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SECRETARY'S ANNOUNCEMENTS

SOME FORTHCOMING EVENTS

**Tuesday 20 June 2006**, Members are invited to Bateman's as part of a Kipling week, when Society members will be contributing readings: theme "Kipling's Heritage". Volunteers welcome! Please contact the Secretary.

**Wednesday 12 July 2006**, 4.30 p.m., in the Mountbatten Room, Royal Over-Seas League, the Society's A.G.M. A cash bar will serve drinks from 5.30 p.m. before Bryan C. Diamond leads a discussion on "Plotlines in Kipling's Works". Tea, available before the meeting at 4 p.m. for those who book in advance. Contact the Secretary.

**Wednesday 20 September 2006**, 5.30 for 6 p.m., in the Mountbatten Room, Royal Over-Seas League, Martin O'Collins will show the new Kipling biography video.

**Wednesday 8 November 2006**, 5.30 for 6 p.m., in the Mountbatten Room, Royal Over-Seas League, Dr Donald MacKenzie on "Kipling and Northerness".

June 2006

PUBLIC SPEAKERS WANTED

By ROY SLADE, Hon. Publicity Officer

Could you talk to Rotary, Probus and other clubs, or to Scouts and Guides and Schools about Rudyard Kipling? We can help if necessary, and you would normally get expenses paid and maybe a small fee.

If you are interested please telephone me on 01202 825736 or email to roy.slade@ukonline.co.uk.
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A CHANGE OF PRINTER

By THE EDITOR

About halfway through the production of the March Journal, we were told that our printer for the last three years, J.W. Arrowsmith Ltd, had been compelled to go into Administration. Very fortunately, the group of ex-employees who have been looking after us all this time, bought the work-in-progress from the Administrator including the Journal and set up a new company, 4word Ltd, Page and Print Production. They have made an excellent job of overcoming all their difficulties and getting the March issue out. Even better, they have assured us that they will continue to produce the Journal.

This is the reason for the March issue arriving in padded bags, rather than the normal polythene wrap – 4word moved to new premises on 1 March and didn’t have time to organise the usual packing process. For those members who are due to receive subscription reminders on the address carrier sheets, they will find the sheets inside the envelope on this occasion.

And so the Editor, with a heartfelt sigh of relief, sends 4word Ltd his best wishes on behalf of the Society for their continuing success.
EDITORIAL

DAVID ALAN RICHARDS – VICE-PRESIDENT

On behalf of Council, it is with great pleasure that I can announce that David Alan Richards has accepted our invitation to become the latest Vice-President of The Kipling Society. Mr Richards joined the Society in 1995 and became our North American Representative in 1998. Educated at Yale and Cambridge University, he is a real estate Lawyer by profession who is a partner in the New York firm of McCarter & English. Of more interest to us though is that he is a long-term and ardent collector of Kipling material who has been working for several years on a new Bibliography with the objective of updating the 1959 Bibliographical Catalogue of James McG. Stewart edited by A.W. Yeats – this should be ready for publication by Oak Knoll Press sometime next year.

Since joining the Society, Mr Richards has addressed the members at the Annual Luncheon in 1999 on the subject of "Collecting Kipling" [see Journal No.291, Sep 1999], and the "Kim" Centennial Conference at Cambridge University in September 2001 on "Early Editions of Kim" and "Kipling and the Pirate Editions", both of which papers can be found at http://www.kipling.org.uk/members/conf_papers.htm. At the time of writing this Editorial (March), he is scheduled on 19 April to address members in London on the subject of "Kipling and his School Magazine, the Problems of a Bibliographer".

There are another dozen or so articles in the section of our web-site For Collectors accessible from the sidebar of the "Members" and the "Readers' Guide" pages. Of these, "'Old John Grundy': Kipling's Orphan Poem" was printed in Journal No.290, June 1999, but not the others. Much as I hate to admit it, the On Line Editor has some distinct advantages over the Journal Editor in this situation since the articles are profusely illustrated with coloured images drawn from Mr Richards' collection.

The book which he co-edited with Prof Thomas Pinney, Kipling and his First Publisher was published in 2001, whilst his most recent Kipling publication appeared in the Arts section of the Daily Telegraph, London, on 9 July 2005 – an article on "The Princess and the Pickle-Bottle" together with a transcription of this previously unpublished story and an image of the manuscript adorned with Kipling's drawings.

Thus, it can be clearly seen that David Alan Richards, in the words of Rule 9.2, has more than met the requirement that this accolade should be conferred on "... Members who have rendered outstandingly meritorious services in the advancement of the object of the Society. . ."
A DAY TO REMEMBER

By JANE KESKAR, HONORARY SECRETARY

Kipling's funeral took place in Westminster Abbey at 12.00 noon on Thursday 23 January 1936. Simultaneously a memorial service was held in St Bartholomew's, the Parish Church of Burwash. Now, 70 years almost to the day, in the very same church, on Thursday 26 January 2006, the Revd Stephen France and the Kipling Society held a Commemoration Service to celebrate the life and work of Rudyard Kipling.

It was a bleak, bitterly cold day in Burwash, but there was a tangible buzz of excitement and a very warm welcome in the village for the many visitors, many of whom were met at Etchingham Station by John Walker, and brought by minibus to the Village. To commemorate the great man we were especially fortunate that the Archbishop of Canterbury, Dr Rowan Williams had agreed to give the Sermon. My abiding image of the day is of Archbishop of Canterbury in his mitre and cope of red and gold processing to the Church, up the path lined by the smallest children from Burwash school. This image was made still more memorable by the sound of the church bells pealing out across the Sussex countryside. The church was packed and the altar resplendent with the blue altar frontals, given by George V to Mrs Caroline Kipling. Among the congregation were the Lord Lieutenant of East Sussex, Mrs Phillida Stewart-Roberts, representing Her Majesty the Queen, the Deputy Lord Lieutenant, Mrs Sara Stonor, Admiral Peter Abbots representing the War Graves Commission, and Lady Margaret Baldwin. Vice-President, Michael Smith and his wife Audrey, and Meryl Macdonald Bendle of the Kipling Society were present, as also Professor Peter Havholm and his wife from America. Representing the I.C.S. and the India Police (U.K.) Association were Mr Wooller and Mr Carnaghan.

The Revd Stephen France welcomed the congregation, recalling the fact that we were in the church that Kipling named 'St Barnabas' in Rewards and Fairies. The celebratory service began with the "Old Hundredth" hymn "All People that on Earth do Dwell", which was followed by young Georgia Patterson reading the Beatitudes and a choral rendition of "Non Nobis Domine". The reading from Deuteronomy, the inspiration for Kipling's "Recessional", was read by David Vereker, whose father had read those verses 70 years ago. Sitting in the choir stalls were the older children from Burwash School. They sang beautifully "The Children's Song" from Puck of Pook's Hill.

Then as the choir and congregation sang "O Valiant Hearts", the Archbishop, with Field Marshall Sir John Chapple, Sir Frank Sanderson (Chairman of Thiepval), Sir George Engle (Our President)
and the Church Wardens processed to the West Door to bless the grave markers of the fallen from Burwash. This brought to mind John Kipling’s death at Loos in 1915, a loss from which Kipling never quite recovered. That bereavement led him to become a War Graves Commissioner and it was Kipling who had arranged for the temporary wooden grave markers to be returned by the Church Army and erected in the church porch. This blessing ended with the whole congregation in response, saying the biblical words chosen by Kipling for the fallen of the First World War: 'Their name liveth for evermore . . .' After this the choir sang the 21st Psalm, which begins: 'I will lift my eyes up to the hills . . .' followed by prayers and Kipling’s "Recessional" sung to the tune of Dykes' setting for the famous hymn "Eternal Father Strong to Save. . ."

If there be good in that I wrought
Thy Hand compelled it, Master, Thine—
Where I have failed to meet Thy Thought
I know, through Thee, the blame was mine.

These and the following verses marking Kipling's personal statement from " 'My New Cut Ashlar' " were movingly read by Robin Mitchell of the Kipling Council. Then the Archbishop gave his sermon with its deep erudition and scholarly assessment of the great man. After Gosse's Anthem, "I heard a voice say unto me, Write", we sang "Abide with me" before the Archbishop gave his final blessing.

The Archbishop greeted members of the congregation as they left the Service and then, by invitation of the National Trust, went on to see Kipling's study at Bateman's. With him were the Rector of St Bartholomew's, the Revd Stephen France, our President, Sir George Engle, the Chairman, John Radcliffe, the Lord Lieutenant of East Sussex and Sara Stonor, Deputy Lord Lieutenant. We were welcomed by Fiona Hancock and Elaine Francis, of the National Trust and taken through the house, past the furniture shrouded for the winter, up the oak staircase and into the study. The tools of the writer's trade were still arranged on the desk in front of the window overlooking the garden and the large waste paper basket still awaited the rejected drafts of each day. Robin Mitchell, also a volunteer at Bateman's, pointed out the variety and breadth of Kipling's library. We knew that the Archbishop had to leave very soon for another engagement. So, we were treated to tea and cakes before he left and we dispersed into the night as a fine sleet fell.

A generous tea awaited visitors in the Village Hall. Old friends were re-acquainted and new friends made . . . And through most of that afternoon the church bells rang . . .
All great artists know more than they know that they know, and Kipling was no exception. For so many of the greatest artists in our own language and in many others, the effort to explain what they think they are doing is one which reduces them to incoherence. And sometimes when Kipling, rather like Dostoevsky, tried to spell out in prose and in non-fiction what he thought he was most deeply about, he said things that were neither coherent nor edifying. But he knew more than he knew that he knew, and his work comes from deeper places than prose or theory.

One writer, commenting on his possibly now rather notorious poem on "The White Man's Burden" points out that there Kipling speaks of taming races who are 'half devil and half child', and notes that it was from 'devils and children' that Kipling drew some of his deepest inspiration; from dark and difficult places in the psyche, and from the extraordinary, varied, tragic experience of children, including Rudyard Kipling as a child. Kipling knew more than he knew that he knew, and, if I can add one more refinement of complication to that phrase, he knew that he knew more than he knew that he knew. That is to say, he was aware that his deepest inspirations came from dark places, and one of the things to which he was most resistant was the attempt to capture once and for all, in prose or in theory, what those faces of inspiration and vision were about.

He wrote two stories which reflect very vividly indeed on what this means. "The Finest Story in the World" is a tale about a young bank clerk, not particularly literate or educated, who suddenly begins to produce narratives of the life of a galley slave in the ancient world, so full of vivid detail and poignancy that the narrator can only conclude that this is a case of reincarnation. But stripped of some of the rather murky superstructure of metaphysics and theories about reincarnation and transmigration, this is surely a story about the inspiration we don't know about, about the deep places that are not affected, you might almost say 'infected', by too much theory, too much introspection. The bank clerk is a master of imagination because he doesn't know what he knows, and it surges up from his depths, with a vividness and a poignancy that no practised or educated artist can achieve.
Even more pointed is a story wonderfully entitled "A Matter of Fact" in which three journalists coming back from South Africa on a steamer are confronted in the middle of an ocean storm with a sea monster, thrown up from the bed of the ocean by the tumultuous storm, lamenting over its mate who has died. The journalists are of course excited beyond words to see this, they rush off to file their copy, and then they realise that no one is going to believe them – not only because no one believes journalists as a matter of course – but because there are things that are too large to describe, there are truths that are too strange to tell; and the story ends with a hymn of praise to fiction, 'the illegitimate branch of the profession'; because fiction tells those truths that cannot be put into prose or theory.

Now with an approach like that to the imagination, it's not surprising that Kipling showed (to put it mildly) a degree of impatience towards orthodox religion, not to mention the practitioners of orthodox religion. I cannot imagine that he would have been all that comfortable at the thought of an Archbishop preaching in his honour. The clergy who appear in his fiction are not always a credit to the profession, and it was, I think, Angus Wilson who said that the one really evil character in Kim was the Anglican padre – evil in the sense that this is a man who wants the world to be smaller than it really is, less diverse, less mysterious; and he stands under judgement for that. Time and again, what arouses Kipling's anger, impatience and contempt, is that attempt by some kinds of organised religions at least, to make the world smaller. And it leads him at times to assume that orthodox religion itself is out to shrink the world.

More imaginatively, more movingly, he can reflect and reflect at great depths on how certain images of heaven, of fulfilment, and completion, actually take something away from the reality that is loved and valued in human experience. The poem "The Return of the Children" which stands alongside that wonderful ghost story "'They'" is a poem about how no child could be happy in the heaven of orthodox theology because children need the warmth, the laughter, the immediacy of a humanity which Kipling assumes disappears in heaven. At another level, the end of Kim depicts the Lama returning from the contemplation of the eternal and the dissolution of the soul, into a world where his primary task is to love and care for the boy who has loved and cared for him. In some ways it's a very Victorian or late Victorian agnostic attitude "your chilly stars I can forgo, this warm kind world is all I know" (not Kipling incidentally, he could do better than that). And so Kipling assumes that to come to the end of the story, to come to heaven, to come to peace, to reconciliation, is to lose what matters most about life, reality, and human truth.

And yet, there is something in him, which at the same time recognises that the Christian story is not as dismissive as that might suggest,
of the warm realities of immediate human life. In what is surely one of the most unforgettable pieces of fiction to have come out of the tragedies of the First World War, Kipling shows a mother looking for the grave of her son, in the wilderness of the war graves of Flanders. She has not admitted to anyone that the man she is looking for is in fact her son; he has been, for public purposes, her nephew. She can't find his grave, a stranger says, come, I will show you where your son lies, and she, 'supposing him to be the gardener', moves away to find the grave. 'Supposing him to be the gardener', one of Kipling's innumerable biblical references, the story of Mary Magdalene's encounter with the risen Christ; it is as if at that moment, searching for language in which to capture the most intimate of human compassion, Kipling can look nowhere else but to the crucified and risen Jesus, in whom, in any orthodox sense, he didn't believe. And as with many artists, it is in that struggle with the Christian faith in its glory, in its muddle, in its failure, that one sees something of how the imagination and the soul strike and kindle against one another.

The last thing Kipling ever is, is an apologist for faith or dogma of any kind. And yet in the very struggle against dogma, he can at times open the door to a rediscovery of what faith might be about, that should strike every person of faith with a freshness and a challenge. And that, after all, is the burden of yet another of the great short stories, "The Church that was at Antioch", describing the encounter between Peter and Paul and the Roman Imperial bureaucracy and civil service. Kipling has shamelessly and anachronistically, as always, recreated the Roman Empire in the image of the British. But the young soldier Valens, who has just arrived to perform his duties in Antioch and is killed protecting the Christians from riots in the Jewish quarter is, to Peter and Paul, a sign of what they believe but have virtually forgotten. "'Gods do not make laws. They change men's hearts'", say Valens at one point. And as Peter and Paul look at one another over the dying body of the young Roman officer, they realise that he has made them understand something, which before was only words. Paul would like to baptise the dying youth, Peter stops him violently and angrily. "'Think you that one who has spoken Those Words needs such as we are to certify him to any God?'". And yet it is undeniably a truth of the baptised life, of the Christian experience that is put before us, not just some general sense of the sacred, or a general veneration for God. And that story crystallises, I've suggested, exactly how Kipling is such a necessary and such an exhilarating partner for people who like to think of themselves as more orthodox in their faith. As he challenges every orthodoxy, as he reminds us that for every great religious figure 'his own disciples shall wound him worst of all'. Kipling calls us to account before what we say
we believe, he tells us that the world is greater than orthodoxies, whatever their truth. He tells us that there are truths so strange that language must become very strange to carry them. He tells us that the changing of hearts does not come by law – and that is something for which a Christian, or any other person of traditional faith, may very well thank him; and may very well thank the God in whom he sometimes believed passionately and sometimes disbelieved equally passionately, for his life, for his words, his imagination, and those dark places of devils and children, out of which came words to change hearts.

