this with precision, and can identify the artist for us? Meanwhile, our article on the facing page suggests some ideas about the wider roles both of Beetle and of Kipling.

BEETLE'S RESPONSIBILITY

THE ENDING OF *STALKY & CO.*

by R. J. DINGLEY

[Dr Dingley has been since 1981 a lecturer in English in Australia—at the University of New England. Armidale, New South Wales. He was born in England in 1952, and educated at Hampton Grammar School and at St John's College, Oxford, where he read English; his first postgraduate research and lecturing appointments were at Oxford.

His main line in academic research has been the exploration of aesthetic common ground between painters and writers in the early 19th century, though broader interests are also reflected in his miscellaneous articles and reviews published in such periodicals as *Notes and Queries,* the *Art Bulletin,* the *Byron Journal,* the *Journal of Theological Studies* and the *Journal of the Warburg & Courtauld Institutes.*

In the Kipling field I hope we shall hear more of Dr Dingley: what he has to say below is percipient. There is of course no doubt that the significance of *Stalky & Co.*—including the significance the author himself intended—is considerably deeper than its rollicking and episodic action. Auberon Waugh, in a recent review of the new *Oxford Companion to Children's Literature,* described *Stalky & Co.* as the "satirical apotheosis" of the important public school *genre.* Certainly one of its qualities is that it can be read at different levels—one of which Dr Dingley here illuminates.—*Ed.]*

So far as I am aware, the conclusion of *Stalky & Co.* has excited little attention among Kipling's critics. Readers are likely enough to find it in some undefined way "neat", but the impetus of the preceding narrative seems almost calculated to carry them over the final lines with little pause for reflection. Dick Four has just observed that "There's nobody like Stalky":

> "That's just where you make the mistake," I said. "India's full of Stalkies—Cheltenham and Haileybury and Marlborough chaps—that we don't know anything about, and the surprises will begin when there's a really big row on."
>
> "Who will be surprised?" said Dick Four.
>
> "The other side. The gentlemen who go to the front in first-class carriages. Just imagine Stalky let loose on the south side of Europe with a sufficiency of Sikhs and a reasonable prospect of

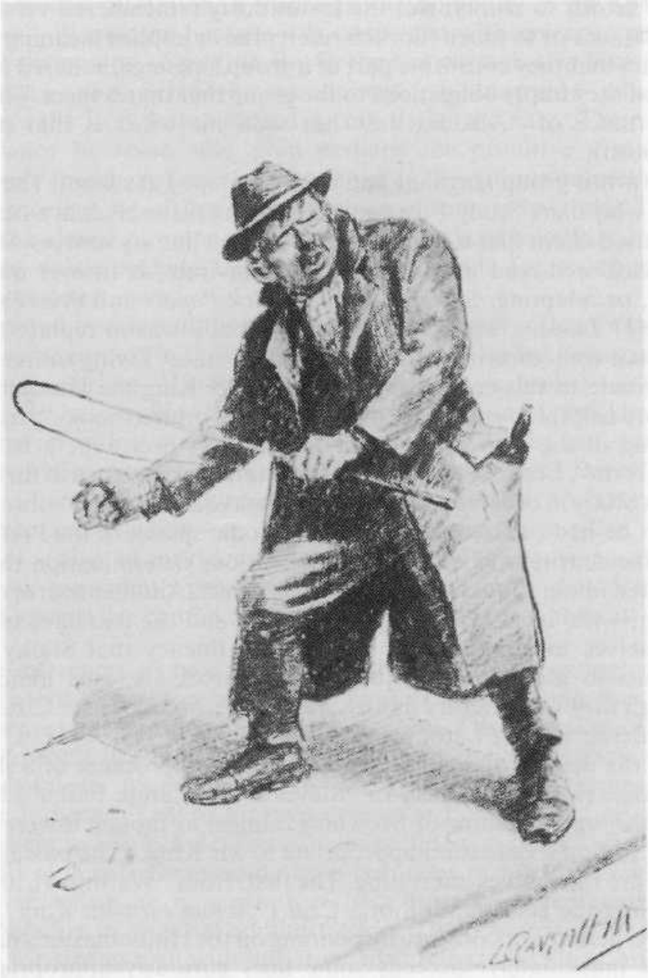
> loot. Consider it quietly."
>
> "There's something in that, but you're too much of an optimist, Beetle," said the Infant.
>
> "Well, I've a right to be. Ain't I responsible for the whole thing? You needn't laugh. Who wrote 'Aladdin now has won his wife'—eh?"
>
> "What's that got to do with it?" said Tertius.
>
> "Everything," said I.
>
> "Prove it," said the Infant.
>
> And I have.[1]

Now all of this is rather puzzling. The "whole thing" for which Beetle claims to be responsible can only be the fact that India is full of Stalkies waiting to surprise gentlemen in first-class carriages. But how is he able to claim any such responsibility, and how is his authorship of "Aladdin now has won his wife" evidence for such a claim? Further, how can Beetle affirm to the reader, in answer to the Infant's challenge, that he has demonstrated his responsibility for a multitude of Stalkies by (presumably) writing *Stalky & Co.* itself?

A part of the answer, of course, is that there is a clear need for Beetle (and for Kipling through him) to assert a major, indeed an essential, role in the business so valiantly transacted by the old schoolfellows who surround him. The writer's part in the work of empire is, after all, far from obvious. But Beetle's claim is not merely a groundless assertion born of emotional necessity, for he offers proof. It is the nature of that proof that compels our attention.

Beetle cites in evidence his creation of the rhyme, "Aladdin now has won his wife". This, it will be recalled, is a part of the pantomime being rehearsed in the earlier story, "Slaves of the Lamp, Part I", but its real significance is apparent in the book's last story, where Abanazar (who has retained his pantomime name among his friends), now a member of the Indian Political Service, uses it unofficially to supplement the Viceroy's telegram to Stalky.

Stalky has spent the winter at Fort Everett, cut off from the central administration, and he has been behaving almost as an autonomous prince, like indeed a man who would be king (" 'After the manner of a king,' suggested Dick Four."[2]). His actions, of course, unlike those of the half-mad Carnehan and Dravot,[3] are merely the result of his unbounded energy and enthusiasm but, as at school, such independent impulses must be restricted by a recognition of wider interests and communal loyalties. Abanazar's telegram subtly places Stalky's activities at the Fort in a diminished context, suggesting as it does that he has been acting a part, playing a game, and that it is time



RABBIT'S-EGGS

An illustration by L. Raven-Hill in *The Complete Stalky & Co.* (1929). Readers of "Slaves of the Lamp, Part I" will readily recall that Rabbit's-Eggs ("the local carrier—an outcrop of the early Devonian formation") is tricked by Stalky into hurling stones at Mr King's window—a sensationally successful diversion in which the shattering of King's detested china flower-basket is but an incidental detail.

for a return to reality. But the fortuitously remembered verses are significant not so much for their referential or implied meaning as for the fact that they constitute part of a group language, a shared idiom, so that they imply obligations to the group that shares them. The real importance of "Aladdin now has won his wife" is that it is a shibboleth.

Now this group language had been developed at school. The three boys who share Study Five converse among themselves in a curious, occlusive idiom that is largely compiled from literary sources. Stalky, the least well-read member of the triumvirate, is forever quoting from, or adapting, Surtees, *The Pickwick Papers* and even *Eric, or Little by Little,* a work which Kipling's book was to replace as the fictional embodiment of the public school ethos. Living sources also contribute to this colourful dialect, notably King the Housemaster ("more helpful to education than bushels of printed books", recalled Kipling of the conversational style of King's prototype[4]). In "The Last Term", Beetle cannot resist the temptation to return to the Sixth Form Study in order to use one of King's favourite words, "obscene", which he had omitted in his earlier parodic speech to the Prefects.[5] The incident reveals an almost superstitious determination that an adopted idiom should be meticulously correct. Another source of this idiom is the local West Country dialect, and the trio have trained themselves to lapse into it with all the fluency that Stalky later exhibits in idiomatic Pushtu. Living sources are used almost as though they were literary models, rather as schoolboys use Cicero for a model in writing Latin prose.

Of the many instances in the book of the importance of a shared language two may suffice. In "Slaves of the Lamp, Part I", Beetle goes through a volume of Browning, almost as though it were Holy Writ, to find a quotation appropriate to Mr King.[6] The passages he finds are themselves interesting. The first, from "Waring" (I.109 ff.), describes the assassination of a Czar (*"Actum est* with King", says Stalky, perhaps unconsciously punning on the Housemaster's name), but it immediately succeeds some lines curiously appropriate to Stalky's later exploits at Fort Everett:

> Travels Waring East away?
> Who, of knowledge, by hearsay,
> Reports a man upstarted
> Somewhere as a god,
> Hordes grown European-hearted,
> Millions of the wild made tame
> On a sudden at his fame?
> In Vishnu-land what Avatar? (I.101-08)

The second quotation, a stanza from "Soliloquy of the Spanish Cloister", is apposite because it is concerned with revenge and has almost the quality of a curse. But in the last passage, two lines from "Caliban upon Setebos" are quoted, the narrator tells us, "irrelevantly"; and this indeed seems to be the case. Their very irrelevance however, and even perhaps the primitive syntax of Caliban's speech, re-focus our attention on the curious nature of the whole incident, which has about it the air of some tribal ritual. There is a sense almost of 'sympathetic magic' as the boys huddle round an obscure oracle seeking the appropriate formula for an object of common detestation.[7]

A second instance of the group idiom's pervasive influence occurs in the same context in the same story. M'Turk, who has been reading Ruskin, describes Mr King as "a Philistine, a basket-hanger"[8] because he has "a china basket with blue ribbons and a pink kitten in it, hung up in his window to grow musk in".[9] In the last story of *Stalky & Co.*, Stalky, fifteen years later, curses the Viceroy as a "basket-hanger"[10], presumably expecting Tertius to take the reference immediately—an expectation apparently justified. This incident is also, of course, another indication of the equivalence that the book consistently proposes between school and India—Viceroy and Housemaster can be dismissed in the same catchphrase.

The inferences to be drawn from all this are clear enough. Any group needs a common language to bind its members together, and writers are largely responsible for the creation of that language. In the case of people like Stalky, such a bond is especially necessary, since Stalky's talents are prodigious and are commensurately resistant to higher authority. Left to his own devices at Fort Everett, he really does begin to act in a dangerously independent manner and can be recalled to responsibility only by a reminder of his loyalty to the group of which he is a member. In a sense he is representative of a paradox in imperial administration. The government of India called for strong men with initiative, men born to be kings, and yet called also for their obedience to command.

A Stalky of real life, Sir Francis Younghusband, describes how, during his expedition to the Pamirs in 1890, he came upon a permanent Russian outpost in a "dreary, desolate spot, twelve thousand four hundred feet above sea-level":

> One can imagine that they must often long… to push on down to more hospitable regions *in front* of them. An officer shut up in these dreary quarters, with nothing whatever to do—week after week and month after month passing by in dull monotony—. . . must long to go on… It is only human nature that he should wish

> so, and when he is in this frame of mind it obviously requires a very little inducement to move him on, and a pretty tight rein from behind to keep him still.[11]

Beetle's claim is that, by creating bonds of language and thus of allegiance, he is responsible for this necessary "tight rein".