In the name of the Father, the Son and the Holy Spirit, Amen.

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**AFTERWORD TO "A RUDDY GOOD SHOW"

By JAY PARINI

[Jay Parini, a novelist, poet, and professor of English at Middlebury College, U.S.A., is spending this year in London. He saw a reference to the Commemoration in the Journal and decided to attend, drawn by the lure of both Kipling and the Archbishop of Canterbury. He wrote an article about the day which appeared in The Chronicle Review: The Chronicle of Higher Education, 24 February 2006, p.B5, and I am most grateful to Prof Parini and the Editor of the Review for permission to quote from it. – Ed.]

... After the memorial service, I shook hands with the Archbishop, then joined my newfound friends in the Kipling Society at the town hall, a short walk from the church. We had afternoon tea, with cakes and cucumber sandwiches: the perfect antidote to a blustery January day. Everyone seemed to have a favourite strain in Kipling's work. I most admire the very early stories, of India, and the very late tales, with their occult aura. Someone else preferred the school stories, as in Stalky & Co. Still another spoke up for novels like The Light That Failed... 

... As I stood on the platform at Etchingham that evening, in a bitter wind, I could not help but feel closer to Kipling, and therefore closer to one of the richest veins of the English language. Kipling knew a great deal more than he knew, and that knowledge is something that has enriched me for many years. I plan to sit down again soon with his poems and stories, and begin again that journey one takes with all good writers, setting off for an unknown station, going somewhere amazing that will not be found on any map, willing to let the spirit follow its course.
WHY DO WE READ KIPLING STORIES
IS IT THE PLOTS?

By BRYAN DIAMOND

When in 2004 I saw a newspaper article about a book by Christopher Booker *The Seven Basic Plots – Why do we tell stories?*, I wondered how his classification could be applied to Kipling's works. I perused the book, which has 730 pages. It commences by looking at the nature of storytelling, it then illustrates his classification of plots. I then obtained a copy of an article in an Australian newspaper which summarises the various classifications since Aristotle.

It was suggested that I give a talk about the classification of Kipling's plots, but I felt that my analysis would not be valuable. What I will do on 12th July is to lead a discussion on this subject.

Let us consider:
why do we read his stories (long or short, prose or verse)? Is it because we are gripped by the thrilling plot and action, the realistic or mythical characters, the geographical / historical / setting or the language used? Do these characteristics differ notably from those of other writers of Kipling's period? For example, are the plots of Rider Haggard (Kipling's friend) better? Come and give your views after the A.G.M. on 12 July 2006.

THERE'S MORE TO KIPLING THAN CAKES

By ROY SLADE, Hon. Publicity Officer

Most school and examination board curricula in the U.K, have dropped Rudyard Kipling and other classical authors in favour of more modern writers – a whole generation only think of Kipling as a baker.

In order to remedy this, the Publicity Officer has written an article, "There's more to Kipling than cakes" which he hopes will receive national publication.

To aid a resurgence of interest, he wants to offer Rotary Clubs, Masons and the like someone who can advance the cause with an interesting and informative talk. He is also targeting Senior and Secondary schools in Dorset as a pilot for a national campaign. If you would like to be part of this exciting campaign, please contact me by telephone on 01202 825736 or email to roy.slade@ukonline.co.uk.
It isn't the kind of story that you would read to your daughter at bedtime.

The plot could be summarised as follows: S, F and K — all hard-working expatriate professionals living and working abroad – meet to celebrate New Year at their club. F in particular drinks too much, and S and K have quite a business trying to get him back to S's place, where he is staying over the holiday. On the way, he breaks away from them, charges into a "native" church, pushes past the priests, and stubs out his cigar on the face of Jesus over the altar. Then he makes himself comfortable on the floor and announces that he wants to spend the night there. There is a god-awful fuss, of course, but suddenly a strange creature appears, a sort of Quasimodo-creature that the priests have allowed to live in the church. He throws himself onto F, and the priests go very quiet. One of them tells S and K to take their friend away, but warns them that although F may have finished for the night, the Lord Jesus has not finished with him.

On the way back to S's house, F becomes quite ill. S and K put him to bed and then talk about what has happened. S, who works for the security services, is puzzled that the priests didn't make more of the matter.

When they meet up next morning, F is behaving strangely, demanding raw meat and complaining of having been bitten very savagely by mosquitoes during the night. Indeed, there is a peculiar mark on his chest. To pass the time, they go to admire the horses in S's stables, but the horses panic when F comes near. That evening his behaviour becomes even stranger – he rolls in the earth, howls like a wolf and foams at the mouth. He has become a beast. S and K tie him up, and send for D, the doctor. The doctor declares that it is a terminal case of rabies; there is nothing that can be done.

After the doctor has gone, S reveals his suspicion that it is all somehow connected with the incident in the church. They hear animal cries from outside the house, and every time that it happens, F goes into
violent convulsions. It is as though something is trying to take his life. S and K go out into the garden and catch the Quasimodo-creature. They are resolved to force him to release his hold over F, if necessary by torturing him. And it indeed proves to be necessary to use torture.

At dawn the creature finally gives in and frees F of the evil that has had him in its grip. Slowly, F recovers and becomes a human being again. They allow the creature to go. The doctor reappears, expecting to have to record a death, and is amazed to find F fit and well. He leaves, quite offended in his professional dignity. S goes to the church, to offer redress for the damage, but the priest claims that he is unaware that anything has happened. S and K are upset and ashamed of what they have done, but have no logical explanation for the events, and F, who doesn't remember anything at all, can't understand what the fuss is all about.

This, as readers will have recognised, is more or less the plot of Rudyard Kipling's short story "The Mark of the Beast", from the collection Life's Handicap (1891). But less rather than more, because some very important elements have been left out or changed. The Kipling story is set in British India, and Strickland ("S"), the narrator ("K") and Fleete ("F") are members of the governing colonial elite, and white men. The priests and the "Quasimodo-creature" are Indians. The church is actually a Hindu temple, and the sacred image is not of Jesus but of the monkey-god, Hanuman. The "creature" is a leper, whose body has already been badly damaged by the disease.

Many readers of the story have disliked it. Reportedly, when an early draft was sent to the eminent writer Andrew Lang in London he found it "extremely disagreeable" (Lycett, 1999, p.145) – paraphrasing the narrator's own comment, that it was "a rather unpleasant story" (p.224). The problem is not so much the element of "devils, bogeymen and things that go bump in the night – Indian-style" – that, after all, is a reasonably familiar genre, and many writers on India have been moved by what they experienced there (or heard about from others) to probe into these murky matters. Kipling himself wrote several other excellent ghost or horror stories set in India, including "At the End of the Passage" (in the same collection), which because of its psychological insinuation is genuinely frightening, and "Beyond the Pale" (in Plain Tales from the Hills, 1888), which is shocking because of its sudden brutality. As the narrator in "The Mark of the Beast" explains, 'East of Suez' man is 'handed over to the power of the Gods and Devils of Asia', a state of affairs which 'accounts for some of the more unnecessary horrors of life in India' (p.208), the necessary horrors presumably including such items as the routine exposure to filth, disease and a difficult climate.
Nor is the story "disagreeable" because of any explicit descriptions of cruelty. The means used to torture the leper are mentioned beforehand – "red-hot iron" (p.221) in the form of heated gun-barrels – and after the event – a "whip that had been hooked round his body" (p.222) – but in-between there is a row of six little dots where the account of the torture could be expected to be, preceded by the laconic statement: "This part is not to be printed." The cruelties are therefore left to the reader's imagination.

The sensitive reader may want to skip the following paragraph.

It should be pointed out that the true dreadfulness of the situation is barely hinted at in the story, and is not likely to be picked up by someone with no experience or special knowledge of lepers. It is, namely, the problem of how to torture a leper, someone much of whose flesh is without feeling. Kipling would have known this, and some of his readers in India would also have known it. Modern readers, fortunately, aren't normally aware of such things. The thought of Strickland and the narrator having to probe and test the body of the leper, to find out which parts are still sensitive, is truly disgusting. It is no wonder that the two men react hysterically when the horror is finally over.

The imaginative reader may share the disgust felt by Strickland and the narrator, but for many the nastiness of the story can be explained straightforwardly enough in terms of its portrayal of colonial and racial brutality, with arrogant white men torturing a poor, sick, non-European who really ought to be in hospital. "The Mark of the Beast" can be read on this level, but there are two things that undermine this conventional, politically correct interpretation, and both of them stem from the fact that Kipling is a more complex and a deeper writer than he is popularly believed to be.

First of all, Kipling was not a racist (if what we mean by a racist is someone with chauvinistic colour prejudice). Kipling did have strong prejudices, for example against Liberal and Radical politicians, and he seems to have regarded the races of the world as unequal, with certain races more gifted in particular directions. However, white people were not per se superior, although the British had a gift for empire (just as the Germans didn't; the Americans, as Kipling indicated in his famous poem "The White Man's Burden", 1899, still needed to learn, and the poem offered them some practical advice on the subject). The much
quoted and supposedly incriminating phrase about 'lesser breeds without the Law' (Complete Verse, p.266) in another famous Kipling poem, "Recessional" (1897), is, as George Orwell robustly put it, 'always good for a snigger in pansy-left circles' but 'refers almost certainly to the Germans' (Orwell, 1945, p.71). Kipling travelled widely in India, mixing (as far as we know) quite happily with Indians. He was capable of adopting surprisingly relativistic positions on occasion, as in the late poem "We and They" (Complete Verse, pp.631f.), or when he told off a leading U.S. Presbyterian in 1895:

> It is my fortune to have been born and to a large extent brought up among those whom white men call 'heathen'; and while I recognise the paramount duty of every white man to follow the teachings of his creed and conscience as 'a debtor to do the whole law', it seems to me cruel that white men, whose governments are armed with the most murderous weapons known to science, should amaze and confound their fellow creatures with a doctrine of salvation imperfectly understood by themselves and a code of ethics foreign to the climate and instincts of those races whose most cherished customs they outrage and whose gods they insult (quoted in Gilmour, 2002, pp.81f).

These are hardly the words of a racist bigot; and with regard to "The Mark of the Beast" it has often been overlooked, what with all the attention being paid to the nasty behaviour of the white men, that Fleete is punished most brutally for being unkind not to a person but to a heathen idol. It is true that he escapes with his life and sanity intact, but it is a close-run thing, and his two friends pay a heavy emotional price for helping him.

Nor is there any diminution of the dreadfulness of what Strickland and the narrator do to the leper by such devices as dehumanising and objectifying him, techniques that will be familiar from popular novels, comics and films in which the enemy happen to belong to a different race. The leper remains a human being, a "he", not an "it", and the only "beast" in the story is Fleete. The leper's humanity is underlined by the name that he is given, the 'Silver Man' (my emphasis), and although it might be unwise to stretch the symbolism too far, the leper is, by virtue of his disease, white-skinned – "his body shone like frosted silver, for he was what the Bible calls 'a leper as white as snow' " (pp.210f; the Biblical reference is to 2 Kings 5: 27) – and so the situation of torture cannot be conveniently reduced to the now paradigmatic one of colonial white man abusing colonised black.

There is a second reason why a conventional reading of "The Mark
of the Beast" is inadequate. Kipling traces within the few pages of this story a horribly difficult but completely topical moral dilemma. Are there circumstances under which it is right to torture a human being?

The decent, liberal answer is "No". Torture is revolting, aesthetically disgusting, and in the ethical systems to which most Westerners subscribe morally wrong. There is also a commonsense reason to avoid it. Torture is a slippery slope down which a culture may slide into ever-increasing brutality as the constraints of law are relaxed or suspended. Torture as a response to terrorism can produce a vicious circle of accelerating lawlessness and violence. Torture is the "cancer of democracy":

Can a great nation, liberal by tradition, allow its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question? (Vidal-Naquet, 1963, p.15).

Of course not.

And yet. . . what do you do, for instance, if you have in your power the only man who knows the location of a bomb that will soon go off, killing dozens or even hundreds of innocent people? What do you do with a prisoner who knows the whereabouts of hostages whose throats will be cut at midnight? Do you torture him, weighing his pain against their lives (and finding it lighter)? And what if those potential victims or hostages are children, your own child perhaps among them? What do you do? Discussing the taboo on torture, Mark Bowden (2003) has commented: 'Few moral imperatives make such sense on a large scale but break down so dramatically in the particular' (p.9).

A few years ago this would have been no more than an unreal situation, an exercise for an ethics seminar or a topic for a debating society. But now the taking and videotaped murdering of hostages has become almost routine in Iraq, and I write this, on the eve of the anniversary of 9/11, as the dead children of Beslan are being buried. Hundreds of schoolchildren had been held hostage by terrorists, who had factored into their plan the likely deaths of many of their prisoners, had stood by as desperate children drank their own urine, had shot a little boy for talking out of turn, had knifed an eighteen-month-old baby, and had finally shot dozens of children in the back (one girl 46 times) as they tried to escape. The next horror on this scale has probably already been planned and next time it may not be the Caucasus, but somewhere much closer to the heartlands of the "civilised" West, where such things are not supposed to happen. Next time, it could be your friends
or neighbours or children who die. The question is impossible to suppress: if you could prevent such an atrocity by torturing information out of a captured terrorist or killer, would you do it?

What seemed at the time to be a real situation of this kind, albeit on a more intimate scale, occurred in Germany in 2002, when little Jakob von Metzler, son of a wealthy Frankfurt banker, was kidnapped and held to ransom. The kidnapper was captured. Hoping to save the little boy, the deputy police chief of the city ordered that the man be threatened with physical violence. The kidnapper then confessed, but the boy had already been killed. The policeman was suspended, and eventually put on trial. If the debate in Germany over this episode is anything to go by, many Germans adopt a resolute moral position on the issue. According to an opinion poll published in the popular magazine Stern, 63% of those asked whether the policeman should be punished answered "yes" (Elendt & Weitz, 2003, p.57). No violence had been used, and some fellow policemen saw what had occurred as being part of a "good cop, bad cop" interrogation routine, but the police trade union and Amnesty International both condemned the senior policeman, and AI "expressed the hope that the verdict of the court would make it unmistakably clear that torture was forbidden under all circumstances and without restriction" (Anonymous, 2004a, transl. F.J.). The verdict of the court was in fact to find the policeman guilty, but to impose almost the mildest "punishment" available to the judges, that of a suspended fine. The police trade union expressed their satisfaction that the legal situation had been clarified – people in police custody were not to be subjected to violence or the threat of violence (Anonymous, 2004b). And yet it was not the legal system in the impeccably democratic and law-abiding Federal Republic of Germany that had really been at the centre of the controversy.