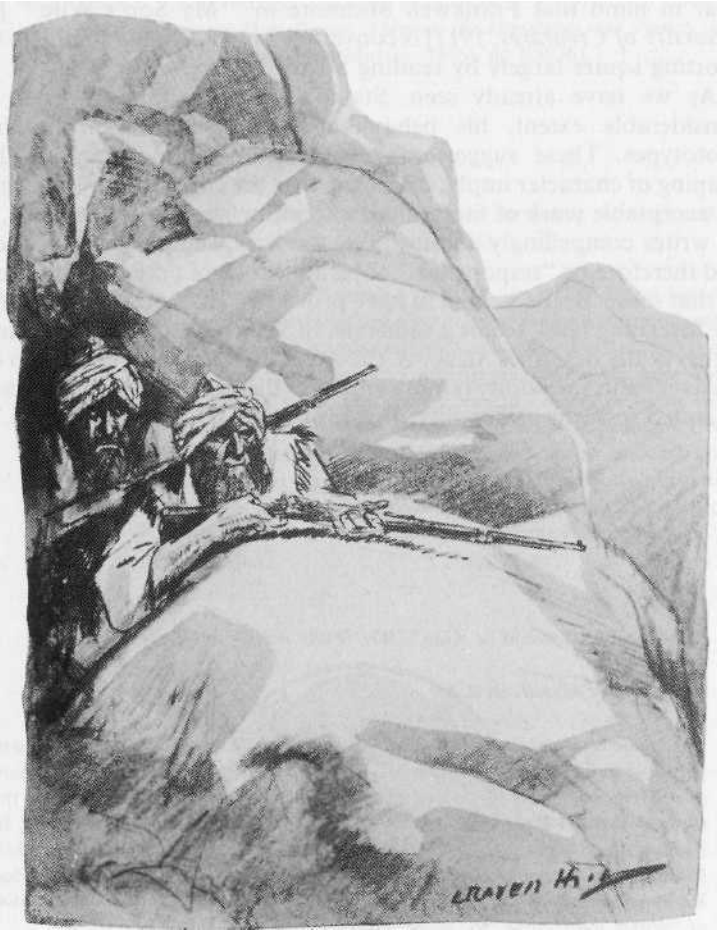
But Beetle has another role, besides that of a creator of shibboleths. Heroes need chroniclers if the nature and extent of their heroism is to be known. It was thus that Carlyle justified his literary endeavours, and it was thus too that Kipling conceived his usefulness to Cecil Rhodes—"My use to him was mainly as a purveyor of words; for he was largely inarticulate."[12]

We may find it significant that the last chapter of *Stalky & Co.* is set in the house of that same Infant who seemed not to have noticed the heroism of his own haltingly related actions in "A Conference of the Powers".[13] Beetle is an ideal chronicler because he has already experienced Stalky's essential daring and resource at school, that microcosm (as the book takes pains to emphasise) smaller than, but not different in kind from, the Indian Empire. Consequently he will not ignorantly misrepresent, like Raymond Martin, M.P., in "The Flag of their Country", the motivations and preoccupations of the Empire's active workers. He is able to see that Stalky conceives his occupation as a game, as a more colourful version of the games played at school.

Stalky has been prepared for his imperial role by school life, but not so much by formal instruction as by the institution itself. We are shaped by our surroundings, and literature is an important part of those surroundings (just how important a part for Kipling himself we can learn from the opening chapter of *Something of Myself).* The first story in *Stalky & Co.,* "In Ambush", turns largely upon hunting, on being hunted, on eluding pursuers, and on the iniquity of shooting foxes. At the beginning of the tale's action, Stalky is reading *Handley Cross*, a celebration of fox-hunting. The two worlds, of the book and of reality, converge and intersect:

> "Hullo, here's a keeper," said Stalky, shutting *Handley Cross* cautiously, and peering through the jungle.

The keeper, of course, shoots a fox, for which cardinal sin the enraged M'Turk reports him to the owner of the estate. The effect of this incident is enhanced if one recalls the embarrassment of Mr Muleygrubs in *Handley Cross* when his son lets it be known in the presence of Jorrocks that "Pa-a-a-r shoots the fox". M'Turk's denunciation might almost be seen as an instance of life imitating art, and if this conclusion should seem far-fetched we might do well to



"THE WELL-DISPOSED INHABITANTS"

An illustration by L. Raven-Hill, for "Slaves of the Lamp, Part II" in *The Complete Stalky & Co.* (1929). This is the story in which the insurgent Khye-Kheen tribesmen are tricked by Stalky into attacking their confederates, the Malôts, a development which saves the beleaguered garrison in Fort Everett. Various parallels with the Rabbit's-Eggs episode are plain. As Dick Four afterwards observed, "he duplicated that trick over again. There's nobody like Stalky." To which Beetle replied, "That's just where you make the mistake."

bear in mind that Frankwell Midmore in "'My Son's Wife'" *[A Diversity of Creatures,* 1917] is converted from a languid "Soul" to a sporting squire largely by reading Surtees's novels.[15]

As we have already seen, Stalky's language (and thus, to a considerable extent, his behaviour) is modelled upon literary prototypes. These suggestions of literature's importance in the shaping of character imply, of course, that the chronicler by creating an acceptable work of literature is also influencing conduct. Thus, if he writes compellingly about Stalky, he may well provide a model, and therefore be "responsible", for a multitude of potential Stalkies. In that sense, Beetle's claim to have proved his case merely by writing the foregoing book seems a valid one. In *Something of Myself* Kipling rather oddly describes *Stalky & Co.* as "a truly valuable collection of tracts".[16] But the oddity is more apparent than real, for the stories are intended to form personality, to be, in every sense, "responsible."

NOTES

1. "Slaves of the Lamp, Pt II" *[Stalky & Co.].*

2. *ibid.*

3. "The Man who would be King" *[Wee Willie Winkie and Other Stories].*

4. *Something of Myself,* ch n.

5. The incident resembles, in parodic form, Dinah Morris's random consultation of the Bible in Chapter xv of *Adam Bede.* Another example of this comic reduction of a Methodist practice occurs in Wilkie Collins's *The Moonstone* where the steward Gabriel Betteredge finds prophetic meanings in *Robinson Crusoe.* In Kipling's later story, "'My Son's Wife'" *[A Diversity of Creatures],* (see *infra),* Frankwell Midmore opens volumes of Surtees at random in search of what Kipling describes as "Sortes Surteesianae". The phrase is, of course, a perversion of "Sortes Vergilianae".

6. That Kipling recognised the magical potential of literature is suggested by his description of "Recessional" as "in the nature of a *nuzzur-wattu* (an averter of the Evil Eye") *[Something of Myself,* ch VI]. This description is interesting too for its assumption that works of literature can exert a real influence on human existence.

7. "Slaves of the Lamp, Pt I". *[Stalky & Co.].*

8. *ibid.*

9. *ibid.* This is not, I think, a specific allusion.

10. "Slaves of the Lamp, Pt n".

11. See Francis E. Younghusband, *The Heart of a Continent: A Narrative of Travels in Manchuria, Across the Gobi Desert, Through the Himalayas, the Pamirs, and Chitral, 1884-1894* (London, John Murray, 1896), pp 300-301.

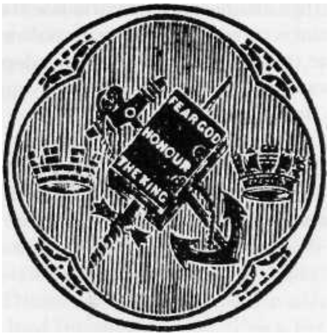
12. *Something of Myself,* ch VI.

13. In *Many Inventions.* The story dates from 1890.

14. Robert Smith Surtees, *Handley Cross; or, Mr Jorrocks's Hunt* (London, Bradbury, Agnew and Co., 1892, ch xxxvi, p 334).

15. This is not the place for a full discussion of "'My Son's Wife'", but here too Kipling may be relying on the reader's ability to spot ironic references to Surtees. Midmore asks his housekeeper Rhoda Dolbie if she has heard of James Pigg and "Batsey". Now Pigg, Jorrocks's huntsman, gets the maid Betsey (or Batsey) with child in *Hillingdon Hall,* and refuses, at that point, to marry her—"ar never marries them" (see Robert L. Collison, *A Jorrocks Handbook* [London, Coole Book Service, 1964], *sub* "Betsey", p 12). Midmore does not at this stage know that Rhoda has been the mistress of his tenant Sidney and has had a child by him, but Rhoda has already explained that the Sidneys "don't marry. They keep."

16. *Something of Myself,* ch v.



THE UNITED SERVICES COLLEGE BADGE

Though the reigning monarch when the U.S.C. was instituted and its badge designed was of course a Queen, the motto is a direct quotation from the Bible (the First Epistle General of Peter, ii, 17). Incidentally *"Fear God. Honour the King."* was also the conclusion of Kitchener's "Message to the soldiers of the British Expeditionary Force, 1914, to be kept by each soldier in his Active Service Pay-Book".

ORTHERIS

PRIVATE STANLEY ORTHERIS, No 22639, B COMPANY

by MARK PAFFARD

[Mr Paffard, who works with young people in Birmingham who are Educationally Handicapped, is also doing part-time research at Birmingham University on his own account. This is with a view to a thesis for a PhD degree in a year or two: his subject relates to Kipling's presentation of India—notably in the context of common views of India which prevailed at that time on the part of the public and Kipling's 'audience'.

The inheritors of that audience's attitude to India were to survive for many years—at least till 1947. Mr Paffard (like another major contributor in this issue) was born well after that date. His viewpoint is correspondingly dispassionate and interesting, being a position that many future readers of Kipling will be adopting—one untinged by personal nostalgia for a vanished world and increasingly uncluttered by emotional preconceptions about the British Empire.

The Soldiers Three burst on readers in England as a revelation, with all the force of novelty. No one before had written about British soldiers in this way. Here Mr Paffard selects for scrutiny the Cockney member, Ortheris, of whom Andrew Lang wrote in 1891 that he "seems to show all the truth, and much more than the life, of a photograph".—*Ed.*]

Kipling's story, "His Private Honour" *[Many Inventions]*, appears, as Dr Tompkins noted,[1] to be badly marred by the intrusion of the narrator's dream of a territorial army for India. I shall attempt here to reach the conclusion that this "intrusion" is a necessary part of Kipling's art, *via* a consideration of his presentation of 'Tommy Atkins' to the public, and of Ortheris in particular. It is through Ortheris rather than the more complex and "dishpershed" figure of Mulvaney that Kipling seems to me to offer his public the 'typical' private of the line.

A striking feature of all the stories about the 'Soldiers Three' is their relationship with the "I" who tells the tale. Some care is taken to make the acquaintance credible. It is mentioned that the three are initially suspicious of this "bloomin' civilian"[2], and it is made clear that their meetings with him depend on the chance crossings of paths in the course of work. It is a happy encounter across the social barriers which work can sometimes help to relax. As it is not sustained it does not challenge overmuch the convention of distance between classes (and 'Tommies' were a very low class indeed), though we may wonder whether Kipling raised one or two contemporary eyebrows with the statement that "it was better to sit out with Mulvaney than to dance many dances".[3] Crucial to the relationship is the mutual respect of each for the other's station in life. "I" is always addressed by Mulvaney as "Sorr", but in military matters he is the respectful novice—

> "Begin at the beginning and go on to the end," I said royally. "But rake up the fire a bit first."
>
> I passed Ortheris's bayonet for a poker.
>
> "That shows how little we know what we do," said Mulvaney, putting it aside. "Fire takes all the heart out av the steel, an' the next time, may be, that our little man is fighting for his life his bradawl'll break, an' so you'll ha' killed him, manin' no more than to kape yourself warm. 'Tis a recruity's thrick that. Pass the clanin'-rod, sorr."
>
> I snuggled down abashed; and after an interval the voice of Mulvaney began. . .[4]

An early satire of Kipling in *Punch* ignores this mutual respect. To see the delicate balance trampled on makes us realise how carefully Kipling sustains it:

> "Really, O'Rammis," I ventured to observe, for I noticed that he and his two friends had pulled all the other five bottles out of my pocket, and had finished them, "I'm a little disappointed with you today. I came out here for a little quiet blood-and-thunder before going to bed, and you are mixing up your stories like the regimental laundress's soapsuds."[5]

But in the passage about the bayonet above, the use of the narrator is most effective. Social status is at its least important in the darkness around the camp-fire, and the little aside becomes emblematic of the glories and dangers of soldiering; literally, of fire and sword. Kipling manages to convey this with the antithesis of a 'blood-and-thunder' style. In the two stories concerning Ortheris that I shall now consider, the subject is not the soldier's hardships so much as necessary discipline, and I think we shall see that Kipling finds himself in need of a somewhat more strenuous narrative technique.