The wish of many Western Europeans and North Americans to hold on to what is legal or abstractly "right" even at the expense of pain and heartbreak can be explained in sociological terms – these are "universalist" rather than "particularist" cultures. The paired terms originate from Talcott Parsons's scheme of Pattern Variables (see Parsons, 1951) and are used in intercultural communication to define one of the "cultural dimensions" by which cultural differences can be described. For universalists, rules, laws and moral abstractions indisputably count for more than relationships, social commitments and personal feelings, an attitude that many (particularist) non-Westerners find incomprehensible (if your friend is in trouble, of course you try to help, even to the extent of intervening in a corrupt manner, breaking the law, lying in court, and so on). There is an entertaining discussion of this phenomenon in a recent book by Trompenaars and Hampden-Turner (2000,
pp.13ff.) on cross-cultural management, with examples that American readers will appreciate immediately, for instance, the predicament of Sheriff Will Kane in the 1952 Western *High Noon*.

Germans might in any case be expected to be more inflexible in their attitudes – their reactions to a situation that cries out for a *situational* response – for a reason that is connected with another cultural dimension, that of "uncertainty avoidance" (the term derives from American organisation sociology but was popularised by the Dutch business communication expert Geert Hofstede). Far more so than the lower uncertainty avoidance Americans and British, Germans (and the French) prefer clear-cut situations, certainty and predictability. To take a spectacular recent example, in the matter of Saddam Hussein's weapons of mass destruction the French and Germans were less willing than the Americans and British to accept circumstantial evidence and calculations of probability as arguments for launching an attack on Iraq. The "old Europeans" stuck with their legal principles for the determining of guilt and demanded to see the smoking gun; they were only willing to consider taking action after the facts had been fully revealed, which would make their moral position unassailable; the more pragmatic Anglo-Saxons argued that by the time there was a smoking gun the disaster would already have happened, and that it was necessary to move quickly to prevent that danger. Who was actually in the right is irrelevant here, because what matters is that both parties viewed each other as irresponsible and reprehensible. To say that both views can be seen as correct – that something can be simultaneously right *and* wrong, good *and* bad, grey rather than black or white — is itself a low uncertainty avoidance attitude.

In "The Mark of the Beast", Kipling's torturers know very well that they are doing something wrong and shameful, but their personal loyalty to Fleete overrules this sanction. Their behaviour under extreme stress is particularist, possibly, just possibly, because they have been exposed for many years to the ways of a particularist culture (India). Strickland, the policeman, 'knows as much of natives of India as is good for any man' (p.208) and 'hates being mystified by [them], because his business in life is to overmatch them with their own weapons' (pp.211f., my emphasis). When the sufferings of Fleete become too much to bear, Strickland tells the narrator that he will *take the law into his own hands*, and orders him to help (p.219). For so much particularism, there will be a legal and a personal price to be paid. As Strickland admits, after the torturing is finished,'[...] I've done enough to ensure my dismissal from the service, besides permanent quarters in a lunatic asylum' (p.222).

What has happened here is that by means of a kind of existential
transaction, the dilemma of torture has been cut like the Gordian Knot. Discussing an even more drastic situation, Albert Camus (1951) describes the metaphysical rebel, the terrorist who kills a guilty man – and only a guilty one, never the innocent: "If Dubassov is accompanied by his wife, I shall not throw the bomb", the anarchist Voinarovsky says (p.138) – but who then accepts responsibility for his action and willingly pays the price:

[...] while recognising the inevitability of violence, [they] nevertheless admitted to themselves that it is unjustifiable. Necessary and inexcusable, that is how murder appeared to them. Mediocre minds, confronted with this terrible problem, can take refuge by ignoring one of the terms of the dilemma. [...] A life is paid for by another life, and from these two sacrifices springs the promise of a value (p.138).

In the interests of civilisation, torture must of course remain forbidden. Occasionally, in the name of compassion – to prevent greater human suffering – it will be used illegally, and in such cases the torturer will have to plead guilty, citing necessity, not as a defence but as mitigating circumstances, and hope for the mercy of the court. With great perception, Kipling takes his two characters, Strickland and the narrator, through such a situation of horror and madness to their own particular existential transaction, by the terms of which, although they have saved the life of their friend, they stand condemned in the court of their own honour. They pay a heavy price (or what in Kipling's time and to someone with his views and beliefs would have seemed a heavy price), for they have 'disgraced [themselves] as Englishmen for ever' (p.223).

REFERENCES


Film *High Noon*. Dir. Fred Zinnemann, 1952.

See the article on "Kipling Interest in Poland" for the source of this illustration.— Ed.
KIPLING INTEREST IN POLAND

By KAZIMIERZ RAFALSKI

[Mr Rafalski is a native of Poland and lives in Głubczyce in the southwest of that country. In July 2003 he wrote to me but, because of a misunderstanding, I did not publish his letter at the time. However, in January this year I received an update from him and you will see later in this report that the Kipling situation there is now changing. – Ed.]

Once upon a time, I, a boy living in Poland, had the good fortune to meet with Beetle alias Mowgli alias Kim alias Puck, my friend and favourite author. His proper name, of course, is always Rudyard Kipling. This Kipling, by means of the magic of his Art, gave me power to endure the Régime in my country. His views on the Russians as intruders in "The Man Who Was" were the views my generation held. There was, no wonder, a censorship on his works.

The result was that in different places and from different second-hand bookshops I gathered some rather interesting books. One of these, for instance, is Stalky & Co. translated by a woman. To cut the long story short, I collected all Kipling translations into Polish published before the Second World War. There were many of them but the vast majority fell into oblivion in my country due to the policy of the post-war Regime. The then authorities were careful, of course, to take away people’s memory of the past and allowed only a few abridged versions of his books for children.

When studying (Classics) in the 1980s, I used to spend many hours in old libraries, also searching for old pre-war papers with essays on Kipling’s life and work. Needless to say, he, as a man, did not officially exist in Poland at the time. I found out that there had been some five Polish enthusiastic critics and biographers writing up to WW II and many a time I felt like this hero of G. Orwell’s 1984 discovering lost names doomed to extinction. In fact, the names of those critics and translators are lost and their studies on Kipling, scattered in many papers, are still waiting for someone to republish them in one book.

Now, as the Regime collapsed, Poland won its broken links with the Western values. It is also time for Rudyard Kipling to come back to my country. I live in a small village with rather modest possibilities 'but that’s no reason why my vast stores of experience should be lost to posterity' — to quote The Infant ['Slaves of the Lamp. Part II' — Ed.]. I have been trying, of course, to translate his works — Rewards and Fairies and " 'They' ", to begin with. My general aim, however, is to re-introduce Kipling to the Polish consciousness by establishing a sort of "his friends club". But it is not easy to find "the happy few" who
admire and care. People still consider him only "imperialist" — the way the former Propaganda put into their minds. To win people's hearts to Kipling (and no other writer deserves it more in Poland) one has to know something about Kipling himself.

[The following are edited extracts from Mr Rafalski's second letter of December 2005. -Ed.]

Kipling's situation in Poland is still "the waste land", to quote one of his best admirers. Nevertheless, I am happy to inform you that the situation is going to change slightly for the better. I have managed to gather some means of my own to find (and persuade) the Editor for Kipling's stories which were once translated into Polish and have never been republished so far to reprint some of them.

The first volume (of 500 copies) will consist of:
"Without Benefit of the Clergy" (tr. J. Bandrowski)
"The Man Who Was" (tr. J. Bandrowski)
"The Children of the Zodiac" (tr. Unknown)

Two more volumes will follow, probably consisting of:
"The Strange Ride of Morrowbie Jukes"
"The Phantom Rickshaw"
"The Man who would be King"

and:
"An Habitation Enforced"
"The House Surgeon"
"They"

Unfortunately, I do not have notes for any of these stories since all Polish translations were published without glossaries, the one exception being "Puck".

As for translations of Kipling's poems, the situation is even worse. My "Eddi's Service" has been the only one for decades. It appeared in the literary Monthly Akant, No. 1(92), 2005, p.21. with the title "Pasterka brata Eddiego".

[Mr Rafalski then asked for the Society's help by granting permission for the notes from our New Readers' Guide to be used. This was readily given by John McGivering (the annotator) and John Radcliffe for the three stories in the second volume, but as the first volume was already being printed it was too late for that, and at present the stories in the third volume have not been annotated.

The books are being published by the Instytut Wydawniczy "Świadectwo" with the generic title Rudyard Kipling: Opowiadania, meaning "Stories". As you have seen, the first volume (Tom 1) has a delightful illustration drawn from "Without Benefit of the Clergy" and appeared in the Spring this year. (ISBN 83-7456-026-6) – Ed./
INTERVIEWS WITH RUDYARD KIPLING (III)

Edited by PROFESSOR THOMAS PINNEY


This article by Coudurier de Chassaigne (1878- ?), the London correspondent of Le Figaro (see the headnote to Huret's "At Home With Rudyard Kipling" [Journal No.317,p.32]) records a visit made to Bateman's on 23 February 1923. Kipling was then still recovering from the operation he had undergone in November for "twisted bowel"; this gave him little relief from the pain and depression of spirits he endured. Four days before Coudurier de Chassaigne's visit, Mrs Kipling's journal records that her husband "has a haemorrhage". Not until towards the end of 1923 did he regain strength enough to make him eager to work. Nothing of this appears from the interview, however.

As Huret had done with his interview with Kipling in 1905, Coudurier de Chassaigne sent the text of his article to Kipling before publication; probably Kipling made this a condition of the interview itself. In a letter of 29 March to Coudurier de Chassaigne, Kipling writes:

I am returning you the interview at Bateman's, with those passages marked out which must not be published. There is no need to say anything about the dead son.

I send, too, what I wish to be made responsible for. It is at least true, and it may be useful. You can put it either as one statement in one breath, or as in reply to your questions (Tyler Collection, Yale University).

We do not have the corrected proofs of the article, as we do for Huret's, but a typescript draft much corrected by Coudurier de Chassaigne (but not by Kipling) is in the Tyler Collection at Yale University. From the many passages in this that do not appear in the published version, one sees pretty clearly the sort of observation that Kipling would not allow to be published: nothing that goes beyond the merest naming of his wife, his daughter, his son, is allowed. Nothing but the most impersonal details of his house can be mentioned. The anecdotes about his gardener and the young man in the bank are deleted, though it is not clear why. From his letter, it appears that Kipling himself furnished the text of "what I wish to be made responsible for." Presumably, that is the long statement about Germany's
responsibility for the war and the justice of demanding reparations from her, though he may mean some other passage.

In order to show the passages in the draft of the article that do not appear in the published version I print the omitted passages in italic; the confused arrangement of the draft makes the placement of a few of these passages conjectural. Some deletions were no doubt made by Coudurier de Chassaigne for editorial reasons; others were certainly made by Kipling, including the reference to his son mentioned in the letter to Coudurier de Chassaigne.

[Kipling’s MS emendations and alterations in the Huret interview are published with the kind permission of the National Trust, to whom the copyright belongs, and of the King’s School, Canterbury, to whom the corrected proofs belong. The omissions from the Coudurier de Chassaigne interview have been supplied from the typescript draft now in the Tyler Collection at Yale. The translations are by the editor. – T. Pinney]

A VISIT TO RUDYARD KIPLING

By JOSEPH COUDURIER DE CHASSAIGNE

(Le Gaulois, 5 April 1923)

A small local train takes me through the county of Sussex, where the countryside is growing greener than elsewhere; the train slows on the uphills and rushes joyously on the downhills, then flies steadily across the level.

I am leaving London, where, for three weeks no ray of the sun showed itself. Adieu, rain, mist, fog, black nights, the London winter. With what joy I discover a corner of blue sky on leaving the smoky metropolis.

The spot of light grows, the woolly vapours disappear the farther we get from the city; we will soon be bathed in the pale rays of the winter sun, under a dome of anaemic, milky blue; no Midi sky of dazzling splendour every gave me more joy. Life is lovely; I am happy, for in a few hours I will see again the tried friend of my country, Rudyard Kipling, the living symbol of what is most wonderful in the English literature of our time.

All nature seems to have put on its spring best. There had been no frost all winter; so the trees have mistaken their calculations and their branches tenderly open to let the sap flow as in the first days of April.

The air is deliciously pure. The little train, puffing, struggles up the slopes leading to the plateau of Heathfield; the horizon clears and the English countryside appears in all its freshness, I might almost have said, its innocence.
From the crest of the valleys little streams hurry towards the plain where they will form rather nasty swamps, for in England, as in France, this winter will be memorable for the scourge of its floods.

Spotted here and there in the greenery are malt-houses\(^1\) (germoirs), brownish structures wearing conical hats like those of old ladies and evoking the hop-fields, one of the rich crops of the country; and windmills, whose black vanes are spread out, motionless, against the milky blue of the sky.

Pretty red-roofed cottages, country dwellings, so clean and neat they might be dolls' houses, decorate the countryside, where everything seems prosperous, calm and happy. Only an appearance, perhaps, but charming.

Here is Heathfield, a tiny station in a little village; Kipling's car is waiting for me. Soon I am rolling over an admirably maintained road; it winds through picturesque villages and along emerald fields, with well-formed hedgerows and little woods that have the air of being planted there in order to ornament an immense garden designed with so much taste and style that it seems made by nature herself.

In the distance are undulating open fields, without much cultivation but with abundant pasture; still more hamlets, almost no people at the doors or on the roads; nevertheless an appearance of peaceful prosperity and comfort. Finally we leave the main road to turn into a steep country road that falls abruptly between two very high hedges. I recognize the lane that leads to Bateman's, Kipling's estate, whose little towers and gables present themselves simply and majestically in their ancient rust-coloured stone facings, with the patina of time. A few more turns of the wheels; the car stops before the little half-opened gate; I push it, and am on the stone-paved narrow path that leads to the porch of the venerable and picturesque dwelling.

At the back of the hall, under the stone mantel of the old chimney a clear fire burns. I go on to the ground floor salon that I know so well for so many years. On each side of the hearth, two big burnished copper scuttles are filed with pine cones that one throws on the fire to perfume the air. Tapestries on the wall set off old pieces of furniture that shine like mirrors; on the tables, some books in artistically-worked bindings. Mrs Kipling enters, alone... Alas! flu does not spare the princes of wit. Kipling, still a little weak from his recent operation, for the last two days has been the victim of the illness that devastates the world. He will see me in his room after lunch, not having wanted to telegraph me to put off my visit.

Mrs and Miss Kipling with that good grace typical of that hospitable dwelling do me the honours of the old house, where, nearly 18 years ago, I brought Jules Huret. I have returned many times, as on
pilgrimage, always with the same joy, for here all is clear and luminous; the old traditional England serves as a magnificent setting for the most modern of the writers of the British Empire. The harmonious mixture of the past and the present, the Tudor style wed with the Oriental, Indian fabrics and delicious Persian miniatures, is a sort of symbol of the complex talent and the universal comprehension of Kipling.