"The Madness of Private Ortheris"[6] is one of the earliest of the group of stories with which we are concerned here. It is also one of the most frequently referred to by critics and reviewers of the Nineties, and one can sense in their reaction a feeling that Kipling has convincingly 'hit off an aspect of the 'Tommy's' life. The opening lines establish very clearly the relationship of " I " and the soldiers, as well as swiftly differentiating the characters of Mulvaney and Ortheris—

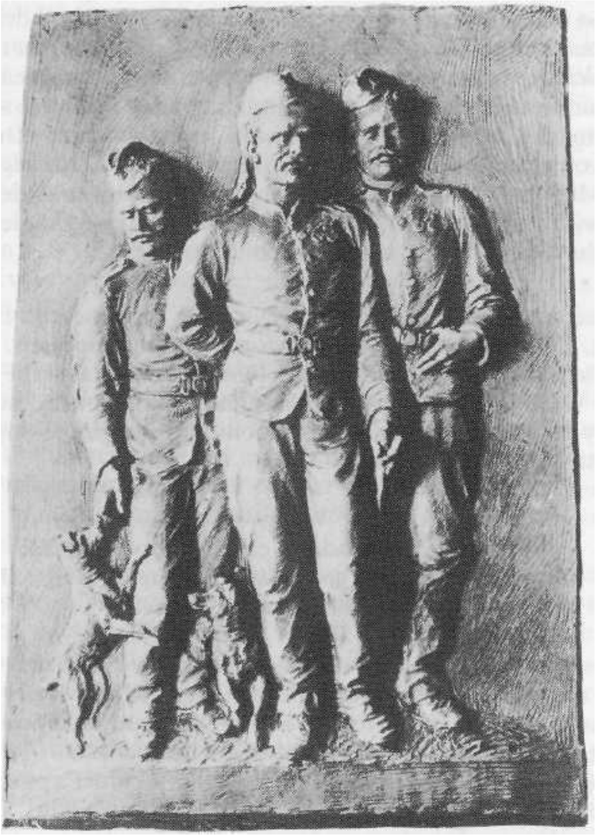
> They sent me an invitation to join them, and were genuinely pained when I brought beer—almost enough beer to satisfy two Privates of the Line . . . and Me.
>
> " 'Twasn't for that we bid you welkim, Sorr," said Mulvaney sulkily. "'Twas for the pleasure av your Comp'ny."
>
> Ortheris came to the rescue with—"Well, 'e won't be none the worse for bringin' liquor with 'im. We ain't a file of Dooks."[7]

A familiar note throughout Kipling's early work, and relevant here to the subsequent action, is his ironic indication of the deprivations of a life in India:

> We shot all the forenoon, and killed two pariah-dogs, four green parrots, sitting, one kite by the burning-ghaut, one snake flying, one mud-turtle, and eight crows. *Game* was plentiful.[8] *[my emphasis]*

We now pass rapidly to Ortheris's "madness". This consists in an overwhelming homesickness and self-reproach for being a mere soldier, and it crescendoes into a magnificent soliloquy which is the more striking for being placed at the centre of a very short story:

> "Now I'm sick to go 'Ome—go 'Ome—go 'Ome! No, I ain't mammysick, because my uncle brung me up, but I'm sick for London again; sick for the sounds of 'er, an' the sights of 'er, and the stinks of 'er; orange peel and hasphalte an' gas comin' in over Vaux'all Bridge. Sick for the rail goin' down to Box 'Ill, with your gal on your knee an' a new clay pipe in your face. That, an' the Stran' lights where you knows ev'ry one, an' the Copper that takes you up is a old friend that tuk you up before, when you was a little, smitchy boy lyin' loose 'tween the Temple an' the



THE SOLDIERS THREE

One of Lockwood Kipling's characteristic illustrations—clay relief, photographed—which was published in 1897 as the frontispiece of Volume II of Scribner's Outward Bound Edition. *Soldiers Three and Military Tales, Part I.* Mulvaney is in the centre, with Ortheris on his right and Learoyd on his left.

> Dark Harches. No bloomin' guard-mountin', no bloomin' rotten-stone, nor khaki, an' yourself your own master with a gal to take an' see the Humaners practisin' a-hookin' dead corpses out of the Serpentine o' Sundays. An' I lef' all that for to serve the Widder beyond the seas, where there ain't no women and there ain't no liquor worth 'avin', and there ain't nothin' to see, nor do, nor say, nor feel, nor think. Lord love you Stanley Orth'ris, but you're a bigger bloomin' fool than the rest o' the reg'ment and Mulvaney wired together! There's the Widder sittin' at 'Ome with a gold crownd on 'er 'ead; and 'ere am Hi, Stanley Orth'ris, the Widder's property, a rottin' FOOL!"[9]

Discontent with Victoria R.I., Queen of England and Empress of India, "the Widder", is rare among Kipling's soldiers. The only parallel to Ortheris here that I can think of comes from the speaker of "The Widow at Windsor", who has had enough for the time being of sentry-go across the world. His inability to escape the bugles' call is robustly put in these lines:

Take 'old o' the Wings o' the Mornin',
  An' flop round the earth till you're dead;
But you won't get away from the tune that they play
  To the bloomin' old rag over'ead.[10]

The effect in both cases, however, is to make us feel that the soldier who speaks with the unconscious vigour of the latter or in the sensuous rhythms of the former is not likely to brood upon injustices. Indeed, Ortheris's eloquent nostalgia literally thrusts to the margins of the passage his real insight that he is the "Widder's property". His speech bestows on him, and by extension on 'Atkins' in general, human dignity. It is, however, a qualified, 'working-man's' dignity, based on his ability to value ("most remarkable like you"[11]) the simple pleasures of life. That those simple pleasures are *not* likely to be those of Kipling and his readers is underscored by the selection of such a detail as the practising of hooking corpses out of the Serpentine. One genuinely false note seems to me to be the statement that "the Copper that takes you up is a old friend". This is surely true of the Copper who takes "I" up, as in "'Brugglesmith'"[12], rather than of Ortheris, who rarely sentimentalises authority in this fashion.

As this element of dignity is rather gratuitously bestowed on Ortheris, so it is not altogether surprising that the narrator's method of curing his "madness" is to patronise and make a fool of him. He pretends that he will assist Ortheris to desert by exchanging clothes with him, hoping that this "absurdity" will check him. Eventually, after a period of isolation, it does so, clothes are re-exchanged, and "The devils had departed from Private Stanley Ortheris, No. 22639, B Company".[13] Kipling's lifelong belief in order and ritual could not be better illustrated than by this return to sanity which is so evidently conditional upon a return to one's allotted, numbered place in society. But Kipling goes further than this: the social order for him represents the natural order, so that Ortheris can be brought to himself by the squeak of his boots and the rasp of his army shirt. We are also told that

> God in His wisdom has made the heart of the British Soldier, who is very often an unlicked ruffian, as soft as the heart of a little child . . .

The soldier will, once he comes to believe in a civilian as he automatically believes in his officers, believe "implicitly and like a dog".[14] Thus the humanity which Kipling claims for his 'Tommy' is hedged with further qualifications. There is the same difference between Ortheris and an educated man as between a man and his dog; firm handling and established routines are likewise to the former's advantage.

The story is exceptionally revealing of the underlying class-relationship because, uniquely, "I" is an active participant. The mere fact of such a close involvement might risk credibility with the audience he was writing for, and I would suggest that elsewhere Kipling made his narrator a mere recorder of events lest he himself should do to his 'Soldiers Three' what the satire in *Punch* had done to them. I should emphasise here that the point is not to accuse Kipling of 'prejudices' which he could scarcely have avoided, but to demonstrate the relevance of such attitudes to the process of literary composition.

From the angle of vision I am adopting here, "His Private Honour" is, in essence, "The Madness of Private Ortheris" turned inside out. In the latter, as we have seen, Ortheris's long speech in the middle of the tale gives him a dignity which turns out in the dénouement to be conditional on his remaining exactly where he is. In "His Private Honour" it is the final page which allows Ortheris to assert his dignity, while the tale's central set-piece sets out the conditions in which he possesses it. The narrator dreams of a much enlarged army in India, which will settle there permanently and breed more Indian-born white soldiers, "and perhaps a second fighting-line of Eurasians".[15] This is the dream that has been considered artistically objectionable, and yet it is surely highly relevant to the rest of the tale. If the army is to expand it evidently needs a healthy core of men of Ortheris's salt, while at the same time the unsatisfactory batch of English-bred recruits in the story adds weight to Kipling's desire for a long-service, Indian-born, soldiery.

Nor is the meditation altogether a dream. Kipling is certainly original and even provocative in proposing an Indian-based army with a Eurasian component, for the Eurasian was regarded at the time with antipathy and abhorrence, as some of Kipling's own work testifies[15]; but the idea of an Empire guarding its own outposts, directing its mixed population at will, confident in its economic viability, is all part of the wave of the 'New Imperialism' of Seeley, Rhodes and Chamberlain; and these ideas appeared at the time to be almost accomplished fact. We can certainly say that the insertion of the narrator's dream here is calculated and carried through with confidence.[16] It was to be several years before Max Beerbohm depicted Kipling having 'a day out with Britannia'[17], but here Kipling seems to offer us almost his own caricature self in the figure of "I" warming himself on the cannon overlooking the parade-ground, and making his imaginary map of the Empire.

Let us turn briefly to the well-known lines with which Ortheris asserts himself in "His Private Honour":

> "My right! I ain't a recruity to go whinin' about my rights to this an' my rights to that, just as if I couldn't look after myself. My rights! 'Strewth A'mighty! I'm a man."

We are apt to forget the rather chilling fact that it is the unfortunate recruit Anderson, the uncomprehending outlet for Ortheris's rage at being struck by his officer, who stands as a negative example here. Ortheris nicknames him "Samuelson", after which it is noticeable that the narrator also refers to him as Samuelson but without, as it were, the inverted commas. Can we really maintain in this case that Kipling is not identifying himself with the viewpoint of his protagonist?