During the lunch, I said to Mrs Kipling how much I enjoyed the surrounding countryside whose air of prosperity struck me.
"Don't deceive yourself, " she answers, "the reality is quite different. People are very unhappy in all those pretty cottages. Life is as difficult there as in the city, or more. The crushing taxes that are literally ruining all the great landholders dry up all the prosperity of our villages. The old rich, now the new poor, can't, as they used to do, liberally distribute charitable gifts, endowments, aids of all sorts that made the life of the countryman almost easy before the war.

The lunch finished, we climb to the second floor, to the big sun-filled room where Kipling, bowing to the doctors, keeps his bed more from prudence than necessity.

"Come in, my dear fellow", we can smoke a good pipe together; you see, they want me to be ill, they pretend that I'm exhausted since my operation, but this laziness is hateful to me and will end by making me really ill! Even so, I read and write a little."

A quantity of waste paper, and of books, covers the very big old bed flanked by four pillars of black wood surmounted by a canopy on which the initials of Mr and Mrs Kipling are inscribed in gilt arabesques. This "fourpillar post bed" ornamented with old carving is like everything in the room in perfect harmony with the old house.

Kipling, seated on his bed, stretches out his hand, seizes his tobacco jar, and methodically fills a nobly crusted pipe. Soon an odoriferous cloud of light tobacco envelops us both.

"What," he asks me, "is your impression of England as you find it after an absence of four years?"

"My impressions? I don't have any! I have heard too many contrary opinions in the last three weeks for me to have a precise idea about any current situation. I should ask you what are the real feelings of the English about my country?"

"Can you doubt that the overwhelming majority of the British people love, admire and respect France? Don't believe that the workers, the artisans, the employees have anything but a very violent feeling against the Germans. Haven't all those good people, haven't all of us, lost someone dear in the north of your France, or at Ypres, or in the East. Even if we don't always agree with you in everything, believe me that millions of English hate the Boche as much as you do."

"I believe it indeed. It is what Mrs. Kipling has just said to me. "

"Poor dear mother, " he replies in a tone of indescribable tenderness and dolorous feeling, "she will never pardon them. . . our son"

Kipling turns on me the light of his eyes, which have an indescribable vitality, a magnetic force; he draws together his tufted and bushy eyebrows, and says, almost in a bass voice, with a powerful energy: "We are all ready to return to the front tomorrow if it's necessary. It is
a joke to pretend, as do certain of our politicians, that one has enough of war in our country; that's false. Of course, everyone wants peace, but is it peace that we have in Europe today?

The other day when a resumption of hostilities in the matter of Turkey was possible, my gardener who is well past forty, came to find me and say: 'Sir, wouldn't it be better if I left to fight if they need me? When do you think I should leave?'

A young man employed in a bank, for whom I am rather an uncle (at my age one is uncle to all of one's young friends) came to ask what
his duty was? Where could he be of the most service to his country? Behind the counter or in the army? And others still. . . I tell you that the majority of the country is in full sympathy with yours, and entirely approves your having occupied the Ruhr.  

The question of reparations certainly has great importance, but you are right; what comes first is security for you and for us in the present and future. And the idea of justice must triumph. Here is the situation as I see it: the great majority of our people do not understand, and understand less and less as time goes by, why Germany, who planned and started the war, doesn't pay the price. They no longer have the least confidence in the wonderful programmes constantly offered to the public that aim to care for Germany tenderly so as to make her healthy and strong, in the hope that when she is strong she will perhaps have a good impulse and will pay off a part of her obligations. We haven't yet had the pleasure . . . of having the same experiences with the Germans that you have had with them. Still, we are not yet complete imbeciles. Notice, too, that all these pretty programmes are generally defended by two types: those who were most heavily deceived before, during, and after the war about the nature and psychology of the Germans, and those who now carry on openly, or under cover of academic discussion, every attack against the last remnants of civilisation that the war has left us. From these observations we draw our own conclusions.  

We don't believe at all that Germany is 'disarmed,' or ever will be, unless by a control infinitely more energetic that what has been applied in the past. We think it would be far better, for the future, to have England side by side with France and Belgium to get maximum reparations and all the security possible."

"But," I say, "if it is like that, why isn't public opinion clear about it?"

"Why? First, because we are, financially, completely exhausted. We know that we carry on our shoulders the whole debt of the war. Our taxes are fantastic, crushing—after the Oriental fashion! Naturally, in these conditions, our politicians become excessively prudent and hesitate to make a decision that could or might seem to lead to more public spending.  

Germany perfectly understands this state of opinion and exploits it skilfully in the propaganda she organizes for her profit. She makes use of every available weapon to gain the time needed for her reconstruction. We know in our hearts that everything that she says is a lie, but we are at the end of our strength financially; our domestic situation bristles with difficulties that Germany knows how to exploit brilliantly. That is why we have put down our arms, at least for a time; nevertheless we know that sooner or later we will have to make new
efforts, the inevitable result of our having failed to finish the work in
the past.

Believe me, the lie is not natural to us; we don't tell many lies when
were are talking among ourselves, but we lend willing ears to the lies
of others.

Notice, by the way, that the different phases of Germany's 'peace-
ful war' seem to go side by side with the phases of her 'armed war.'
The one is nothing but the logical extension of the other."

"Such an optimist as you will have you a solution to propose for the
insoluble problem of the time?"

"Our two peoples have to support each other patiently.

Never forget, my dear fellow, that Germany united us and it is she
who keeps us still united. Let us trust her for that—and only for that!"

We are in the heat of the discussion when the door is gently opened;
Mrs Kipling appears, smiling. She leans on the balustrade of the bed.

"You are not too tired? You have smoked a lot!"

Kipling protests like a big child caught in mischief and swears
that I am the smoker; he has been very good. He looks at his wife, the
devoted companion of his years of struggle and triumph, with an infi-
nite tenderness. A last handshake, one of those unforgettable "shake
hands" conveying all the loyalty of a noble heart, of a proud soul, of a
spirit of rectitude and integrity.

On closing the little gate at the end of the stone path I suddenly
realise that during our entire conversation the greatest literary genius of
the British world had not even lightly touched upon one of those
questions of art or literature about which he had formerly been so
passionate. A sign of the times! Kipling had talked nothing but politics,
and with what ardour! What passionate fire on the invalid's pale face.
"The past doesn't matter; let's not be pessimistic about the future. We
will win in spite of everything."

Those were his last words. . .

Now I am again on the highway; the rays of the setting sun still
throw a dusting of gold on everything.
NOTES
1. "malt-houses" is in English in Le Gaulois.
2. In English in Le Gaulois.
3. In English in the typescript.
4. In 1922, when Turkey and the Allies were in dispute over a peace treaty.
5. An ex-Navy stoker, he came to Bateman's in 1921.
6. The French occupied the Ruhr in January 1923 in a reparations dispute with Germany.
I am going to be taking a look this afternoon at some of the original works of art by John Lockwood Kipling that are owned by the Victoria and Albert Museum and also at some of the pictures by Indian artists that he collected during his time in India and in which he was so passionately interested.

The V&A has a collection of over 3,000 individual pictures of the Indian subcontinent by western artists, most of them British. They include oil paintings and watercolours by highly-respected professional artists such as William Carpenter, William Simpson, and George Landseer. But we also have paintings, pencil sketches, and doodles by gifted amateurs who spent their leisure hours in India committing their surroundings to paper and canvas: well-to-do people like Lady Canning, wife of the Governor-General of India, and Sir Charles Harcourt Chambers, the Chief Justice of Bombay, as well as more obscure individuals such as Captain Robert Smith, who wrote an illustrated handwritten journal of his travels around India in the 1830s, and Lieutenant James George, who served in India from 1799 onwards with the 7th Bengal Native Infantry. We even have a sketchbook of drawings by a nine-year-old girl, whose father was serving in India around 1860.

The pictures are divided more or less equally between two of the Museum's departments. The Indian Section began collecting scenes of India by British artists in the 1870s, while at the same time the Department of Engravings, Illustration and Design was independently collecting the same kind of material as examples of British art. A few years ago I began cataloguing all this material in collaboration with Pauline Rohatgi, a distinguished expert on the subject, who used to be in charge of prints and drawings at the India Office Library. The total
number of artists represented in the catalogue will be nearly ninety. Pictures relating to the subcontinent painted in Britain by artists who never went to the region are also being included, as well as works by Indian art students who were associated with the Bombay School of Art. We’re hoping to finish the cataloguing within the next few months, and I imagine that it will be published in 2006.

The South and South-East Asian Collection in the Victoria and Albert Museum has its origin in the India Museum, founded in 1801 by the East India Company. It was originally located at the Company's headquarters in Leadenhall Street, in the City of London. This museum was created as an Oriental Repository mainly to house the numerous objects collected by Company officials in India. They included sculpture, paintings, textiles, furniture and other artefacts, as well as natural-history specimens and raw materials. With the demise of the East India Company in 1858, following what the British refer to as the "Indian Mutiny" but the Indians call the "First War of Indian Independence", the contents of the India Museum were removed to Fife House; and in 1879 a large part of this collection was transferred to the South Kensington Museum (later renamed the Victoria and Albert Museum), the nucleus of which had been objects purchased at the Great Exhibition of 1851. The South Asian material was too vast for the main building and it was displayed instead in buildings, also known as the "India Museum", off Exhibition Road in South Kensington. This was opened in May 1880 by Queen Victoria, and it was here that the collection remained until the mid-1950s, when the building was pulled down to make way for Imperial College. It was then transferred here, to the V&A's main building. Many of the pictures of India by British artists were acquired independently of the old India Museum, either through purchase or donation.

I am sure that many of you will be familiar with John Lockwood Kipling's biographical details, but for those of you who aren't I'll briefly sketch some of them in. I'll be referring to him as "Lockwood" rather than "Kipling" to avoid any misunderstanding.

He was born on 6 July 1837 in Pickering, Yorkshire, the son of a Methodist minister, and his interest in art and design was aroused by a visit to the Great Exhibition, just up the road from here in Hyde Park, which was inaugurated by Queen Victoria on 1 May 1851. He was taken on as an apprentice by Pinder, Bourne & Co., earthenware manufacturers in Staffordshire, while concurrently studying at Stoke and Fenton School of Art. He also worked as a sculptor for the firm of J. Birnie Philip, which had provided much of the sculpture for Exeter College, Oxford, and he made ceramic decorations for the Wedgwood Institute in Stoke-on-Trent. There seems to be some doubt whether or
not Lockwood actually attended the National Art Training School, which was adjacent to the South Kensington Museum; but he was certainly attached to the Department of Science and Art in South Kensington and became involved in the decoration of this museum as a "Decorative Artist and Sculptor".

His work on the Museum is commemorated in a brown and buff-coloured mosaic relief panel on the pediment of the Museum's Lecture Theatre, which was designed by Reuben Townroe after Godfrey Sykes and made by the South Kensington Mosaic Class. [See *Kipling Journal* No.307, Sep 2003, p.45. – *Ed.*] It can be seen from the garden which has just been redesigned.

The original design of the panel was by Godfrey Sykes, who was in charge of the designers, several of whom are shown together with some other South Kensington Museum officials. In his 1982 book on the V&A buildings, John Physick, a former Deputy Director, remarks that 'the reason for the inclusion of Lockwood Kipling [in the panel] ... is something of a mystery. He does not seem to figure among the records of the Museum.' Nevertheless, it is clear that he was connected with its decoration, even if there is no documentary evidence extant. The South Kensington Museum proved an excellent training ground not only for Lockwood but also for his great friend the Welshman John Griffiths.

At the beginning of 1865, when he was 26, Lockwood signed a three-year contract (subsequently renewed) as "Architectural Sculptor", one of three new posts for artist-craftsmen at the Sir Jamsetjee Jeejeebhoy School of Art and Industry in Bombay, which opened its doors for the first time on 1 March 1857. Sir Jamsetjee was a very rich Indian industrialist, and he was the first Parsi to be made a baronet. The Parsis, who follow the Zoroastrian religion, which originated in Persia, were notably anglophilic and prospered in the field of commerce and in the professions under British rule. In March of 1865 Lockwood married Alice Macdonald, the sister-in-law of the pre-Raphaelite artist Sir Edward Burne-Jones, and on 12 April they set off for their new life in India.

Lockwood soon came to love Bombay, which he described as 'a blazing beauty of a city ... I never see it but to renew my conviction that it is the finest city in the world in so far as beauty is concerned.' He was of course referring to the more salubrious parts of Bombay occupied by Europeans; I doubt whether he would have waxed so lyrical over the scene of the back streets shown in a 19th century photograph. Lockwood described the aim of the art school thus: 'To cultivate as strenuously as possible those ideas and methods of design which are peculiarly national and characteristic and then super-add the careful and constant study of nature'. Lockwood and John Griffiths both encouraged their students to participate in the decoration of public buildings under the auspices of the
Public Works Department: buildings such as the High Court and Victoria Railway Terminus in Bombay, and two figures of angels that were erected in Calcutta Cathedral.

As well as teaching in his new post, Lockwood Kipling made decorative designs for buildings in Bombay, such as the Crawford Market, which was completed in 1871; he executed the reliefs on the building and fountain there. He even designed the uniforms and decorations for Lord Lytton's Imperial Assemblage of January 1877. It was at this grandiose durbar in Delhi, which Lockwood and his wife attended, that the viceroy proclaimed Queen Victoria "Empress of India" to the assembled Indian princes. The Queen herself never visited India but she held it in high regard and had several Indian servants, notably Abdul Karim, who became her personal munshi or teacher and taught her to read and speak Hindi.

Lockwood had been appointed to his post in Bombay at a time when attitudes towards the process of industrialization were changing. On 19 July 1854 the East India Company had declared that art schools should 'confer the material and moral benefits of practical knowledge on Indian subjects'. Around this time people like John Ruskin and William Morris were looking back to the Middle Ages as a golden age of craft production, in which labour was a creative act of self-expression rather than the dehumanised industrial wage-slavery prevalent in Victorian cities. India was perceived as an unchanging society, similar to Europe in the Middle Ages, which preserved traditional craft-skills. George Birdwood, who curated the Indian collections at the South Kensington Museum, wrote that 'In India, everything is hand wrought, and everything, down to the cheapest toy or earthenware vessel, is more or less a work of art'. Lockwood certainly had no wish to impose western standards on Indian craftsmen. 'As a rule', he wrote, 'those of my students who have come from the native town without having received any instruction in the School of Art are decidedly the best'. Nor did he have any use for the plaster busts of classical sculpture that the Government had been supplying to art schools in India, since he knew that an imitation of such sculpture would destroy the Indians' innate feeling for their own artistic past.

The galleries that George Birdwood organized at South Kensington focused on the process of production as well as the end product, and later some of the drawings that Lockwood Kipling produced, and which we will be looking at, were displayed alongside original objects from India. Twenty-two photographs from Lockwood's Sculpture Class in Bombay were also received from the India Museum in 1879, but these, unfortunately, were destroyed in 1909. Both Birdwood and Kipling were concerned about the effects of mechanisation and industrialisation on traditional Indian arts and crafts. In 1878 William Morris
and other like-minded people signed a petition deploring the 'rapid deterioration of the historical arts of India' under colonial influences. Like Morris, Lockwood was himself a writer, craftsman, artist, sculptor, architect, illustrator, and stained-glass worker; he designed a stained glass window for the Freemasons Hall in Lahore.