I would maintain that in fact Kipling shares attitudes towards class, race and sex which were common enough in the 1890s, and that these do have a relevance for literary analysis and judgment. I am happy to accept as part of his literary craftsmanship his skill—for which he was surely indebted to journalism—at tailoring his work to meet, as well as sometimes challenge, the preconceptions of his audience.[18]

NOTES

1. *The Art of Rudyard Kipling* by J. M. S. Tompkins (Methuen, London, 1959), p 248; also p 256.
2. "The Incarnation of Krishna Mulvaney" *(Life's Handicap).*
3. "The God from the Machine" *(Soldiers Three & Other Stories).*
4. "The Courting of Dinah Shadd" *(Life's Handicap).*
5. *Burra Murra Boko* by Kippierd Herring, in *Punch,* 11 October 1890 (by R. C. Lehmann). [No II in a series of parodies entitled "Mr. Punch's Prize Novels"]
6. The story is collected in *Plain Tales from the Hills.*
7. *ibid.* 8. *ibid.* 9. *ibid.*
10. The poem was *collected in Barrack-Room Ballads,* and eventually in the *Definitive Edition of Kipling's Verse.*
11. From "Tommy" (similarly collected).
12. Collected in *Many Inventions.*
13. "The Madness of Private Ortheris".
14. *ibid.*
15. For example, "His Chance in Life", "Kidnapped" and "Yoked with an Unbeliever", all collected in *Plain Tales from the Hills.*
16. By the time "His Private Honour" first appeared in *Macmillan's Magazine* in October 1891 his ballads had been rapturously received, and the public already regarded him as an expert on Indian and military matters. Sir John Seeley was a historian, and a proponent of a federated Empire under British leadership. Joseph Chamberlain and Cecil Rhodes need no introduction.
17. Beerbohm's well-known and very hostile cartoon, captioned "Mr Rudyard Kipling takes a bloomin' day aht, on the blasted 'eath, along with Britannia, 'is gurl".
18. There is no space here to adduce any external evidence for the social composition of Kipling's audience in detail. The numerous reviews of Kipling in the 1890s (some of which are collected in R. L. Green, *Kipling: The Critical Heritage,* Routledge & Kegan Paul, London, 1971) often assume, as I do, that it was a predominantly male, upper and middle class readership. An outline of research into this field, "The Social Addressees of Victorian Fiction" by Darko Suvin in *Literature and History* vol 8:1 (Spring 1982), points to the same conclusion.

    In considering the general public's attitude to India and to the army, *Punch* is a useful starting point. Also Kenneth Ballhatchet's *Race, Sex and Class under the Raj* (Weidenfeld & Nicolson, 1980); and on attitudes on Anglo-Indian fiction other than Kipling, Frances Mannsaker, "Anglo-Indian Racial Attitudes" in *Victorian Studies,* vol 24 No 1 (Autumn 1980).

BOOK REVIEWS

THE IMPERIAL IMAGINATION: Magic and Myth in Kipling's India by Lewis D. Wurgaft (Wesleyan University Press, Middletown, Connecticut, 1983; xxi + 211 pp; map + 50 illustrations; $24.95).

The blurb of this book announces it as a "psychohistory", a form of historical writing hitherto unfamiliar to me. Fortunately the writer has concentrated more fully on historical analysis than on psychoanalysis—the latter element only occasionally leaving the untutored reader, such as myself, holding his sides. For example I found it difficult to take with the seriousness no doubt intended, statements such as the following:-

> Given their intense concern with power and control, the British preoccupation with sanitary conditions in India is hardly surprising—a kind of social manifestation, some psychologists might say, of the anal stage of infant development.

I confess that I had always imagined that this preoccupation was self-explanatory in terms of the prevention of the epidemic diseases so common in nineteenth century India, which took so devastating a toll of Indian and European life. By the same token, it had never occurred to me that the obsessive concern with cleanliness so apparent today in many parts of Western Europe and the United States was related to the "anal stage of infant development".

But this is a minor criticism. Mr Wurgaft has, as the Notes and the text itself testify, carried out extremely thorough research, and has produced a telling and readable analysis of some of the principal features of British rule in India during the second half of the nineteenth century.

He has skilfully evoked the change in British policy from a kind of political liberalism in pre-Mutiny days to single-minded concentration on administrative efficiency and the Rule of Law after India was formally annexed to the Crown. This was, in my superficial judgment, a universal characteristic of the heyday of British imperialism. Whether in Africa or in Asia, except in the final years when independence was imminent, we were not concerned with converting dependent territories into extensions of the British political system nor, as were the French in their empire, with a "civilising mission" designed to transform local populations, or at least local *élites,* into oversea Britons. We appear to have been more concerned with making existing systems work more efficiently and more fairly, and with creating social and economic conditions in which people could pursue their lives as they always had but without arbitrary oppression, deprivation and disease.

Perhaps our intellectual failure lay in our inability to realise that the better educated, healthier and thus more prolific populations which would result from these policies would demand more than a less uncongenial version of the *status quo ante:* hence the resentment of the officials and officers of the Raj at the "ingratitude" of their subjects, whose rising demands for more "rights" and for a greater say in government led eventually to irresistible pressure for independence.

The paternalistic attitude engendered by a successful "functional" policy found it hard to accept that "they" could perhaps do the job as well as "we" could, and that "they" had an inherent right to try. This attitude of mind reached its final flowering in the sentiment current in 1956—"But the Egyptians are incapable of running the Suez Canal"! As Mr Wurgaft presents our ancestors of a century ago, it is not easy to envisage them believing that, only a short time later, an independent India of seven hundred million souls could operate a parliamentary democracy for nearly forty years after independence and become in the process one of the ten most industrialised countries in the world.

Mr Wurgaft brilliantly illustrates two distinct types of imperial official in his studies of Henry and John Lawrence, General John Nicholson and Lord Curzon. He illuminates the contrast, and indeed the complementary qualities of, on the one hand, the idiosyncratic individualist, the "man on the spot", always ready to use his initiative and contemptuous of authority and, on the other, the restrained, meticulous, devoted planner and organiser, the embodiment of policies of administrative efficiency and "the Law". I was reminded of perhaps the most vivid example of such contrasting personalities trying, with indifferent success but each with the best and most sincere of intentions, to work together—Lord Cromer in Egypt and General Gordon in the Sudan in the 1880s. The phenomenon of the Lawrence brothers was not the exclusive prerogative of the Raj in India.

Finally Mr Wurgaft has, albeit with some unconvincing psychohistory in support, dilated on the growth of separation between Indians and British, which intensified in the post-Mutiny years; the withdrawal of the British into their clubs and hill-stations, the world immortalised by Kipling and latterly Paul Scott and other writers. I have experienced a debased version of this in that glacis of Empire, the Middle East, where "British Clubs" continued to flourish even in independent sovereign states. Perhaps the reason is simpler than Mr Wurgaft thinks—a need to have somewhere where the expatriates and their families can relax and throw off the restraints which are necessary if you are living and working in an alien society which has you constantly under scrutiny.

It is not only a British trait. I recall, twenty-five years ago, in eastern Turkey, the Ankara-based officials of the central government —governors, judges, government doctors, gendarmerie officers, etc.—had their little "Officials' Clubs" in all provincial centres, places where they could relax in each other's company away from the searching eyes of the local inhabitants, even though all were Turks. Perhaps the conventional accusation of racism is oversimplified.

ANTHONY PARSONS

KIPLING: INTERVIEWS AND RECOLLECTIONS edited by Harold Orel (Macmillan Press Ltd., 1983); in two volumes totalling xxvi + 411 pp; each volume £17.50). This compilation contains some eighty interviews with, and recorded memories of, Rudyard Kipling. They are arranged in seven Parts: I Kipling's Family; II Westward Ho!; III Journalism in India; IV Success in England; v Kipling and the United States; VI Travels; VII The Final Years.

At first sight this is a book which has long been wanted. There are several collections of critical articles on Kipling, but no collection of *recollections* of those who knew him personally and *accounts* by those who met him more briefly or—even more rarely—interviewed him. Many of us have struggled, often in vain, to obtain copies of certain outstanding essays, by such intimates as "Trix" Fleming, Kay Robinson and Edmonia Hill—and now most of our wishes are gratified in this volume.

The one serious—and curious—omission is of the two original articles by "Trix". These, lengthy and informative, appeared in *Chambers's Journal* for March and July 1939 as "Some Childish Memories of Kipling by his Sister" and "More Childish Memories of Kipling by his Sister". Instead of these Professor Orel only gives us the two very abbreviated versions which were printed in the *Kipling Journal,* No 44 (December 1937) and No 84 (December 1947). It is a great pity that the longer articles are not included as they are probably the most difficult to obtain.

Apart from these, the book presents an excellent collection. If it leans rather too heavily on the *Kipling Journal*—who are we to complain! There are perhaps too many recollections of Kipling's first visit to America, on his trip home from India, but these are items that "the English of the island" cannot readily come by, and we should be duly grateful for them.

In specific fields, there are perhaps too many of Beresford's recollections and too few of the much more reliable Dunsterville's; and it is a pity that no one seems to have traced Stalky's interview with Louis Tracy in an unnamed Indian paper in 1900, quoted on pages 22-23 of the *Kipling Journal,* No 56 (December 1940).

An unexpected feature of the collection is the number of extracts from books of memoirs and autobiographies; and readers will pass their own judgment on these—whether some are too trivial; whether there are too many of them or too few—and it would be interesting to know what, if anything, they would add.

An unexpected and attractive item is Kipling's own article, "My First Book"—and this may make us regret that the rare item, "Home" *(Civil and Military Gazette,* Lahore, 25 December 1891), is not included, and perhaps the original version of "An English School" *(The Youth's Companion,* 19 October 1893) written well before the earliest Stalky story and much cut and altered for its appearance in *Land and Sea Tales.*

Professor Orel appends excellent notes to each item—sometimes rather unnecessarily, but always of interest—and I can find pleasantly few slips. A note on the "kind old ladies" of Warwick Gardens on page 11 would have been useful, and on "Mr Evans" (page 29); and why not on the "original" of "Mrs Hauksbee" (page 74)? There should also have been notes on Kipling's first contributions to the *St. James's Gazette* (page 119); and who was "Mr Irvin Cobb" (page 322)?

Of positive mistakes, one may note that Andrew Lang's *Ballades in Blue China* was never published in two volumes, and first appeared in 1880 (page 135, note 7); Ambrose Poynter was an artist, and his dates were 1867-1925, *not* 1796-1886 (page 143, note 2); *Wisdom's Daughter* by Rider Haggard was published in 1923 and is a completely different book from *She* [1887] (page 153, note 7); "Folly Bridge" was first published in the *Daily Express,* 15 and 16 June 1900 (page 185, note 1);

and Brigadier Gerard never became a general, and his *Exploits* was published in 1896, not 1899 (page 325, note 1).

But such criticism is largely niggling. This is an excellent book, its only serious fault is its price—it could easily have been published in one volume, which would surely have halved the cost.

Of course, it might be argued that such a volume adds little of importance to our knowledge of Kipling or our enjoyment of his works . . . But that is another story.

ROGER LANCELYN GREEN

STALKY [4]

A NOTE BY THE EDITOR ON DUNSTERVILLE'S LAST YEAR AT SCHOOL

From "The Last Term" in *Stalky & Co.*, where Beetle, M'Turk and Stalky all leave school together, one might assume that their originals did so too. In fact, Kipling (born on 30 December 1865) and Beresford (10 July 1864)did leave in July 1882, respectively to an Indian newspaper and to Cooper's Hill College, precisely as the book describes. But Dunsterville (9 November 1865) stayed on another year.

We can glimpse him desultorily through the *United Services College Chronicle.* In December 1882 his performance as Caliban in a school production of *The Tempest* was "decidedly good . . . he saw well enough that Caliban, as a pupil of Prospero and Miranda, could not be a cad, however much a monster".

At games he was undistinguished, though playing at least occasionally as a forward in Mr Pugh's [Prout's] House XV, and equally marginally in the House Cricket XI, where his sole mention is for failing to score in either innings in a disastrous defeat by Crofts's [King's] House.

But he was relatively prominent in the Natural History Society, for which he had already registered some botanical finds. (From reports of its transactions, this Society sounds not unlike the fictional Bug-Hunters: at the meeting on 2 December 1882 when Dunsterville was elected to its Committee various gifts were noted, including an albatross's wing bone from Bauer ma., and "a Cat's Skull" from Gordon iii.) He also became President of the Debating and Reading Society. On 14 May 1883 he read them Longfellow's "Sicilian's Tale", and on 14 June he unsuccessfully opposed a Motion in favour of cremation.

Meanwhile, as we know from Dunsterville's *Stalky's Reminiscences,* he was successful in the entrance examination for Sandhurst, against stiff competition. In his own words, he "was an unwilling worker and entirely lacked application", and he attributed his success entirely to the exceptional skill and inspiration of Cormell Price's coaching. Here at least is the authentic note of *Stalky & Co.,* where we are assured that when it came to the crucial Army Exam, "as a trainer of colts, the Head seldom erred".

LETTERS TO THE EDITOR

KIPLING ON THE PLATFORM

From Mr J. Shearman, Secretary of the Kipling Society

Dear Sir,

Recently Mrs E. V. Summersgill, of Pateley Bridge, North Yorkshire, sent me a manuscript report of R.K.'s speech of 1 October 1908 at the Middlesex Hospital Medical School, "A Doctor's Work" (collected in *A Book of Words).* This report had turned up in a parcel of music and organ books left at the Pateley Bridge chapel.

The manuscript is not signed nor dated. It follows the published version fairly closely, but about 24 lines are omitted. The report begins:

> Mr Kipling was loudly cheered when he rose to speak. He addressed the meeting without once unduly raising his voice. He had not a single note before him. Only a slight frown prepared his audience for a serious passage, while a twinkle through the spectacles prepared them for something less serious. The speech was punctuated by shouts of laughter and now and then deep silences.

This, I think, provides us with a very clear picture of one of R.K.'s public appearances. I am passing the manuscript to the Honorary Librarian.

Yours faithfully,
JOHN SHEARMAN

KIPLING AND THE FREEMASONS

From Mr Shamus O. D. Wade, 37 Davis Road, Acton, London wi

Dear Sir,

The old joke about "The forthcoming lecture on Hitherto Unpublished Kipling Laundry Lists" does have an element of truth in it. These days, Kipling Studies seem to consist of "more and more being written about less and less". However, one major puzzle remains to be solved—Kipling and the Freemasons.

Unlike the Jehovah's Witnesses, the Freemasons do not seem to do their recruiting on a door-to-door basis. However, some years ago, there was an occasion when "a door was opened through which I could have walked". My immediate reaction was, "This is not the sort of thing a Kiplingite would do". My second reaction was, "Good gracious—but Kipling *was* a Mason!"

One thing about Kipling which everyone who knew him was agreed on (whatever their opinions of his politics) was his scrupulous honesty, his great sense of personal honour. Yet recently I carried out a "one man micro-survey" and found that the most commonly held view of the Masons, in this country, was "An organisation by which people obtain profit or promotion to which they would not normally be entitled, over the heads of the more deserving".

Interestingly, this opinion is held very strongly amongst the rank and file of the Metropolitan Police. A supporter of the Militant Tendency, an ex-merchant seaman, held the same opinion of the Police, but was perhaps more charitable. However, he regaled me with a tale of Masonic corruption in Brazil, which sounded like something out of Kipling's earlier short stones. One delightfully honest young lady in Local Government cheerfully told me that her father "joined the Masons so as to get promotion in the Bank".

Yet the scrupulously honest Kipling was an enthusiastic Mason. What is the explanation? Was there a root and branch change in Freemasonry after Kipling's death? Was Masonry completely different in India? And did Kipling later "kid himself" about Masonry in the U.K.?

Even if the widely held view of Freemasonry is completely wrong, and Masons roam the midnight streets thrusting fistfuls of five pound notes into the hands of derelicts huddled in doorways, we are still left with an unanswered question. How did such a worthy body gain such a bad reputation among their fellow-countrymen?

Here I should say that I am *not* volunteering to find the answers to these questions. But someone should. Possibly the research might best be carried out by an older member of the Society with an independent income.

Yours faithfully,
SHAMUS WADE

[Any readers who are themselves Freemasons will no doubt take a very different view from that suggested by Mr Wade: perhaps someone will care to respond to him in a future issue.

Whatever may be thought, fairly or unfairly, of the ethics and motivations underlying the practice of Freemasonry in Britain today— and a much publicised recent book on the subject offers a controversial picture (*The Brotherhood* by Stephen Knight, Granada, October 1983)—there is a real gap in our knowledge of Kipling's eventual commitment to, or even actual interest in, the movement.

He became a Mason as a very young man in India. That 'the craft' had a strong appeal for him is apparent from a good deal that he wrote over many years, whether in explicit or allusive or cryptic terms. However, regarding his personal involvement in the last forty-five years of his life, little has come to light. More would be very welcome.—*Ed]*

CAN THE PHOTOGRAPHER LIE?

From the Revd Canon P. C. Magee, Bemerton Rectory, Salisbury, Wiltshire SP2 9NW

Dear Editor,

In December 1983 [page 45, "Kipling's Medals"] you questioned Cecil Beaton's accuracy in describing Kipling—in unflattering terms—as a guest at "festivities to celebrate the coming-of-age of Lord Herbert" at Wilton House in 1928 (Lord Herbert having, as you said, attained his majority in 1927).

I first enquired at Wilton House, but drew blank. Now, having perused past numbers of the local paper, the *Salisbury & Winchester Journal,* I have at last run to earth the account of Lord Herbert's coming-of-age jollifications. They took place in the summer of *1927* as one would expect.

They are reported in the issue of 5 August 1927, though, oddly, without giving the actual date. There are three columns on the festivities, including an imposing list of guests five inches long (the list, I mean, not the guests) which does not include Kipling's name. As the list does include a number of people who were not particularly distinguished, I should have thought that this indicates his absence.

Naturally, the paper does not say whether decorations were worn: but this is irrelevant if he was not there. Perhaps Cecil Beaton was picturing R.K. at some other event—or else dreamed it.

Yours sincerely,
PAT MAGEE

KIPLING AND FILSON YOUNG

From Mr D. H. Simpson, O.B.E., Librarian, Royal Commonwealth Society, London

Dear Editor,

I think that Filson Young deserves a slightly less dismissive reference than he received on page 30 of the March 1984 issue of the *Kipling Journal* [as the *"author of a miscellaneous range of books now forgotten''—Ed.*].

Born in 1876, he had an extremely varied career as a war correspondent in the Boer War and World War I; in the latter conflict he also assisted in organising the Australian military hospital in 1914, and served in the Royal Navy. His literary output included writings on music, notable trials, travel and the sea. His interest in motoring obviously continued, for he published *Cornwall in a Light Car* in 1926, and from that year till his death in 1938 he was advisor on programmes to the B.B.C. At the age of sixty he learned to fly, and if my memory serves me broadcast a series of talks on the experience.

Many of these activities are relevant to Kipling's own interests, and one wonders whether they maintained contact after he contributed to the 1904 book.

Yours sincerely,
DONALD SIMPSON

POOK'S HILL ON THE MAP

From Mr R. O'Hagan, 1 Abbot's Close, Battle, East Sussex TN33 0BZ

Sir,

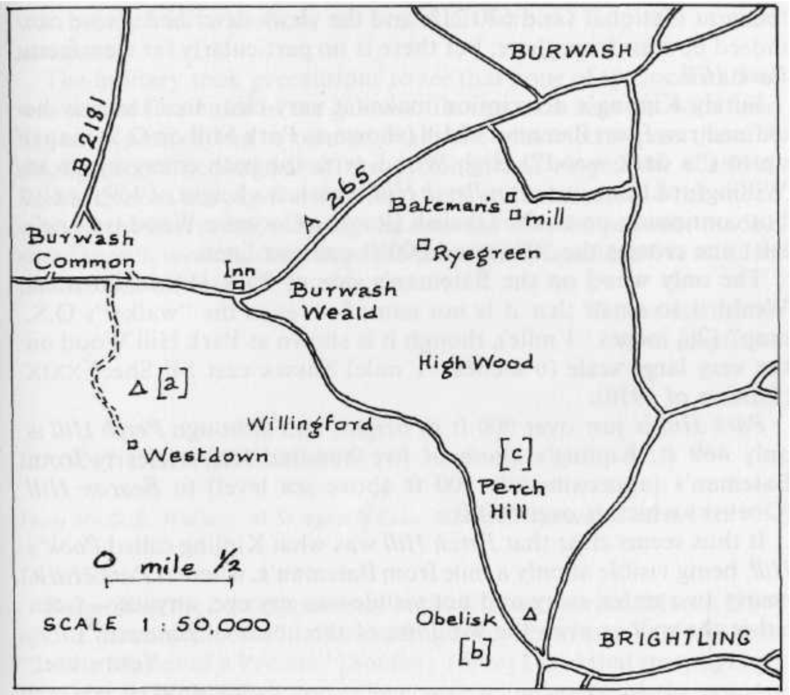
It is interesting to learn from John Shearman's letter in your March 1984 issue [page 44], that the Ordnance Survey Old Series Sheet 5 shows the name of *Pook Hill* for the hill located half a mile from the Wheel Inn at Burwash Weald, National Grid 645 225.

When I lived for a few months in 1971 in Burwash Weald, it was in a house which looked out directly on to this hill, which is now shown on large scale O.S. maps as *Park Hill.* The owner of the house told me with some pride that this was the location that Kipling had referred to as *Pook's Hill.*

However, only later did I find that the description in the story "Weland's Sword" in *Puck of Pook's Hill* did not square with the location of *Park Hill* by any means. You will recall that this reads:

> He pointed to the bare, fern-covered slope of Pook's Hill that runs up from the far side of the mill-stream to a dark wood. Beyond that wood the ground rises and rises for five hundred feet, till at last you climb out on the bare top of Beacon Hill, to look over the Pevensey Levels and the Channel and half the naked South Downs.

I gather from the natives of Burwash that what Kipling called *Beacon Hill* was in fact where the Obelisk near Brightling still stands


BURWASH
B2181
A265
Bateman's
mill
Burwash
Common
Inn
Ryegreen
Burwash
Weald
High Wood
[a]
Willingford
Westdown
[c]
Perch
Hill
0 mile ½
SCALE 1 : 50,000
Obelisk
[b]
BRIGHTLING

THE AREA OF 'POOK'S HILL'

The purpose of this sketch-map is merely to help those who are unfamiliar with the neighbourhood of Bateman's, near Burwash, Sussex, to understand the general position of the more important features that have been variously named, both in Mr J. Shearman's letter on page 44 of our March 1984 issue (to which readers might like to refer again), and in Mr R. O'Hagan's letter opposite.

Mr Shearman incidentally mentioned that in the first Ordnance Survey *Burwash Weald* was called *Burwash Wheel;* also that through an obvious confusion and misreading of two names *Bateman's* appeared as *Bateman Bye Green.*

KEY TO LETTERS ON THE MAP

[a] This site was marked *Pook Hill* in the 1st edition of the One Inch Ordnance Survey [Mr Shearman's letter]. It is now shown on large-scale maps as *Park Hill* [Mr O'Hagan's letter].

[b] The hill with the Obelisk is Kipling's *Beacon Hill* [Mr O'Hagan's letter].

[c] *Perch Hill* is identified as Kipling's *'Pook's Hill'* [Mr O'Hagan's letter].

today at National Grid 670 212, and the views described above can indeed be seen from there; but there is no particularly far view from *Park Hill.*

Surely Kipling's description makes it very clear that the way he defined ran from Bateman's Mill (shown as Park Mill on O.S. maps) up to ("a dark wood") High Wood, with the path emerging on to Willingford Lane just after *Perch Hill.* This has a height of 469 ft only, but continuing on to the Obelisk (leaving Coombe Wood on one's left) one crosses the 500 ft and 600 ft contour lines.