Apart from the many drawings of craftsmen at work which he made in India, he developed a very personal style of book illustration for his son's *Just So Stories* and other publications. He made bookplates for himself, his son, and his granddaughter, and he also made lively genre scenes of daily life in the Punjab showing men and their animals, some of which were used to illustrate his *Beast and Man in India: A Popular Sketch of Indian Animals in their Relations with the People*, which came out in 1891.

It was during the mid-nineteenth century that art schools were being opened in India founded on the model of the Government Schools of Art in South Kensington. In the 1850s, schools were opened in Madras, Calcutta, and Bombay, but there was controversy over the curriculum and whether students should perpetuate Indian or European artistic traditions. Some Indian students aimed to become fine artists in the European mould, exhibiting at events as the Simla Fine Arts Exhibition. The lamentable results of western influences in other Indian schools of art became clear from the exhibits at the Paris Exhibition of 1878, which the young Rudyard Kipling visited – his first time in France. Lockwood was responsible for designing the Indian hall for this exhibition but deplored many of the exhibits. The decline in design and quality of workmanship was attacked by members of the Arts and Crafts Movement in England, including William Morris, who complained that 'all the famous and historical arts of the great peninsula have for long been treated as matters of no importance to be thrust aside for the advantage of any paltry scrap of so-called commerce'. Morris, Birdwood and Lockwood Kipling all believed in the importance of preserving the Indian social structure of hereditary craftsmen and deplored the misguided Indian Government's enthusiasm for schools of art teaching western conventions. Unlike so many of his contemporaries, Lockwood had come to India with none of the Victorian feelings of racial or cultural superiority. When, in 1875, Lockwood was appointed Principal of the new Mayo School of Industrial Art in Lahore (now in Pakistan and known as the National College of Arts), he promoted traditional Indian crafts, which had been declining in the face of cheap European imports.

The Mayo School of Art had been founded as a memorial to the Viceroy Lord Mayo, who had been assassinated a few years earlier. At the same time Lockwood was also appointed Curator of the Central Museum of Lahore. His principal protege in Lahore was the Sikh
woodcarver Bhai Ram Singh, who created objects that incorporated traditional motifs from the woodcarvings of his home town, Amritsar, into the production of western objects such as writing desks and sideboards. Lockwood was determined that craftsmen like Bhai Ram Singh should be given patronage, and so he persuaded the Duke of Connaught, Queen Victoria's third son, to commission panels for the billiard room at Bagshot Park, his new residence. The Duke and Duchess were greatly attracted by Indian arts and crafts and visited the art school in Lahore, where they were deeply impressed by the wood-carvers. It was arranged that the billiard room should be decorated with Indian sandalwood panels, which were made in Lahore under Lockwood's supervision. Lockwood was also involved in the designing of the furnishings. Queen Victoria saw the panels and immediately commissioned Lockwood and Bhai Ram Singh to visit Osborne House on the Isle of Wight to work on the new dining room. This resulted in one of the finest of the so-called "Indian style" rooms in Victorian England. The elaborate Indo-Saracenic plaster ceiling is based on Ram Singh's wooden moulds.

The Queen was very fond of this room and used it for displaying the decorated loyal addresses and gifts that she received during her Jubilee celebrations in 1887 and 1897. As a result, the room came to be known as the Durbar Room instead of "dining room", "durbar" or "darbar" being a Persian word meaning a court or public levee.

Lockwood enjoyed travelling around India and was fascinated by the indigenous arts and crafts that he saw; and, as always, he encouraged his students to develop their own art-forms rather than merely to copy European designs. A close friend in Bombay noted that Lockwood and Griffiths were 'better informed on all matters Indian – religion, customs, particularities – than many officials who had long been in the country'.

As Keeper of the Lahore Museum (described in Kim as the 'Wonder House') Lockwood also became interested in monumental Indian art such as the famous rock temples of Ellora, where he made casts of the sculptures. There are 34 caves in all, ranging in date from about AD 500 to the late 11th century. They were constructed by followers of the three major Indian religions: Hinduism, Buddhism and Jainism. (Islam of course was imported later on.)

Lockwood spent a total of twenty-eight years in India, and on his retirement from the Indian Education Department in 1893, he went to live in a house just outside Tisbury in Wiltshire. He died in 1911.

Forty-one years earlier, in 1870, he had been commissioned by the Indian government (that is to say the British Government in India) to tour the North-West Provinces and to make a series of sketches of Indian craftsmen. A year later he was asked to tour the Deccan for a
similar purpose. Thirteen drawings from this second tour, all dating from February and March 1872, were bought by the British Library in 1961, though I’ve been unable to ascertain who the vendor was. [See Kipling Journal No.315, Sep 2005, p.27. -Ed.]

Many of the sketches dating from 1870 were exhibited at the International Exhibition of that year held in London, and over a hundred of them were subsequently acquired by the India Museum, whose collections, as I have already mentioned, were dispersed in 1879. Seventy of the India Museum drawings were transferred to this Museum, and another drawing was given to us in 1931. The Kipling Collection in the Library of Sussex University also has some bound volumes of his drawings and other loose sketches. The drawings by Lockwood in our own collection all date from between 1870 and 1872, and the majority are pasted on to stiff card, which is usually more or less the same size as the paper, though measurements may vary by a few millimetres in different parts of each sheet of paper depending on how cleanly it has been trimmed.

The drawings are executed in pencil and ink, many of them also have a light wash and some white, and a few of them have patches of colour, but the majority have a monochrome appearance. I imagine that Lockwood drew them in pencil on the spot and then added the ink and wash later on. The subjects depicted in the V&A’s examples are
mostly connected with textile manufacture, and the places that Lockwood visited in his travels included Delhi, Amritsar (the site of the famous Golden Temple of the Sikhs), Himachal Pradesh, Uttar Pradesh, and of course Bombay.

We will start with some drawings made in or around November 1870 and depicting people making textiles. This one [see above – Ed.] was made in Amritsar, in the Punjab, and shows a young woman seated on a low stool called a charpai with a small child on her knee. She is spinning shawl wool on a wheel, shawl wool being wool that comes from the Bhutanese shawl goat. It was around this time that there was great interest among Europeans in whether the wool of shawl goats could prove commercially viable.

There are other drawings from the same period, such as that of a young turbaned man seated at a loom removing loose fibres from a piece of cloth with a pair of clippers, which he pinches together; a rear view of two Sikhs seated at a shawl loom, again in Amritsar; a rear view of a Sikh man, without his turban on, kneading a piece of folded-up cloth with his feet while he supports himself on a beam (in the inscription, Lockwood describes him as "cloth finisher"); a man weaving the edging of a belt.

There are also a sequence of drawings of metal-working:
This one shows two men engaged on drawing down silver gilt wire. Another drawing shows a later stage in the silver gilt wire process. The wire is being worked upon by one man and rolled on to a roller. He holds the end of the wire in his left hand, which is protected by some kind of cloth. This drawing was made in Delhi in November 1870. In another, a man is flattening silver gilt wire by means of a kind of stamp which he holds in his right hand.

From the same sequence of November 1870 drawings there are pictures of: gold wire warping, where the wire is strung up between two posts and drawn off on to a spindle so that it can used like thread for embroidering clothes; of a turbaned man kneeling while he stamps gold and silver lace on a small trestle with a punch and wedge-shaped piece of wood, other implements, including pincers, lying in front of him; gold fringe making; and gold thread and silk braid twisting where a man is holding the threads in his feet and twisting them with his hands.

Other drawings show men working at looms both in Simla (or "Shimla") and in Delhi. There are also drawings made in Amritsar Gaol, one of which shows a carpet loom and on the back of the picture Lockwood has written: The Weaving of a Pile Carpet. Cops of the various yarns of wool required hang from a string above the loom. [A cop is a conical ball on a spindle] The weavers are convicts in Amritsar gaol. Beside the one on the right lies a large pair of scissors for cutting the yarns and reducing them to the necessary length, so as to present an even surface: the other weaver has beside him a comb for beating in the weft and so making the fabric compact.

Another drawing is of convicts from Amritsar Gaol weaving dhurries. Lockwood has inscribed it: The Weaving of a Dari, or tapestry-woven rug, in which the warp is entirely hidden by the weft. The weavers are convicts in Amritsur gaol. The one on the right holds a long shuttle from which the weft emerges; this he is beating in with a comb, so as to make the fabric compact. The weaver on the left presumably holds a similar comb: his shuttle, bearing the weft, partly lies on the ground beside him.

There are several drawings to illustrate processes in the cotton industry, including the transport of bales of cotton by bullock cart, by boat at Salkhia near Calcutta, and by camel. A pair of bullocks pulling a plough are guided by two ploughmen. This one was drawn in Khangaum in the Deccan in March 1872 and therefore comes from Lockwood's second drawing expedition.
Here we have a seated woman painting spots on a toy leopard, with other animal models at her feet. This was drawn in Delhi, November 1870.

There are images of potters, and toymakers, dyers, jewellery
makers, cloth-sellers, sweetmeat-sellers and metal-workers, and perhaps one of the best-known of his drawings of the wood-carver in Simla. It was drawn on 24 October 1870 and was reproduced in Lockwood's "The Industries of the Punjab", an article that he published in the *Journal of Indian Art* in 1888. The man is seated on the ground, with the tools of his trade by his side, carving a block of wood, which he is holding with his toes. I haven't been able to discover exactly what it is that he's carving, but it could be some kind of decorative wooden panel. [See *Kipling Journal* No.313, Mar 2005, p.7. – Ed.]

There are also some paintings in the V&A by Lockwood's great friend John Griffiths, who was born in 1837. Griffiths studied at the Royal College of Art and then worked under Godfrey Sykes on the decorative work for the South Kensington Museum, and this is where he met his fellow assistant John Lockwood Kipling. He and Lockwood worked together for ten years at the Sir Jamsetjee Jeejeebhoy School of Art and he eventually became its Principal. He was also Rudyard Kipling's godfather. Griffiths undertook many commissions, including work on the Victoria Terminus and the High Court in Bombay. Oil paintings were also commissioned from him by distinguished patrons, including the Prince of Wales. He also designed the white-marble temple of Gangadevi near Bhavnagar, in the Gulf of Cambay. He retired in 1895 and died in 1918.

As well as pictures by John Lockwood Kipling, the Victoria and Albert Museum also has a collection of 292 prints, paintings and ink and pencil drawings that were accumulated by him during his time in Lahore. They were given to the Museum by Rudyard Kipling in 1917, and in a letter to the Indian Section dated 28 July and addressed from Burwash, he writes:

> In going over the books etc. of my father the late J. Lockwood Kipling C.I.E. [Companion of the Order of the Indian Empire] Director of the Lahore School of Art, I have come across a collection made some 25 years ago of the cheapest and most popular form of native lithograph pictures as sold at the local bazars and fairs of upper India and Bengal. I should think that the whole might be of some ethnological use or interest in your museum—if only to students of Indian popular art of a generation ago.

In acknowledging his letter, Sir Cecil Smith, the Director of the V&A, replied:
Not the least gratifying thing in your kind gift is that it will link our Indian collections to the names of two men, your father and yourself, who have done so much to make India better known and loved by those who are compelled to stay at home.

The collection, originally in the form of an album but now disbound, includes lithographs from Amritsar, Lahore, Bengal and Bombay, and paintings by the Patua caste of Calcutta in Bengal. There are calligraphic designs from Lahore, and there are also some pen and ink drawings copied by Lockwood Kipling from Indian lithographs and used in his book *Beast and Man in India*. Many of the prints that we will be looking at could have been picked up in the local bazaars for just a few rupees each, but, as is often the case with such ephemera, they are less likely to survive than more prestigious works of art. The subject matter is drawn from the popular legends and myths of Hinduism and Sikhism, including the exploits of the god Krishna, the avatars or incarnations of the god Vishnu, the various forms of Shiva, Parvati, Brahma and Saraswati, and depictions of Guru Nanak, the founder of Sikhism.

It is impossible in so brief a time to do justice to John Lockwood Kipling’s contribution to the artistic and cultural life of India, and in view of his multifarious achievements, it is difficult to take seriously his claim that he was an indolent and lazy man. I hope that these few images may have given you some idea of his own artistic talent and of his deep and abiding love for the Indian subcontinent, which, as you all know, was inherited by his famous son.

'The Punjab contains many varieties of the interesting work of the constructive carpenter, as he is called in contradistinction to the village carpenter proper, whose immemorial allotment of labor is to make the agricultural implements and simple furniture of rustic life. But in order to realise its charm it is necessary to brave many evil odors, and to lose one's self in the labyrinthine streets and alleys of native cities, where weather-worn, richly carved timbers nearly meet overhead, where the dyer hangs out his cloths fresh from the dye vat in brilliantly tinted streamers, and the pigeons flutter and perch along the dusty mouldings, while the green parrots shoot like live emeralds from the clear blue of the cold-weather sky into the dark shadows under the fretted eaves.'

The penultimate paragraph from Lockwood Kipling's "INDIAN ART IN METAL AND WOOD", *Harper's Magazine*, June 1883, p.67. – Ed.
CORMELL PRICE'S PROPHESY

By DR MARK NICHOLLS

[Dr Nicholls is a Fellow, Librarian and a Tutor at St John's, Cambridge. Officially he is a historian of early-modern' Britain, and that is where most of his research interests necessarily lie, but in the course of eight years as editor of the Journal of the Society for Army Historical Research he also developed a long-standing interest in the history and traditions of the British Army. He commented that "work on Dunsterville (sort of) grew out of this. Just as it should be, reading Kipling is simply pleasure rather than academic obligation." – Ed.]

The letter printed below, from Cormell Price, Headmaster of the United Services College, Westward Ho!, to Colonel (later Major-General) Charles Dunsterville, predicts the future of Dunsterville's only son Lionel, schoolboy friend of Kipling and, of course, the acknowledged prototype for Stalky in the Stalky and Co. stories.

In so many ways this is a typical headmaster's letter, short, honest, financially-aware and determinedly positive, if 'seldom too sanguine'! Responding cordially to a cordial opening, the letter does not avoid some headmasterly generalities, and it closes with a predictable appeal, to a friend and a parent, to drum up more business for the fledgling academy among Indian ex-pats.