The only wood on the Bateman's side of Park Hill in Burwash Weald is so small that it is not named on even the "walker's O.S. map" (2½ inches : 1 mile), though it is shown as Park Hill Wood on the very large scale (6 inches : 1 mile) Sussex east SE Sheet XXIX (Edition of 1910).

Park Hill is just over 500 ft in height, and although *Perch Hill* is only 469 ft, Kipling's climb of five hundred feet is clearly from Bateman's (approximately 100 ft above sea level) to *Beacon Hill* (Obelisk) which is over 600 ft.

It thus seems clear that *Perch Hill* was what Kipling called *Pook's Hill,* being visible at only a mile from Bateman's, whereas *Park Hill* is nearly two miles away and not visible—to my eye, anyway—from either the mill or even the windows of the house at Bateman's.

Yours, etc.,
RICHARD O'HAGAN

DANNY DEEVER'S DEATH [IV]

From Mr K. C. Bradley, 6 Cadogan Court, Christchurch Road, Bournemouth BH1 3NT

Dear Sir,

The article on "Danny Deever" in last December's edition of the *Journal* reminded me of a similar incident that was described by the late Frank Richards in his book, *Old-Soldier Sahib,* that was first published in 1936.

Frank Richards served with the Royal Welch Fusiliers in India between 1902 and 1908. In 1905, when Richards was stationed at Kailana in the hills above Dehra Dun, a soldier from another regiment was executed for the murder of a corporal. Richards says that at that time a murder charge was dealt with by the military authorities if the murder had been committed outside a radius of sixty miles of a civil court. The government hangman, an Anglo-Indian, was brought in to perform the execution with the help of his native assistant.

The military took precautions to see that none of the local natives was within five miles of the gallows. Troops were sent out with fixed bayonets with orders to turn back anyone who tried to pass them. A strong escort accompanied the prisoner and ringed the scaffold. Richards does not say if any other troops were marched to the site to witness the execution, although he does say that the prisoner made a short speech wishing the troops the best of luck, and that five minutes later it was all over.

Yours faithfully,
K. C. BRADLEY

DANNY DEEVER'S DEATH [v]

From Mr G. L. Wallace, 40 St Agnell's Lane, Hemel Hempstead, Herts HP2 7AX

Dear Sir,

Regarding the correspondence in the *Kipling Journal*(March 1984) about "Danny Deever", after reading John Shearman's reference to "In the Matter of a Private" *[Soldiers Three]* I read that story again. I was struck by another coincidence—that the name of the colonel whom Private Simmons was threatening to shoot was also Deever, "Colonel John Anthony Deever, C.B."

Yours sincerely,
G. L. WALLACE

"THE GUN ZAM-ZAMMAH"

From Mr L. A. Crozier, 66-70 Canadian Bay Road, Mount Eliza, Victoria 3930, Australia

Dear Sir,

With all due respect to everyone concerned, I must point out that the model cannon, photographs of which appeared in the December 1983 *Journal,* does not bear much resemblance to the original Zam Zamah. I enclose a photograph of this monstrous piece, which I took in 1976. Zam Zamah is now in the Mall in Lahore, close to the Museum where Lockwood Kipling was Curator.

Zam Zamah is about nine feet long in the barrel, much longer in proportion to outside diameter than is the model. (I worked out that the ratio of length to diameter just behind the muzzle is over 11:1 for the original Zam Zamah, and for the model it is about 9.8:1). There are also differences in ornamentation and the position of the lifting rings.

You can note that there is now a fence around the original. Perhaps this was put up to prevent small boys climbing up on it!

Yours sincerely,
L. A. CROZIER

[This is the Mr Crozier whose recent Appeal for CARD (on the inner back cover of our March 1984 number) readers will remember.—*Ed.*]

KIPLING SET TO MUSIC [I]

From Mr J. Shearman, Secretary of the Kipling Society

Dear Sir,

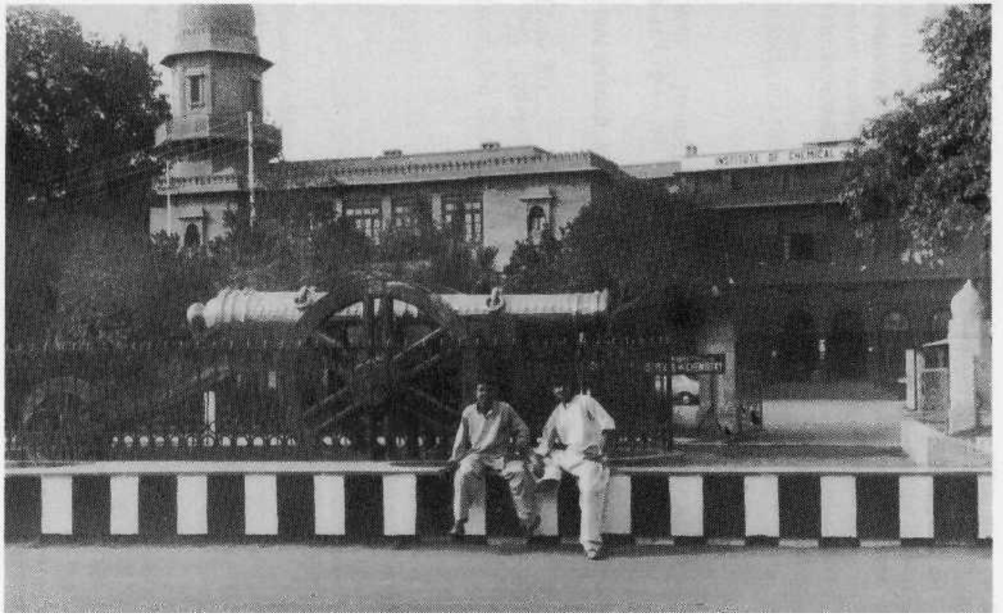
Interest in musical settings of R.K.'s verses seems to be increasing.

The authoritative list in the Stewart *Bibliographical Catalogue* is supplemented by Robert S. Fraser and Paula Morgan, Princeton University Library, whose list was published in our *Journal* No 172, December 1969. Since then, Peter Bellamy's settings, as we know, grow in number and stature year by year.

I have recently had correspondence with Teresa Balough at the University of Western Australia (Department of Music, Nedlands, Western Australia 6009) who is a specialist on Percy Grainger's works. Her essay, *Kipling and Grainger* (Studies in Music No 11, 1977, University of Western Australia) has recently been added to our Library—thanks to the author, and see reference *in Journal No* 224, December 1982, pages 37-39. It's jolly good!

In addition, I have just heard of the formation of the *Peter Dawson Appreciation Society* (Patron, Sir Geraint Evans, C.B.E.; President, Sir Charles Mackerras, C.B.E.; Chairman and Founder, R. R. Hughes, New Hardwicke, Maesteg Road, Llangynwyd, near Bridgend, Glamorgan CF34 9SN, Wales). Many members, I am sure, will think with affection of the work of this great bass singer (1882-1961) who, as J. P. McCall, made settings of "Boots", "Route Marchin'" and "Cells". Members more expert than I am who have something to contribute will, I hope, get in touch.

Yours faithfully,
JOHN SHEARMAN



ZAM-ZAMMAH

Kim's Gun—perhaps more correctly 'Zam Zamah' (which has been translated as the *Hummer,* or the *Roarer*—we await a philologist's comment). This photograph, sent by Mr L. A. Crozier to illustrate his letter opposite, shows the site as it now is, (and should be compared with the frontispiece of this issue). The point is made, that the model, of which photographs appeared in our December 1983 issue, is defective in proportion and detail. Incidentally the building behind is *not* the Lahore Museum (or "Wonder-House").

KIPLING SET TO MUSIC [II]

NOTE BY EDITOR

After sending me the letter which is printed above, John Shearman heard again from Teresa Balough (University of Western Australia); she has now supplied us with a useful list of 32 published musical settings which are *not* included either in Stewart or in the *Kipling Journal* No 172. (Many of the titles come from a Kipling Collection in the University of Cape Town, South Africa.) The list is reproduced below. I might add that the way is clearly open for some public-spirited, accurate-minded and research-inclined person to put us all under an obligation by attempting to compile an up-to-date and definitive catalogue of the entire subject, illuminating its complexities with as much informative detail as possible.

SUPPLEMENTARY LIST

THE BEACHES OF LUKANNON	Grainger	[Schott]	1958
GOD OF OUR FATHERS [from *Ten Great Hymns with Tunes for War Time]*	A. Berridge	[J. Clarke]	[nd]
JUST SO STORIES [set to music by German, arranged for chorus & orchestra by Jacob]	E. German & G. Jacob	[Novello]	1947
1. *When the Cabin Portholes*			
2. The Camel's Hump			
3. *This Uninhabited Island*			
4. *I Keep Six Honest Serving Men*			
5. *I am the Most Wise Baviaan*			
6. *Kangaroo and Dingo*			
7. *Merrow Down*			
8. *Of All the Tribe of Tegumai*			
9. *The Riddle*			
10. *The First Friend*			
11. *There was Never a Queen Like Balkis*			
12. *Rolling Down to Rio*			
THE JUNGLE BOOK CYCLE	Grainger	[Schott]	1958
1. *The Fall of the Stone*			
2. Morning Song in the Jungle			
3. *Night-Song in the Jungle*			
4. *The Inuit*			
5. *The Beaches of Lukannon*			
6. *Red Dog*			
7. *The Peora Hunt*			
8. *Hunting Song of the Seeonee Pack*			
9. *Tiger-Tiger*			
10. *The Only Son*			
11. *Mowgli's Song Against People*			

THE MARRIED MAN	G. F. Cobb	[Sheard]	1904
MOUNTED INFANTRY OF THE LINE (THE 'IKONAS')	G. F. Cobb	[Sheard]	1904
THE ONLY SON	Grainger	[Schott]	1958
RED DOG	Grainger	[Schott]	1958
THE SEAL'S LULLABY	Walford Davies	[Novello]	1948
THE SEA-WIFE	Grainger	[Schott]	1948
A SMUGGLER'S SONG	C. Le Fleming	[O.U.P.]	1950

KIPLING SET TO MUSIC [III]

From Mr G. B. Berry, Burton Grange, Mere, Warminster, Wiltshire BA12 6BR

Dear Sir,

In case it escaped your attention at the time, I enclose a cutting from the October 1972 issue of the *Musical Times*.

Yours faithfully,
BERNARD BERRY

NOTE BY EDITOR

Enclosed with the letter was an interesting review of a musical item which we do not seem to have noted at the time of its appearance. I am grateful to Mr Berry for bringing it to my attention, to the *Musical Times* for a helpful response when I contacted them, and to the reviewer who kindly approved our reproduction of what he wrote in 1972. It is printed below.

REVIEW

MIKLÓS RÓSZA: *The Jungle Book Suite for narrator and orchestra.* Broude, study score $20.

The publication of this work has been long overdue: it originated in music for the 1940 Alexander Korda film version of Kipling's classic which also inspired a series of large-scale orchestral pieces by Koechlin. It should be warmly welcomed by those who have felt the need for a *divertissement* along the lines of *Peter and the Wolf* but broader in scope and without the latter's didactic intent. This attractive suite fills the bill admirably: it plays for about half an hour and is scored for medium-size orchestra with narrator and contralto solo.

Set in a stylized exotic framework, it is by turn lyrical and dramatic in a readily assimilable but quite unforced and never meretricious way. There is potent atmospheric writing as the jungle begins to sing to Mowgli; Mowgli's walk into the jungle, his nestling among the wolf-cubs and later his learning of 'the speech and busy ways of man' have the kind of winsome pentatonic artlessness that makes one involuntarily smile with pleasure (Rósza's music is grounded in Hungarian folksong); and the contralto's lament, 'See the silver moon', is hauntingly beautiful (it has been issued separately in an arrangement for SATB and solo).

Baloo the bear, Jaccala the barrel-bodied crocodile, Bagheera the black panther, Kaa the python and Shere Khan the tiger are all as sharply and wittily characterized as their rather homelier confrères in *Peter,* and the whole work is scored with bold, vivid, colourful strokes. The episodes are linked together by the text, culled from Kipling, delivered by the narrator over long *fermatas;* there is a minimum of speech over music, another point in favour of a work which can hardly fail to give pleasure even to the most hard-boiled of listeners or critics.

CHRISTOPHER PALMER

KIPLING AND T. S. ELIOT

From Mr T. F. Brenchley, C.M.G., 19 Ennismore Gardens, London SW7

Dear Editor,

I need a certain issue of the *Kipling Journal* for my T. S. Eliot collection. It is No 129 (Volume XXVI) of March 1959, containing an address Eliot gave at the Society's Annual Luncheon on 21 October 1958, entitled "The Unfading Genius of Rudyard Kipling".

I imagine that a bookseller might charge £10 for it, so if any of the *Journal's* readers would be prepared to give up his or her copy for a good cause (my collection will go to Eliot's old Oxford College, Merton, eventually) I should be happy to pay that for it, and to donate as much again to the Kipling Society for your help.

Yours sincerely,
FRANK BRENCHLEY

[I hope on various good grounds—personal friendship with Mr Brenchley, a wish to see a fine collection improved, and readiness to see the Society profit from his kind offer—that someone will be found who possesses, and is willing to part with, the back number in question. He or she should write to Mr Brenchley at the address shown at the head of the letter.—*Ed]*

KIPLING AND THE *KINFAUNS CASTLE*

From Mr T. Driver, Tom Driver Agencies, The Old Stable Bookshop, 2 Tarrant Square, Arundel, West Sussex BN18 9DE

Dear Sir,

The enclosed cutting from the *Sketch* (undated but probably April 1900) may be of interest with its anecdote about Kipling's voyage out to South Africa in the *Kinfauns Castle.*

Yours sincerely,
TOM DRIVER

NOTE BY EDITOR

Readers of our last issue, March 1984, will recall that it included a letter from Kipling to Filson Young (p 30), containing a reference to their travelling to South Africa together in the R.M.S. *Kinfauns Castle* in 1900.

I am grateful to Mr Tom Driver for turning up this cutting about that voyage, with its attractive vignette of shipboard life and its spirited bit of versification—one which is relatively unknown and certainly unlisted. Perhaps someone can now supply what we ought to place on record, namely a date for the article.

Coincidentally, another member has just provided me with a further glimpse of Kipling on that voyage, a valuable and hitherto unsuspected fragment which I hope will appear in our next issue. Meanwhile, here is Mr Driver's contribution. By the way, "Merrilees" is incorrect: the passenger judging the competition was Mr F. J. Mirrielees—of whom more in our next issue.

ENCLOSED MAGAZINE ARTICLE

SOME NEW NONSENSE VERSES BY KIPLING

The "R.A.M.C." Nurses now at "the front" are sending home to their friends some interesting accounts of their experiences, and, in lighter vein, of their adventures on the voyage out. Very fortunate were those who journeyed to the Cape on the *Kinfauns Castle*, for they had Mr. Kipling as a fellow-passenger.

Unlike most poets, he is thoroughly good-natured in the matter of turning out, on the shortest notice, nonsense verses and parodies. Most of the papers quoted last week his new verses on "The Wearin' o' the Green". In lighter vein were the amusing lines which do not seem to have attracted to the same extent public attention, and which were written by him while going out in the *Kinfauns Castle.*

It seems that, among the many ways devised by the clever captain of making the voyage seem less long, a questions competition was organised, and among the questions set was, "How many hams have twenty pigs?" One of the Army Nurses on board immediately answered, "Eighty", and this answer was adjudged correct by Mr. Merrilees—whose decision, it had been arranged, should be considered final—amid the amazement of several of the other ladies, who at last suggested that the butcher should be called!

Mr. Kipling sided with the malcontents, as was shown by the following verses, which were soon scribbled down by him and which excited great amusement among all the passengers—

All things were made in seven days
By God the great designer;
He gave each pig two hams apiece,
Save on a Castle Liner.

Save at the *Kinfauns Castle* sports,
As judged by Merrilees,
And then the little squeakers had
As many as you please!

THE WOODCUT PORTRAIT

Arising from a letter from Mrs G. H. Newsom, Librarian of the Kipling Society

In response to the editorial query about the provenance of the woodcut portrait reproduced as the Frontispiece of our last issue, Mrs Newsom has written with a helpful answer which begins to explain the mystery. She points out that a clear attribution *was* made in the *Bookman* of January 1903 (p 135) to "Bryden's Woodcut Portfolio" published by Dent; also that the picture is obviously copied from an early Elliott and Fry photograph shown in the same *Bookman* (p 152).

It would now be interesting to establish how these facts relate to the puzzling reference in Livingston's *Bibliography* (Supplement, p 237) to a portrait by R. Bryden, implausibly dated 1888 and said to be in a book by Richard Le Gallienne, which actually appeared in 1900 and carries no illustrations. Who was Bryden? When was this portrait first published? How did Mrs Livingston miss or misattribute it?

THE KIPLING SOCIETY LIBRARY

by MARGARET NEWSOM

[Mrs G. H. Newsom is a well known member of this Society, who over a long period has devoted a great deal of thought and effort to its affairs. She was first elected to our Council more than twenty years ago, and since 1976 she has been an *ex officio* member as our Honorary Librarian.

In that capacity she has kindly provided the following outline of the Society's Library, a collection which she administers with the cooperation of the Royal Commonwealth Society's Librarian, in whose premises our own books are separately housed. As a learned Society we take some pride in our Library; members who may not yet have considered using it will learn from Mrs Newsom's account what kind of collection we have.—*Ed]*

Among the early aims and objects of the Kipling Society was the formation of a library—"a complete Kipling Library (including early out-of-date works and the many books that have been published dealing with his writings) for the convenience of Members", it was suggested *[Kipling Journal* No 1, March 1927, page 4].

Since 1927, much effort and generosity have gone into building up a library, though at no stage has it ever been "complete" if that word means the inclusion of every example of Kipling's work: his writing and bibliography have turned out to be too vast for a society like ours to assemble and maintain. And concerning the many books (and papers) that have been published dealing with his writings, they have increased beyond belief and are still being added to.

Nevertheless, the present Library is a remarkably rich and useful collection, not only of Kipling's published works which are well represented by some seven hundred volumes, but also of information about his writings and about his life. The latter group includes some background books to his prose and verse; books and papers about his family; biographies and personal reminiscences of him; scores of works by his critics; bibliographies; dictionaries and annotations of his works. Happily, there are a few of his early out-of-date works, including some numbers from the Indian Railway Library. Of the uniform editions, there are complete sets of the Sussex, Scribner's Outward Bound, Macmillan's Uniform, Macmillan's Pocket, Macmillan's De Luxe and Macmillan's Bombay editions. Several of his pirated works are on the shelves. In addition, there are many of the first appearances of Kipling's stories, in magazines and with illustrations; also sheaves of newspaper cuttings, including Peggy Bagwell Purefoy's enormous Kipling Centenary harvest; copies of some letters; and Ginette Bingguely-Lejeune's magnificent bronze head of R.K. looking benign and slightly sad.

Almost the whole of the Kipling Society Library has been formed from bequests and gifts from members of the Society. Considering this to be the case, the result is an astonishingly well balanced Kipling Library. Among the great benefactors were Colonel M. A. Wolff, John Sanderson, Dr P. F. Wilson, Captain E. W. Martindell (the bibliographer), C. A. Shepperson and B. M. Bazley, all of whom left to the Kipling Society much of importance from their own collections. The publishers have been kind donors too, especially Macmillan & Co. Sometimes students, having used the Library, give us copies of their theses: a courtesy very much appreciated. The most welcome recent acquisition has been Professor Carrington's present to the Society of his selection of entries in Carrie Kipling's diaries.

The Library has Martindell's giant-size album of meticulously collected cuttings: it is at the moment being put on to the card index, with detailed notes, by Miss Sheena Steel. Mrs Lisa Lewis has nearly finished the considerable task of putting on to card practically all the books and magazine material in the Library, with cross-references to Kipling's illustrators. The Library needs still more volunteers to help maintain it. All such help will be most welcome.

The Kipling Society is fortunate in being given space for its Library in a room off the gallery of the Library of the Royal Commonwealth Society, whose Librarian, Donald Simpson, has been an invaluable friend and adviser to the Kipling Society Library, and indeed all his staff have been always helpful. This arrangement for our Library also means that it is accessible to members of the Kipling Society whenever the Library of the Royal Commonwealth Society is open, which at present is from 10 a.m. to 5.30 p.m. from Monday to Friday, but not during national holidays.

The Kipling Society Library is, for practical reasons, a reference library, i.e. it is not a lending library. However, some exceptions have been made: Kipling's works from the Macmillan Pocket Edition and a few other books, labelled 'Q', may be taken out on loan by members, through the lending procedure of the Royal Commonwealth Society Library.

When the Kipling Society became a Registered Charity, one or two of its Rules required to be altered. The difference is scarcely discernible: the Library must now consciously educate, which of course it was unconsciously doing before.. But whether readers come to study seriously or simply to browse, they will not escape falling under the spell of the master—

Stripped to loin-cloth in the sun,
Search me well and watch me close!
Tell me how my tricks are done—
*Tell me how the mango grows!**

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* *From* "The Juggler's Song" [1912, as enlarged from the version in *Kim]*

SOME RECENT MEETINGS

A JOINT OCCASION

On 22 October 1983 there was an 'Afternoon School' or seminar on *Rudyard Kipling* in the lecture room at 26 Russell Square, London WC1, jointly organised by the Kipling Society and the Workers' Educational Association (London District).

Mr B. C. Diamond was in the Chair. The speakers were **Mr** J. H. McGivering (with an introductory summary of Kipling's life and work), **Professor Andrew Rutherford** (Regius Professor of English at the University of Aberdeen, on *Kipling's Poetry)* and **Mrs Lisa Lewis** (on *Kipling's Women*—a copy of her text is in the Society's Library). There was some interesting discussion, and the occasion was felt—by the 45 or so members of both organisations who attended—to have been both informative and enjoyable.

ILLUSTRATIONS

On 9 November 1983 **Mr B.** C. **Diamond** spoke on *Some illustrations from Kipling's works: a look at some pictures from books and magazines.* This was by way of sequel to a talk on *Illustrators of Kipling* that he had given in 1981 (reported in the *Journal* of June 1981, page 46). He produced a good selection of his own slides, ranging in date from the 1890s to the 1980s, which aroused some interested comment from the audience. The slides are now deposited in the Society's Library.

Mr J. H. McGivering was in the Chair. Others present included:-

Mr F. H. Brightman; Mr S. Cottrell; Mr H. R. Harlow; Mrs L. A. F. Lewis; Miss C. Mundy; Mrs G. H. Newsom; Mr G. C. G. Philo; Mr J. Shearman; Miss S. Steel; Miss H. M. Webb; Miss C. M. Wilmot-Dear; Mr D. W. Wilmot-Dear; Mr J. B. Wright.