But there is also plenty to suggest that Price read the young man very well indeed. He notes, with justification, that he has saved the Colonel £50 by timing Lionel's attempt at the Army Entrance examination just right, a strategy that had clearly run counter to the initial wishes of Dunsterville senior. Even allowing for the fact that more places at Sandhurst were on offer that year, success at the first attempt sidestepped the time and expense of a "crammer", and seems to have 'startled everyone, myself no less than the others' according to Dunsterville, writing in his memoirs many years later. It is clear, however, that Price was not startled, and Dunsterville is quick to acknowledge that he owed his success to his Headmaster.¹

Price also hints at the lingering immaturity, rather charmingly manifested in "Stalky" but undeniably present, and possibly at a certain accompanying insecurity: failure in the exam 'would probably have thrown him out for an extra 6 months'.² Immaturity, and insecurity, are evident in Dunsterville's improvident early career in the Army.³ A subaltern's pay was meagre, but Dunsterville spent this, and indeed his parental allowance, faster than many. Maybe Lionel Dunsterville never entirely grew out of the characteristic that Price rather elegantly calls 'skittishness'. This may be interpreted as a provocative, gentle,
contrariness,⁴ evident long afterwards in his fluent and capable memoirs, and his forgotten novel and short stories.⁵ Despite the insouciant tone of his writings, he also fretted more than most about getting on in the world. Through a successful life as a soldier the residual shyness and anxiety from early childhood also lingered, rather to Dunsterville's irritation, and amusement.⁶ Price maintains that the young man was 'well-educated', and that is more than a self-congratulatory aside. Dunsterville certainly did take away a great deal from his schooldays, and he clearly did have, as Price says, more than average qualities – intelligence, courage and ambition not the least among them. Moreover, it is hard to deny that he did indeed turn out 'altogether a capital fellow'.

The scholarly, dogged, and interesting George Charles Beresford,⁷ Kipling's M'Turk prototype, suggested in his own memoir of life at Westward Ho! that Price, though an admired and gentlemanly Head, occasionally gave the appearance of simply going through the motions in his job; that he was, somehow, operating on a different plane, influenced more by his youthful friendship with Burne-Jones and by Oxford links with the Pre-Raphaelites than by the mundane realities arising in the life of a minor public school.⁸ Beresford's character sketch is in some ways acute, but here, perhaps, he misreads the man. Price knew his job, and, while no born teacher, derived real pleasure from bringing the individual boy on in his studies. Kipling, in his 1893 article "An English School", later observed how the Headmaster made it his business to know 'the temper and powers of each boy' entered for the Army. Ever practical – as Richard Maidment points out Price 'believed that it was no bad thing for boys to let off steam and "learn to take knocks" ' – he tackled a new enterprise, coordinated the efforts of a disparate group of teachers, and left an indelible mark on what was, for several years, a successful if still idiosyncratic school.⁹ He knew all too well what it took to be a Headmaster.¹⁰

Letter from Cormell Price to Colonel Dunsterville, 'prophesying my future' according to L.C. Dunsterville's inscription on the envelope.¹¹

Sep. 6 '83

My dear Colonel,

Many thanks for your cordial letter of Aug. 10th. I am glad to say you had exaggerated Lionel's pecuniary indebtedness to me, as indeed you had also my services to him. I have passed over the £6 change of the £10 cheque (that your agents sent) to Colonel Burton, towards the term's extras. In prognosticating a boy's success or failure I try to make the best of my experience & judgement, & am
seldom too sanguine. You were good enough to leave Lionel to my jockeying, & you have really saved at least £50 thereby & perhaps more – had you insisted on Lionel "having a shot" at Xmas last, it would probably have thrown him out for an extra 6 months. This pressure is what I specially have to contend against. Lionel goes out into the world as a well-educated youngster, of more than average abilities, knowledge, & ambition, & when his skittishness is a little toned down he will be altogether a capital fellow.

With kind regards
Believe me
Yours very truly
Cormell Price

I am shortly going to send out some circulars for India: & shall ask you to be kind enough to distribute some half-dozen among your own friends.

NOTES
2. Dunsterville's letter to his sister May of 10 May 1883, in which he insists that he is not affected by examination nerves, perhaps protests too much (Cambridge University Library Add. MS 9498/65).
3. Stalky's Adventures, pp.50-8, for example.
5. Besides the Reminiscences there are the heroically inconsequential "Stalky" Settles Down (London, 1932) – as the very kind reviewer in the Journal put it, taking pity on our then President, 'the mills of peace grind slowly but exceedingly small' (Kipling Journal, No.24, Dec 1932, p.121) -the novel And Obey? (London, 1925), and More Yarns (London, 1931), besides a substantial quantity of journalism in the Evening News and other papers. And of course, there are the perfect examples of "Stalkiness" described in The Adventures of Dunsterforce (London, 1920).
7. Beresford's career, from engineer in India to society photographer in Chelsea, is in many ways as intriguing as that of Dunsterville. His portrait photographs were greatly admired, and are of very high quality. See Kipling Journal, No.45, March 1938, p.27, and Beresford's papers in University of Sussex MS 69. Kipling never quite kept up with Beresford in the same way that he retained affection for Dunsterville. He always considered Beresford 'a bit of a socialist' at heart (University of Sussex, Kipling Papers 14/51, letter from Kipling to Dunsterville, 17 Feb. 1899).
8. Beresford, Schooldays with Kipling, pp.91-105.

11. University of Sussex MS 67, File 4. Written on United Services College headed notepaper. Reproduced with kind permission from the University of Sussex and Ms Lorraine Price.

This photograph was passed to me by Michael Smith who had been given it by one of his contacts. On the back there is written: 'Taken Bear Hotel 29/6/35. Members of the Kipling Society including Mr Brooking "Founder" Mr Beresford (M'Turk original in Stalky & Co.) Short man with beard next to me. The name above was Mr Huntly, 4 Bankside, Burwash.'

The *Journal* for September 1935 (No.35) records on p.97 that 'Mr. G. R. Britton, landlord of the Bear Hotel at Burwash, . . . has opened a special Dining Room in the Hotel which is called "The Kipling Chamber." . . . The President and Council decided to present Mr. Britton with a suitable [Visitors'] book and a framed portrait of Mr. Rudyard Kipling.

The presentation of the Portrait and Book was duly carried out by your Founder, Mr. J. H. C. Brooking, who was accompanied on the occasion by Mr. G. C. Beresford and two or three other Members of the Society.'

Sixth from the left is Beresford, eighth is Brooking, but could that be L.C. Dunsterville with dog and cigarette? – Ed.
BOOK REVIEWS


Review by LISA LEWIS

Jad Adams's *Kipling* is a popular version of the life, evidently aimed at a readership who enjoy biographies but have no specialist interest in their subjects. Both blurb and introduction describe Kipling's work as "richly biographical". Like Martin Seymour-Smith, Adams looks in the writings for Kipling's sexual orientation, but his findings are quite different. Adams sees the writer as fixated on older, strong-minded women, connecting this with a longing for his mother during the childhood years of exile at Southsea (p.41).

A further suggestion (p.16) is that Kipling's short sight affected his mindset, so that he was acutely perceptive of "the minutiae of life" but "when dealing with the big issues" he saw only "a distorted, blurred picture," thus accounting for the lack of political vision revealed in the verse. The theory of "a short-sighted personality type" is apparently not original, but no source for it is given.

Adams's research, though sufficiently thorough for its purpose, was chiefly in secondary sources. The notes refer to *Something of Myself*, the first four volumes of Pinney's edition of the letters, and a small selection from the Kipling Papers at the University of Sussex (mostly Trix Fleming's letters and the notes from Mrs Kipling's diaries); but apart from these cite only previous biographies and Orel's *Interviews and Recollections*, with one or two other published texts. For the critics, Adams relies on Roger Lancelyn Green's *Critical Heritage*.

Adams's reading of the stories is superficial, resulting in some careless slips. Kim is not the son of "a nursemaid of indeterminate race" (p.140): Kipling expressly states that "Kim's mother had been Irish too." In "Wireless" (*Trafics and Discoveries*), the radio operator does not "receive . . . Keats's poem" (p.149), it is only the pharmacist who does so. In "As Easy as A.B.C." (*A Diversity of Creatures*), the international fleet does not "incinerate" part of Chicago (p. 152). The "inconceivable blaze of suns in the making" disperses the crowds with intolerable light, not fire. It is only a provocative statue that is incinerated. There is also the odd non-literary mistake. Mrs Kipling and Elsie would have been surprised to learn that their war work in 1914 was "sewing socks" (p.168) rather than knitting them.

A major flaw is that everything after World War I is dismissed in ten pages as the chapter "The Angry Last Years". Of the late great stories, a few are mentioned but receive no analysis. Perhaps Adams finds them too difficult, or perhaps he simply ran out of space. The theory that
Kipling suffered from "mental imbalance" during and immediately after the war (p.175) appears sound, but there are signs in his stories of the 1920s that, though ill and unhappy, he did recover his sanity. Adams seems only interested in his fears and hatreds of the time.

The book is elegantly produced and highly readable. In the introduction, Adams suggests that:

Kipling's work is now so well known that many people who have never read any Kipling think they have (p. 2).

He then sets himself to correct the false impression such people are apt to have. Interestingly, in his final paragraph he concludes:

It was very noticeable while writing this book that of the librarians, journalists and others I came into contact with in London, it was black people with roots in other countries who wanted to talk about Kipling and spoke of his work with affection. For the whites he was just another Dead European Male in the literary canon. For those who came from Commonwealth countries, Kipling was one of the few canonical writers who had something to say about what gave them the lives they have. Kipling the literary chameleon is still crossing barriers (p.197).

Since the general tenor of the book is to defend Kipling against his attackers, perhaps it will inspire some of its readers, whatever their colour, to sample the poems and stories for themselves.

THE LAST INDIAN: THE DESTRUCTION OF TWO CULTURES by Narindar Saroop, published by New European Publications Ltd, 14-16 Carroun Road, London SW8 UT, 2005, (ISBN 1-872410-47-2, Paperback, £13.50 + £1.50 p.&p. of which £1.00 will be donated to The Kipling Society) xi+222 pages including Index, and 11 Illustrations.

Review by THE EDITOR

This autobiography by Major Saroop, although in theory having nothing to do with the Kipling, has the first part set in India and gives constant reminders of Kipling's life there and some of his early works. Narindar Saroop was born a Punjabi Jat sometime in the 1920s or the beginning of the '30s (dates are not the Major's strongpoint) into a family which was "comfortably off, not rich but important within the context of the times." His parents lived in Lahore in the Winter but moved to Simla in the summer as part of the Punjab Government where they lived in a house named "Benmore". It is not clear whether this was the "Benmore" of "Miss Youghal's Sais" and Departmental Ditties or not. After school, he attended the Indian Military Academy at Dehra Dun, and was commissioned into the 2nd Royal Lancers (Gardners Horse).
He and his family suffered in the partition of the Sub-Continent, particularly since they were Hindu and had to move to India, losing their landed property in Pakistan. Eventually he decided to leave the Army and started working in business, first in Calcutta, then in England, before settling and becoming involved in local Kensington politics.

I found the second part of the book on life in England with its emphasis on politics to be less interesting, although I think that Major Saroop was fortunate in avoiding the fate of becoming a professional politician. I cannot envisage him toeing a party line or submitting to the authoritarianism of party Whips for very long.

The author’s style is very anecdotal, and although some of these appear more than once in the course of the book, they nevertheless give a lively illustration of the life and attitudes of a man to whom republicanism is anathema, and who still regrets the too-swift withdrawal of the British from India and the subsequent religious and geographic polarisation.


Review by THE EDITOR

The first edition of this book was reviewed in the June 1991 Journal by the then Editor, George Webb. He found it disappointing in that it did not live up to its promise of being the "Complete Verse" but was simply a re-printing of the verse in the Definitive Edition of 1940. Furthermore 'it was seriously marred by very numerous misprints.' This new edition claims to have addressed the second problem, but has made no attempt at the first, not even by changing the title to something less than all-inclusive.

The book jacket says that James Fenwick has gone back to the original as often as possible, demonstrated by "Et Dona Ferentes" in the Definitive Edition with 'Creation' and 'Country' capitalised but as "'Et Dona Ferentes'" in The Five Nations with lower case 'creation' and 'country'. Mr Fenwick has followed the format of The Five Nations. I have not noticed any printing errors in the main section, but regrettably, the same cannot be said about quotations in M.M. Kaye's Foreword nor in the Index of First Lines; the leading apostrophes in the "vernacular" verse are usually the wrong way round – 'ome rather than 'ome for example. Finally, in the Contents, "When 'Omer smote 'is bloomin' lyre" also has the wrong page number and it looks as though "M.I." is printed as "M.1." And so, this second edition, though improved, is still a disappointment.
MEMBERSHIP NOTES

NEW MEMBERS

Admiral Sir Peter Abbott (Horsham, West Sussex)
Mr Joseph G. Allegretti (Albany, New York, U.S.A.)
Mr John Almond (Hythe, Southampton, Hampshire)
Professor Richard Ambrosini (00145 Roma, ITALY)
Mr K.V. Arrowsmith (Crowborough, East Sussex)
Mr Christopher Burwash (Dartford, Kent)
Mr John Cloud (West Haven, Connecticut, U.S.A.)
Mr Bruno Cozzi (35020 Legnaro, ITALY)
Mrs Rebecca Drozd (Kidderminster, Worcestershire)
Mr Simon Furnivall (4107 Ettingen, SWITZERLAND)
Mr Robert R. Hunt (Seattle, Washington, U.S.A.)
Mr James Kelly (West Malvern, Worcestershire)
Mrs Jude Lawrence (San Mateo, California, U.S.A.)
Ms Margery Meadow (Cambridge, Massachusetts, U.S.A.)
Mr R.G. North (Bishopstrow, Warminster, Wiltshire)
Mr Michael Rudman (Burwash, East Sussex)
Mrs E.R. StJohn (Alverstoke, Gosport, Hampshire)
Mrs Sara J. Stonor (Burwash, East Sussex)
Mr A.S. Wilson (Bromley, Kent)

SUBSCRIPTION REMINDERS

The use of the address carrier sheet which accompanies the Kipling Journal inside its wrapper to remind those members who pay by cheque, draft or bank transfer that their annual subscription is due is working well and the Membership Secretary is grateful to members for their responses.

However, members are reminded again that the subscription should reach the Membership Secretary, whose address is given on the sheet, before the end of the month shown, otherwise their name will be omitted from the list of labels used to distribute the next Journal. It will then only be sent on receipt of the due subscription. No action is required of those who pay by Standing Order but all members are asked to use the carrier sheet to notify the Membership Secretary of a change of address or other membership details.

Roger Ayers, Hon. Membership Secretary
TER LETTERS TO THE EDITOR

RALPH DURAND’S HANDBOOK TO THE POETRY OF RUDYARD KIPLING

From: Prof T. Pinney, 890 E. Harrison Avenue, #32, Pomona, CA 91767, U.S.A.

Dear Sir,
The recent exchange on the Kipling Society’s website about the identity of "Loben" in "The Lost Legion" – and many other similar discussions – prompts me to call attention to a neglected authority in such matters. This is the book by Ralph Durand called A Handbook to the Poetry of Rudyard Kipling, published both in London (Hodder and Stoughton) and New York (Doubleday) in 1914. Obviously, it is of no use for any of the poems published after 1914, but for those published before that date (i.e., everything in Departmental Ditties, Barrack-Room Ballads, The Seven Seas, The Five Nations, and Songs from Books) it is the place to begin when information on particular points is wanted. "Loben," for example, is clearly dealt with on p. 149.