KIPLING IN NEW ZEALAND

On 23 November 1983 **Mr H. J. D. Ricketts,** a lecturer in English at Victoria University, Wellington, New Zealand, spoke on *Something ofSomething ofMyself* and on *"One Lady at Wairakei".* It was an intensely interesting presentation, unscripted. The only matter for regret was that an exceptionally high proportion of those who might have come to hear Mr Ricketts were variously prevented by illness, travel, the weather and transport problems, and the meeting was thinly attended.

On *Something ofMyself,* Mr Ricketts made particular reference to the trip to New Zealand, which Kipling, writing from memory many years later, got slightly wrong—as he did other events in that tantalising book. The speaker also ranged over various aspects of Kipling's life and works where the theme "What else could I have done?" constantly recurs.

On "One Lady at Wairakei" he spoke with the authority of one who has recently edited and introduced a new publication of this uncollected New Zealand short story by Kipling—not, as he said, a "lost" story, but one that is a little hard to find. [Members will recall that we published particulars of this small book, and of the special offer to our membership, on page 43 of the *Journal* of March 1984. We recommend it.]

KIPLING: AN INDIVIDUAL VIEW

On 8 February 1984, the first occasion on which, by the kindness of the management of Brown's Hotel, the Society was permitted to use its very attractive Kipling Room for one of its regular meetings, Mr **D. T. Irvine** spoke on *Rudyard Kipling—and some contemporaries—and other writers.* The speaker was in his usual form and gave us an interesting and provocative address, developing the theme of Kipling as an artist and as an "imperial socialist". The text was passed to the Library.

Mr J. H. McGivering was in the Chair. Others present included:-

Miss A. M. D. Ashley; Mr D. L. W. Ashton; Mr F. H. Brightman; Mrs R. I. Charlish; Mrs S. Darling; Mr B. C. Diamond; Mrs B. H. Donald; Mr N. Entract; Miss G. Gibbins; Mr M. J. Grainger; Mr P. Lynn; Canon P. C. Magee; Mr F. P. W. Moor; Mr G. C. G. Philo; Miss H. A. Pipon; Miss K. W. Proescholdt; Mr J. Shearman; Miss V. C. Smith; Miss S. Wagstaff; Mr & Mrs G. H. Webb; Miss H. M. Webb; Miss C. M. Wilmot-Dear; Mr J. B. Wright.

SOCIETY MEMBERSHIP NEWS

NEW MEMBERS

We welcome Lt E. H. Binns *(U.S. Navy. FPO New York);* Mr N. M. Cavender *(Somerset);* Mr Dana Cavicke *(Connecticut. U.S.A.);* Mr David Cavicke *(Connecticut, U.S.A.);* Miss J. M. Durston(*Kent)*;Miss S. Farrington *(London);* Dr C. Gibson *(Kent);* Mr J. M. G. Halsted *(Gloucestershire);* Mashrufa Karim *(Illinois. U.S.A.);* Mrs P. Kaye *(Victoria. Australia);* Mr V. S. Kaye *(Victoria. Australia);* Major E. P. Kelly *(Northamptonshire);* Miss H. Leman *(London);* Mrs F. M. Peirson *(Sussex);* Mrs H. F. Robinson *(London);* Mr O. H. Robinson *(London);* Mr B. E. Smithies *(Surrey);* Mr D. C. Thorne *(Sussex);* Ms K. Upham *(Ohio. U.S.A.);* Mr D. F. Weatherup *(Surrey);* The Hon. Harry Wyndham *(London).*

OUR UNITED STATES SECRETARIAT: AVE ATQUE VALE

As most members directly concerned already know, a change in the incumbency of our U.S.A. Secretaryship has recently taken place.

Our warm gratitude is due to Mr Joseph R. Dunlap, who for thirteen years has kindly looked after the bulk of our American membership, with the careful accuracy of a scholar and a librarian, and in the teeth of many competing claims on his exiguous spare time. The full extent of the work involved is certainly not widely realised, nor the difficulties and frustrations occasionally engendered by distance. He is a Vice-President of the Society and we hope he will long remain an active supporter, while also finding more leisure to follow some of his other interests, for instance as a leading authority on William Morris's bibliography. (For an earlier appreciation of Joe Dunlap see the *Journal* of March 1981, page 10.)

We welcome Professor M. Enamul Karim in succession as Secretary, and thank him for his public spirit in accepting the office, in which we wish him a long, happy and successful tenure. His own constituents have already heard from him; others will recognise his name as a frequent contributor to the *Journal* (there was also a biographical note about him introducing his article, "The River of the Arrow", in March 1981). His address is shown on page 2 of the present issue.

MEMBERS IN WALES

Mr Roger Appleton (of The Barn, Gelli Farm, Cymmer, Port Talbot, West Glamorgan SA13 3NN) has written to ask if any members in South Wales—or within convenient range outside—might be interested in a luncheon or dinner meeting in Cardiff (say) or Swansea. They are invited to write to him. We hope he gets a response.

KIPLING SOCIETY

INCOME AND EXPENDITURE ACCOUNT

YEAR ENDED 31 DECEMBER 1983

	1983 £	1982 £
INCOME		
Subscriptions	5,004	5,040
Profit on sale of publications	1,324	1,152
Investment income	364	478
Increase in value of investments	628	996
Advertising	1,364	314
Donations	649	287
	9,333	8,267
EXPENDITURE		
Printing and despatch of *Kipling Journal*	4,014	3,572
Wages	1,160	1,061
Office—rent	1,225	1,141
—other overheads	1,563	1,951
	7,962	7,725
SURPLUS FOR YEAR	£1,371	£542

NOTES TO THE ACCOUNTS: ACCOUNTING POLICIES

1. *Income*, with the exception of the valuation of investments (Note 3), is accounted for on a cash basis and *expenditure* is accounted for on an accruals basis.

2. *Fixed Assets*—the *Library* is stated at valuation at 31 December 1980.
   —*office equipment* is depreciated in equal annual instalments over five years.

3. *Investments* are stated at market value.

KIPLING SOCIETY BALANCE SHEET 31 DECEMBER 1983

	1983		1982	
	£	£	£	£
FIXED ASSETS				
Library		15,601		15,601
Office equipment—cost	1,511		1,300	
—depreciation	(888)		(610)	
		623		690
INVESTMENTS				
Listed securities	2,847		2,219	
Building Society deposit	1,078		1,000	
		3,925		3,219
CURRENT ASSETS				
Bank balances	2,762		1,642	
Debtors and prepayments	—		50	
	2,762		1,692	
CURRENT LIABILITIES				
Creditors	1,369		1,031	
NET CURRENT ASSETS		1,393		661
		£21,542		£20,171
Financed by Income and Expenditure Account				
Balance on 1 January		20,171		19,054
Donation to purchase office equipment		—		575
Surplus for year		1,371		542
BALANCE ON 31 DECEMBER		£21,542		£20,171

6 April 1984 *J. Shearman* (Secretary) and *T. S. Bittleston* (Treasurer)

REPORT OF THE AUDITOR

I have audited the financial statements on pages [50] and [51]. My audit was conducted in accordance with approved Auditing Standards.

In my opinion the financial statements, which have been prepared under the historical cost convention except for the revaluation of certain assets, give a true and fair view of the state of the Society's affairs at 31 December 1983 and of its surplus for the year then ended.

B. S. Connolly (Chartered Accountant)
6 April 1984 27 Harrowdene Gardens, Teddington, Middlesex

A NOTE ON THE KIPLING SOCIETY

Office at 18 Northumberland Avenue, London WC2N 5BJ

This literary and historical society is for anyone interested in Rudyard Kipling's prose and verse, life and times. His published writings, in 35 volumes, are by any standard remarkable. His life (1865-1936) was very eventful. The period through which he lived and about which he wrote with such vigour was one of huge and dramatic change.

As a non-profit-making cultural organisation run on an essentially unpaid footing to provide a service, the Society has the status of a Registered Charity in Britain. Its management and principal activities are in England, but it has branches or secretariat arrangements in Australia, Canada and the U.S.A. About a third of its members, including scores of universities, colleges and libraries, are in North America.

Founded in 1927, the Society has attracted many notable literary and academic figures, including of course the leading authorities in the field of Kipling studies; but it also caters for an unspecialised public of general readers, from whom its wider membership is drawn. Its managing focus is the Secretary in London, John Shearman. He and other office-holders arrange various activities, including regular talks and discussions in London, and an Annual Luncheon; answer enquiries from correspondents; and maintain a specialised Library for reference and research.

The quarterly *Kipling Journal* is sent free to all members. On various pages in each issue, information on the Society's functions is provided. More can be obtained from John Shearman or branch Secretaries. Applications for membership are most welcome: the Society and *Journal* depend heavily on such support.

MINIMUM ANNUAL SUBSCRIPTION RATES	*Britain*	*Overseas*
Individual Member	£6.00	£7.50
Junior Member *(up to age 24)*	£3.00	£3.00
Corporate Member	£12.00	£15.00

LITERARY AND OTHER CONTRIBUTIONS TO THE *KIPLING JOURNAL*

The *Kipling Journal* is essentially the Kipling Society's publication, and though the Editor selects its contents with an eye to merit, originality and an interesting range of topics, he must always allot space to the Society's business, including at least a few of the addresses delivered at the Society's meetings, if they are short enough.

Independent literary contributions, however, are very welcome. If we cannot print them at once we may be able to place them in a later issue. Like other literary societies, we do not pay for articles: authors gain the satisfaction of publication in a periodical of authority and repute, recognised as the only one in the world specialising in this subject.

We have at present much more publishable material than we can print, and have to defer or decline some items of interest. However this is healthy. We would like *more*, to improve our variety and quality. *It should invariably be sent to the Editor.*

Articles submitted should be fairly brief. Our average page carries only 400 words of text. A 4000-word article, however good, may be hard to place. We impose no limit, but should remind contributors of this factor which can influence selection.

Letters to the Editor are welcomed: unless told otherwise, we reserve the normal right to shorten. *Book Reviews,* usually invited, may be volunteered: a range of 200 to 800 words is suggested. We will gratefully accept, even if we cannot quickly use, relevant and reproducible *illustrations, news cuttings, book excerpts, catalogue data* and other *miscellanea* which might enhance the *Journal's* interest. Since Kipling touched the literary and practical world at many points our terms of reference are broad.

ADVERTISING. We welcome *regularly placed* advertisements compatible with the style of the *Journal:* for our rates, please enquire of the Editor.

The Editor's address is *Weavers, Danes Hill, Woking, Surrey GU22 7HQ.*

For long miles into the heart of morning,
Miles and miles, far over land and seas,
Past enchanted regions of forewarning,
Dawns at last the land that dims all these.

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For a unique holiday experience in the Hills of Nepal write to

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SHERPA CO-OPERATIVE TREKKING
Kamal Pokhari, P.O. BOX 1338, KATHMANDU, NEPAL
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who will be particularly pleased to meet and advise fellow-members of the Kipling Society

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We have opened a new branch at Walton-on-Thames. We have previously reminded our clients of two quotations from Kipling about Woking (and there are more). Did he mention Walton-on-Thames? We think not, but the first reader to prove us wrong could win a free meal. Answers to the *Journal* Editor, who will adjudicate for us.

Khyber Pass Restaurant

18 The Broadway, Woking, Surrey
also now at
54 Terrace Road, Walton-on-Thames, Surrey

We specialise in *Tandoori* (cooked on charcoal in a clay oven) but also offer a wide range of *Biriyani*, Curries of all kinds and delectable Persian dishes

Honey and hote gingere well liketh hee,
And whalés-flesch mortred with spicerie (Kipling)

[*Mortred* means *beaten up*. We cannot guarantee availability of this item.]

Fully licensed. For reservations (or take-away service) ring Woking 64710/22950 or Walton-on-Thames 225670/231328.