Durand (1876-1945) was a Guernsey man, the librarian of the Priaulx Library, St. Peter Port, and curator of the Island Museum, who, in addition to the Handbook, published fiction and several works on the history of Guernsey. There is evidence that he was assisted by Kipling himself in the compilation of the Handbook, so that the identifications presented in that work have a special authority. Kipling wrote of it that it "is going to be extremely valuable to us all" by giving "answers to leading questions in all the volumes" and urged Doubleday to publish it (Letters, IV, 196). It would, I think, be a useful work for the Kipling Society to bring the book back into print; at the very least, it should be taken over wholesale into the annotation now being produced for the new "Readers' Guide."

Yours faithfully,
THOMAS PINNEY

[The entry in Durand's book is given below, courtesy of John Walker, our Librarian.—Ed.]

Loben. Lobengula, chief of the Matabele from 1870 to 1894. He conceded the mineral rights throughout his dominions to the British South Africa Company for a number of rifles and ammunition and a sum of £100 a month, which he spent principally on bottled Bass. He did not, however, cede his privilege annually to raid the Mashonas. His assertion of this right—his warriors actually killed Mashona servants of the Chartered Company's pioneers in the streets of Victoria—led to the Matabele War, the destruction of the royal kraal near what is now Buluwayo, the flight of Lobengula towards the Zambesi, and the extension of the Chartered Company's power in Matabeleland. Lobengula's eyes were 'smoke-reddened' because Matabele huts are not provided with chimneys, and Lobengula spent most of his time indoors towards the end of his reign, as he had become too corpulent to walk.
"POETRY AND POWER"

From: Dr F.A. Underwood, The Coplow, 44 Station Road, Winterbourne Down, Bristol BS36 1EN

Dear Sir,

I found the paper by Dr Helen Goethals on "Poetry and Power" which you reprinted in the December 2005 Journal most interesting particularly for her study of "Bridge-Guard in the Karroo", one of my favourite items for many years. It does have its difficulties for it presents the viewpoint of an ordinary Tommy of the time but not in his language as used, accurately or not, in the "Service Songs" grouped at the end of The Five Nations in which "Bridge-Guard" was first collected. In fact the first three verses describing the sunset remind one that Kipling had artistic connections and that word-pictures in vivid terms often occurred in his travel writings.

I cannot agree with all that Dr Goethals says but I am pleased to see that she finally allows us to read the verses as a poem because I find it difficult to read as a political piece, certainly not in the sense of those that Kipling sent to newspapers, often free of charge, such as "The Old Issue", "The Islanders" or "The Reformers" to mention three in The Five Nations. No doubt I am out of tune with the present generation even in this country, having been brought up with parents and relations who could remember the Boer War from their childhoods: some of them had had an uncle who had "died of disease" (not bullets) in South Africa as did so many.

With reference to Dr Goethals' Note 23, even if Kipling had not seen the early Lumière film of a train arriving at a station it is evident from "Mrs Bathurst" that he had seen a British version because the story mentions the Western Mail arriving at Paddington. As the paper states, he did travel considerable distances by train in South Africa: see Something of Myself and "With Number Three". He understood the great importance of railways in the war: see "Folly Bridge" and "The Outsider".

If I may add two somewhat pedantic remarks on the paper, I notice firstly that Dr Goethals describes "The Absent-Minded Beggar" as uncollected in her bibliography. It was actually collected (only 500 copies) in the Bombay Edition (1914) in The Five Nations: The Seven Seas with a more general circulation in the Inclusive Verse editions from 1919 onwards to the Definitive Verse of 1940.

Secondly The Science of Rebellion, also in the bibliography is not easily found as a pamphlet, but it is included in Uncollected Prose II in the Sussex and Burwash editions and so may be consulted by those who have access to them. A similar pamphlet "The Sin of Witchcraft",...
also published in periodicals as "The Exposure of the Cape Population", is more difficult to find but should be mentioned in the bibliography. Neither of these pamphlets have the vitriol of Kipling's speech in 1914 published as *The Secret Bargain and the Ulster Plot* and under another title: by that time Kipling seems to have reached an extreme of despair.

Yours faithfully

F.A. UNDERWOOD

(Detail Guarding the Line)

From: Dr Philip Holberton, 1645 Hickeys Creek Road, Willawarrin, NSW 2440, Australia.

Dear Sir,

The article "Poetry and Power" by Dr. Helen Goethals is largely a dis-
cussion of the poem "Bridge-Guard in the Karroo". Perhaps I am only
reading it individually, not locally or universally, but I cannot see in it
many of the references and echoes that Dr. Goethals finds.

To start with, I cannot make the metre match "Horatius"; almost
every line of Kipling's seems to have at least two more syllables than
Macaulay's. I do not see that Kipling deliberately or obviously referred
to Shakespeare or the Bible or Milton or Keats. Just because the guard
are few, he did not necessarily equate them with the "happy few" at
Agincourt; just because they watch and wait, with the Bible's watchful
servants or those who stand and wait; or just because they can see the
stars, with Keats opening Homer.

The watcher sees the 'hosts of heaven' . . . 'Framed through the iron
arches— / Banded and barred by the ties'. This is a precise picture of
what he sees looking up through the girders of the bridge, not a
metaphor of a solid and structured world.

As I read it, the 'north-bound train' is 'wonderful' not as a symbol
of civilization and progress but because it comes from Capetown (the
closest link with England) and carries the 'week-old papers' with news
of home. A south-bound train is likely to be a hospital train.

Altogether, I think Dr. Goethals reads into the poem more than
Kipling put there and more meanings than it can be made to bear. I am
reminded of another of Kipling's poems (coincidentally in the same
metre) "The Mother's Son":

. . . They laid on My Mother's Son
More than a man could bear.

Yours faithfully,

PHILIP HOLBERTON
REPORT OF THE TRUSTEES FOR 2005

The Kipling Society whose postal address is 6 Clifton Road, London W9 1 SS, was founded in 1927. The Society is registered with the Charity Commissioners (No. 278885) and is constituted under rules approved in July 1999.

As stated in the Rules, the object of the Society is the advancement of public education by the promotion of the study and appreciation of the life and works of Rudyard Kipling.

The Society is administered by a Council comprising Honorary Executive Officers and elected ordinary members. Those serving during the year under review are listed below:

EXECUTIVE OFFICERS
Chairman          Lt-Colonel R.C. Ayers, O.B.E. (to September 2005)
Deputy Chairman   Mr J. Radcliffe (from September 2005)
Secretary         Cdr A. Wilson (from September 2005)
Treasurer         Mrs J. Keskar
Journal Editor    Mr R.A. Bissolotti
Membership Secretary Lt-Colonel R.C. Ayers, O.B.E.
Meetings Secretary Dr J.D. Lewins
Librarian         Mr J.F. Slater (to July 2005)
On Line Editor    Mr J. Walker (from July 2005)
Publicity Officer Mr D. Fellows (to July 2005)
                   Mr R. Slade (from July 2005)

ORDINARY MEMBERS
Mr David Page      2002-2005 (retired July 2005)
Ms Judith Flanders 2003–2006
Ms Dorothy Sheridan 2003–2006
Mr Robin Mitchell  2004–2007
Mr Sharad Keskar   2004–2007
Mr Bryan Diamond   2004–2007

In furtherance of its object, and on an ongoing basis, the Society:

1. Publishes the quarterly *Kipling Journal* that is distributed to all individual members and subscribing 'Journal-only' institutions, dealing with matters of interest to readers and students of Rudyard Kipling.
2. Promotes and holds meetings, film shows, visits, discussions and readings in order to stimulate and encourage the study of Rudyard Kipling's works.
3. Maintains in City University, London, an extensive library of books, ephemera and reference material available to members and literary researchers.
4. Maintains a Kipling Room at The Grange Museum, in Rottingdean, Sussex.
5. Maintains a world-wide-web site (www.kipling.org.uk) containing information and pictorial material about the Society, about Kipling's prose and poetry and about his life and times, including the Society's expanding "New Readers' Guide to Rudyard Kipling's Works" (see below). There is also the catalogue of the Society's library and a comprehensive Index to the *Kipling Journal* from its inception in 1927. The web-site attracts requests for information from both members and non-members and is a good source for recruitment of new members from all over the world. The
Society also, in association with the University of Newcastle, provides an email discussion forum on which questions relating to Kipling are canvassed and discussed.

State of the Society and Specific activities in 2005

Four issues of the *Kipling Journal* were published during the year.

The web-site continues to attract considerable interest from both members and the general public.

During the year there were five meetings, inclusive of the Annual General Meeting, at four of which there was a lecture given by a guest speaker. After the A.G.M., members gave readings of their own choice of material within the topics "Parody, Plagiarism and Pastiche". Highlights of the year were the Annual Luncheon on 4 May when the Guest of Honour and Speaker was Mr John Raisman, the Chairman of the Trustees of the British Empire and Commonwealth Museum in Bristol, participation in the National Trust's "Kipling Week" on 21 June at Bateman's, with appropriate readings from Kipling's prose and verse, and a visit on 19 July to the Library of the University of Sussex to view the Kipling Papers in their Special Collection.

The revision and updating of the 1950s 8-volume *Readers' Guide to the Works of Rudyard Kipling* is well under way, incorporating much new work. The responsible sub-committee have made good progress in the third year and are on target to complete it within the five years anticipated. When completed, each revised section is added to the body of work displayed on the Society's web site. In addition to the *Journal* Index, the texts of all the *Kipling Journals*, with the exception of the latest eight, are now also displayed on the web-site, both with an appropriate search engine.

At the end of 2005 the Society had 509 individual, 6 life and 4 honorary members, 519 in all, and 90 'Journal-only' member universities and libraries in 22 countries. In addition, 8 legal deposit copies went to the British Library and major British and Irish universities and 6 Journals were provided free of charge to educational institutions at home and abroad.

On the financial front, the accounts are bring presented in a simplified form which shows that our Bank Balance increased by £5,540 in 2005, despite the donation of £4,500 for the purchase of a high-security bookcase by the Special Collections section of the University of Sussex Library in which to display material from their Kipling Collection. The continued savings made by the reduction in *Journal* production costs, generous individual donations (included in subscriptions), and the British income tax recovered through the Gift Aid Scheme on subscriptions and donations have contributed to this surplus. The total Assets of the Society increased by £3,523 to £90,796 which includes a value of £14,602 for our Library.

[Signed] J. Radcliffe (Chairman)
MINUTES OF THE ANNUAL GENERAL
MEETING 2005

1. Chairman’s Opening Remarks
The Chairman, Roger Ayers, welcomed members to the 78th Annual General Meeting of
the Society, held on 6 July 2005, Royal Over-Seas League, London.

2. Apologies for Absence
Michael Brock, Judith Flanders, John McGivering, Dorothy Sheridan, Michael Smith,
Andy Smith and John Walker.

Rudi Bissolotti reminded the Council that Professor Selim (para. 7, p. 61) had not been
knighted! The minutes (summarised in the Kipling Journal No. 314, June 2005) were
taken as read, corrected, approved and signed. There were no matters arising.

5. Election of Officers (who serve as ex-officio Members of the Council)
Roy Slade was nominated as Hon. Publicity Officer to replace David Fellows. John
Walker was nominated as Hon. Librarian to replace John Slater.

Honorary Membership Secretary
Honorary Treasurer
Honorary Secretary
Honorary Editor
Honorary Meetings Secretary
Honorary On Line Editor
Honorary Librarian
Honorary Publicity Officer
Lt-Col R.C. Ayers
No nomination
Mrs Jane Keskar
Mr David Page
Dr Jeffery Lewins
Mr John Radcliffe
Mr John Walker
Mr Roy Slade

6. Not standing for re-election
Rudolph Bissolotti as Honorary Treasurer
John Slater as Honorary Librarian
Rudi had indicated his wish to resign last year but as yet a replacement had not been
found. Roger introduced the accountant, Anna Lonsdale who would look after the books
for the Society. He re-iterated that we would still need a Treasurer. John Slater had
unfortunately to resign due to ill health. However, the Chairman expected a smooth handover as John Slater and John Walker had been working together for
some time.

7. Approval of Independent Financial Examiner and Legal Advisor
The Council approved the re-appointment of Professor G.M. Selim as Hon. Independent
Financial Examiner and Sir Derek Oulton as Hon. Legal Adviser respectively. Rudolph
Bissolotti expressed his appreciation for Professor Selim’s work on the Financial

8. Honorary Officer’s Reports
a) Secretary
Jane Keskar reported that the Society had, once again, had a busy year. There had been
a wide range of events: a real feast for those able to attend. The Annual Luncheon had
been a great success. 91 guests enjoyed a delicious lunch, and John Raisman’s illumi-
nating talk, “Kipling and the Raj”, stirred old memories and was a joy to hear.

At the Victoria and Albert Museum on 22 May, Bryan Diamond had invited Dr
Graham Parlett to talk to the Society on Lockwood Kipling’s drawings of Indian craftsmen, which were on display for us to examine. In June, Bateman’s held a Kipling Week and on a perfect midsummer day, we had a band of enthusiastic members who read a varied selection from Kipling’s works under a marquee in the garden. At the same time visitors were invited to see a demonstration of our website, “one of the busiest and most comprehensive sites devoted to a single author” and of course featuring the New Readers’ Guide. Fiona Hancock of the National Trust has thanked us warmly for our contributions.

In 2006, we have equally simulating events to look forward to. To begin with, it would be the year when Kipling goes out of copyright, and as we approach the 70th Anniversary of his death, almost to the day, on Thursday 26 January, at St Bartholomew’s, the Parish Church of Burwash, there is to be a Service of Commemoration, followed by a reception. Jane was delighted to say that the Archbishop of Canterbury, Dr Rowan Williams had accepted the Society’s invitation to be present and would give the Address. We were most fortunate that Robin Mitchell, a Council Member, was working with the Vicar on the order of Service. Jane concluded by thanking The Chairman and her colleagues on the Council, for their support and unstinting work for the Society.

b) Treasurer
Rudolph Bissolotti gave his report as the out going treasurer. He reported a higher number of Gift Aid / Covenant forms than previously, 118 this year. The accounts printed in the June Journal were all accurate. In December 2004 the surplus had been £4,800 and was this year £5,500. Rudi felt that he could hand over with a light heart as the finances were going in the right direction.

c) Meetings Secretary
The programme for 2004 had been wide-ranging and well attended, comprising:
A musical evening given by Brian Mattinson and his family; the "Scylla and Charybdis" Story Conference; Max Rives’ talk on "Kipling and France"; Tom Pinney and his Stamers-Smith Lecture; Roy Slade on "Promoting Kipling"; and an enjoyable day at Bateman’s contributing to the National Trust’s "Kipling Week".

Jeffery said that 2005 had continued this pattern and he was relieved to say that there was a full programme planned until mid 2007, not least the ‘Home Team’ for the evening’s feast of pastiche, parody and plagiarism. The special visit to the University of Sussex Special Collection also deserved a mention. Jeffery continued that the list was now closed and he expected an exceptional day thanks to Dorothy Sheridan and her colleagues. Jeffery thanked all the Council members who had backed the programme, not least the Keskars, for running this years visit to Bateman’s. Jeffery had advised the Chairman of his wish to stand down as Meeting’s Secretary, and he looked forward to a successor and the opportunity to brief him or her on the possible speakers in the pipeline.

d) Membership Secretary
Individual Membership
Roger Ayers reported that at this time last year we had a total of 522 members in various categories on our books. However, despite steady recruitment through the Secretary and the website, this number had drifted down to 494 as at 30 June 2005.

While death or increasing age were sadly the cause of the loss of numbers of our longer serving members, the problem with many of those who have joined through the website was getting them to renew at the end of the first or second year. The reminder on the reverse of the address label had helped considerably but the difficulty of payment for overseas members was a problem. Roger proposed to re-examine the use of credit card payment which increasing numbers of members enquired about.
In addition Roger explained it had been agreed that a flyer would accompany the December Journal. This would carry details of further simplifications of the renewal procedure together with Standing Order Mandate and Gift Aid forms to encourage any who were eligible but had not yet made use of them, so to do. For those to whom these would not apply, the flyers could also be used by them to recruit an additional member and help boost membership.

**Institutional Membership**

Despite asking all institutions to pay in sterling last December, which meant a sharp increase in subscriptions for those U.S. institutions who had previously paid in dollars, Roger reported that the total remained at 104.

Whether we would be so fortunate with our individual U.S. members, whose subscription had been raised by $9 on 1 July 2005, Roger could not say, but with the dollar rate approaching 2 to the pound in the Spring, we could no longer afford to maintain the rate of $1.6 to the pound, which we had held steady for 6 years.

e) **Librarian**

John Slater gave a brief report as outgoing Librarian. He hoped that there would soon be a working party of Society members to check catalogue entries and the placement of books and add security strips. Shelves would be labelled a, b, and c, rather than 1, 2, 3. He also hoped that we could persuade readers to put books back in the right place. The sorting of George Webb’s pictures would also be tackled. The duplicate books could be sold through Amazon and/or there could be prior notice in the Journal of a list on the website. We now had a Computer donated by City University for the Society’s use. John reminded Council members that the library report included a list of this year’s acquisitions and a list of Kipling’s letters entered into the catalogue.

John Walker, as incoming Librarian, continued the report:

**George Webb’s Collection**

John said that the most important development of last year had been George and Josephine Webb’s most generous gift of a very substantial collection of books and other material related to Kipling, which had been collected by George over the years. As members already knew, the Society owed a great debt to George, who had edited the Journal for twenty years from 1980 to 2000. From his very first issue he had revolutionised the Journal; demonstrating the high standard that he was to maintain throughout his tenure and immediately increasing the pagination to a minimum of 48pp. (The last Journal before he took over had been only 16 pages). By March 1985 he had produced an issue of 72pp and we were now accustomed to issues of 64pp and the occasional "bumper" issue.

Books, pamphlets and printed ephemera were obviously the main part of the gift, but we had also received a very substantial collection of printed material and a large box of Carrington papers containing letters from Elsie Bambridge and others. Other notable items included a miniature version of the familiar bronze plaque of Kipling and a very well preserved copy of *The Times* of 17 July 1897 in which "Recessional" first appeared.

Another item was Lord Lansdownes’ copy of the "Inclusive Verse" of 1918. Lansdowne had been Viceroy of India from 1888 to 1894, who in his first year had decreed that the government would not retreat to the Hills in the hot season but remain in Calcutta! For "Xmas" 1921 he received ‘With love from Violet’ this very well bound book. (It seems very possible that the donor was Violet Milner, but this would have to be checked by someone who knows her writing.) In February 1922 Lansdowne wrote to Kipling asking if he was the author of ‘The Rhyme of Lord Lansdowne’ and if so why it was not included in the book. Kipling replied that he had no memory of such a poem but if Lansdowne would send a copy, he would let him know if it was his. In a second letter Kipling confirmed that the poem was indeed by him. In fact the poem of 32 quatrains appeared unsigned in the *Pioneer* of 24 January 1889. The book contains Kipling’s two
holograph letters and a cutting of the poem pasted into the prelims. Kipling preserved the letters from Lansdowne and they were now at Sussex University. After consultation with Mrs Webb the Council has decided that the book should join them there. John said that the Society was planning to put a plaque in the Library to commemorate this munificent gift.

New Bookshelves and Cataloguing

To accommodate this new acquisition the Council had authorised the purchase of two new bays of shelving. John explained that we now had eleven bays and that substantial reorganisation had been necessary. Both Johns, (Walker and Slater) had catalogued the bulk of the books but a substantial number of smaller items remained to be processed. Obviously there were many duplicates but there were a substantial number of books ‘new’ to us. The cataloguing had not yet been finished but at the time of this report the two Johns had listed around 200 books by Kipling, of which nearly half were ‘new’. Our collection of unauthorised or ‘pirate’ editions had more that doubled.

Working Party

John said that they were hoping to arrange working parties of members, hopefully from early August, to assist the Librarians. Members who felt able to help were invited to get in touch with John Slater.

f) Editor

David Page reported that:
1. The September 2005 issue of the Journal had been sent to Arrowsmith.
2. He felt it worth recording that Arrowsmith, our printer, had now maintained the prices quoted to us at the end of 2002 for three years. The variations in price are mainly due to increases in postage, number of pages, and in the number of flyers sent out.
3. David’s only concern was that there was less new material to hand than a year ago. The Contents for December 2005 and March 2006 were in a satisfactory state, but thereafter there are liable to be more "recycled" articles. Thus, David welcomed any submissions on any topic of any length!

g) On Line Editor

John Radcliffe reported that:
1. The Society's website at www.kipling.org.uk had continued to develop over the past year. The weekly quotations and poems of the week continued to be popular, and the site attracted a steady flow of correspondence from casual visitors. Ours was the leading Kipling-related website on the Internet, and we had been invited to participate in a major study by the British Library in the archiving of web pages. The continuing level of use was encouraging. Over the past year we had had just under 100,000 visitors, an average of some 270 users a day. About a third of our users were visiting the Readers’ Guide pages. The total number of visitors since launch in February 1999 had now reached over half a million. The Mailbase discussion group continued to flourish, and currently had 110 members. In the past year there had been 57 on line requests for membership registration forms. The largest single development is, of course, the New Readers' Guide, to which we were adding new pages every week. We have so far provided notes on Plain Tales from the Hills and Wee Willie Winkie (by John McGivering), Debits and Credits (by Lisa Lewis), Kim (by Sharad Keskar), 'Captains Courageous' (by Leonee Ormond), Stalky & Co. (by Isobel Quigly), and Something of Myself by Tom Pinney. John McGivering was half way through Soldiers Three, Lisa Lewis was in the process of revising her notes on the Just So Stories, and Donald Mackenzie was now working on the "Puck" stories. George Engle had annotated a number of tales, and Alastair Wilson had covered A Fleet in Being and was now working on The Day's Work.
Peter Havholm was planning to start work on *Life’s Handicap*, and Harry Ricketts on *From Sea to Sea;* and Geoffrey Annis had just undertaken to annotate *The Light that Failed.* So things were moving along well.

4. As for the verse, Peter Keating was working on the historical poems, Roger Ayers on *Barrack-Room Ballads* and Roberta Baldi on *Departmental Ditties.* We had now annotated over 50 of the poems, and the text of over 150 were available on the site. Brian Mattinson was continuing his researches on musical settings of the poems. John Walker was master-minding our work on the verse; and his massive verse index, which he was continuing to refine and develop, was also available on line.

5. Finally, John announced that perhaps the most important single development had been the scanning of the entire run of *Kipling Journal* back-numbers going back to 1927, a massive task undertaken over the past year by David Page, helped latterly by Stephen Piper. These were now available on the site — to Members only — together with a search system, which allowed one to search the entire run for a word or phrase. Together with John Morgan’s *Journal* Index this has made this splendid archive more readily available to our Members and to the world of scholarship, than ever before.

Bryan Diamond asked how the expenses, incurred by the website, were spent. John Radcliffe replied that we are required to pay BT Web World for our space; the more space used, the higher the cost. An outside company also provides ranking on search engines and has a link checking service to check for errors for which we pay an annual charge.

9. Any Other Business

(i) Sir George Engle, the President expressed his thanks to Rudolph Bissolotti, who had been an impeccable treasurer. On behalf of the Society he was also grateful to Roger Ayers, who had been an exemplary and excellent Chairman.

(ii) Roger Ayers reminded members that they too needed to take responsibility for the running of the Society. He told the Meeting that we had been trying to replace our treasurer, Rudolph Bissolotti, for a year. Our Meetings Secretary, Jeffery Lewins had offered his resignation last year, but was prepared to carry on until a replacement was found and Jane Keskar, the Honorary Secretary, would also like to offer her resignation at the next A.G.M.

(iii) Presentation to Rudolph Bissolotti

Roger Ayers told the members how in 1996 the office of Treasurer had fallen vacant on the retirement of Peter Lewis. As far as he was aware, it had been decided that, to fill it, recourse should be made to the oldest and most effective of methods, namely The Old Boy Network. It had so happened that Rudi and Michael Smith had been contemporaries at Reading School, and were both Old Readingensians. Knowing that Rudi had become an Accountant, Michael had invited him to take on the Kipling Society finances and, though not a particularly avid reader of Kipling, Rudi had allowed his name to be put forward and was duly elected Treasurer, a post he had filled impeccably for the last nine years. He had kept the Society financially on the straight and narrow, warning us well in advance of the presence of potholes and sleeping policemen, and reminding the Members of the Council of their duties as Trustees of the Society’s funds. We owed him an enormous debt of gratitude for all the work and effort he had-Honorarily-devoted to the Society, and it gave Roger great pleasure to present him on behalf of past and present members, a suitably engraved plaque with a bas-relief of Kipling in profile and a voucher that could be exchanged for some CDs.

And, last but not least, the Council had decided to mark the occasion by admitting Rudi as an Honorary Member, as being a “person interested in the object of the Society” in whose case the Council considered that it was appropriate so to do.
ACCOUNTS FOR THE YEAR TO
31 DECEMBER 2005

Following the retirement at the last A.G.M. of the Society's Hon. Treasurer, Mr Rudolph Bissolotti, the Council has found it necessary to engage an accountant to keep the Society's accounting records and to prepare the annual Accounts, which are duties that Mr Bissolotti had carried out for the Society for many years.

The Council has also decided that, beginning with the 2005 accounting year, the annual Accounts will now be prepared in a simplified format. This format involves the preparation of a Receipts and Payments Account which sets out details of Income received and Payments made during each year, but which does not involve the calculation of a "net surplus" figure from the year's activities.

A simple "Statement of Assets and Liabilities" at the end of the accounting year will also be prepared annually in place of a more formal Balance Sheet.

The Society qualifies as a small charity under the Charity Commission's rules and the simplified format for the Accounts meets the Commission's requirements for small charity accounts.

The Accounts for the year to 31st December, 2005 which follow have accordingly been prepared on the simplified basis, but please note that these Accounts have not yet been scrutinised by the Society's Independent Financial Examiner.

NOTES TO THE ACCOUNTS

1) The Society employs no paid staff, but for the 2005 accounting year, and future years, the Council has found it necessary to engage a professional accountant to provide accounting services to the Society. The Society does not have a permanent office. All overhead costs are included under the expense item "Administration".

2) This includes miscellaneous receipts from sales of the Journal, advertising, copying, etc.

3) A small amount of Subscription income has been received in advance, but this figure has not been included in "Creditors" as subscriptions received are not refundable to members. No amounts have been included in Subscriptions and Donations in respect of income tax recoverable on amounts which members have paid under "Gift Aid" rules. Tax claims are submitted for relevant tax years, and tax refunds will be included in each Receipts and Payments Account and identified separately when the refunds are received.

4) Payments for reimbursements of administration costs and other expenses of lectures and functions, etc., were made during the year to Trustees: J Radcliffe £145; Mrs J.M. Keskar £894; R.C. Ayers £234. Amounts owing to Trustees at 31 December 2005 for other expenses incurred during 2005 are not included.

5) In 2005 a display cabinet which cost £4,500 was purchased for, and donated to, the University of Sussex. This has enabled the University to display more items from its own Kipling Collection. The cost of this was financed from the Legacy left to the Society by the late Eileen Stamers-Smith.

Continued on page 67.
KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2005

RECEIPTS AND PAYMENTS ACCOUNT

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>Bank balances at 1 January 2005</td>
<td>68,324</td>
<td>68,615</td>
</tr>
<tr>
<td><strong>Income received in the year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subscriptions and donations</td>
<td>13,751</td>
<td>15,084</td>
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<tr>
<td>Lectures, events and functions</td>
<td>4,252</td>
<td>3,152</td>
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<tr>
<td>Bank interest</td>
<td>2,955</td>
<td>2,516</td>
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<tr>
<td>Tax refunds on subscriptions and donations (including interest)</td>
<td>2,671</td>
<td>0</td>
</tr>
<tr>
<td>Sundry income (2)</td>
<td>701</td>
<td>265</td>
</tr>
<tr>
<td><strong>Total Income received</strong></td>
<td>24,330</td>
<td>21,017</td>
</tr>
<tr>
<td><strong>Deduct: Expenses paid in the year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Printing and despatch of Journal</td>
<td>6,872</td>
<td>10,064</td>
</tr>
<tr>
<td>Costs of lectures, events and functions</td>
<td>4,652</td>
<td>5,865</td>
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<tr>
<td>Administration and sundry running costs of the Society (1) (4)</td>
<td>1,365</td>
<td>1,895</td>
</tr>
<tr>
<td>Website, on-line expenses</td>
<td>1,122</td>
<td>851</td>
</tr>
<tr>
<td>Bank charges</td>
<td>119</td>
<td>132</td>
</tr>
<tr>
<td>Readers’ Guide</td>
<td>0</td>
<td>28</td>
</tr>
<tr>
<td>Purchase of book-case/display cabinet (5)</td>
<td>4,500</td>
<td>2,222</td>
</tr>
<tr>
<td>– office furniture/equipment</td>
<td>149</td>
<td>222</td>
</tr>
<tr>
<td>– addition to books for Library</td>
<td>11</td>
<td>29</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>(18,790)</td>
<td>(21,308)</td>
</tr>
<tr>
<td>Bank balances at 31 December 2005</td>
<td>£ 73,864</td>
<td>£ 68,324</td>
</tr>
</tbody>
</table>
KIPLING SOCIETY  
YEAR ENDED 31 DECEMBER 2005

STATEMENTS OF ASSETS AND LIABILITIES

<table>
<thead>
<tr>
<th>Assets</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Current account</td>
<td>8,653</td>
<td>2,406</td>
</tr>
<tr>
<td>- U.S. dollar account</td>
<td>0</td>
<td>707</td>
</tr>
<tr>
<td>- Deposit account [including</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legacy £ 23,888] (5)]</td>
<td>65,211</td>
<td>65,211</td>
</tr>
<tr>
<td></td>
<td>73,864</td>
<td>68,324</td>
</tr>
<tr>
<td>Debtors</td>
<td>729</td>
<td>2,128</td>
</tr>
<tr>
<td>Library and office fixtures,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>furniture and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- balance at year end (6)</td>
<td>17,444</td>
<td>17,910</td>
</tr>
<tr>
<td>Total assets</td>
<td>92,037</td>
<td>88,362</td>
</tr>
</tbody>
</table>

Deduct: Liabilities – creditors (3)  
(1,241)  (1,089)

Net assets at 31 December 2005  
£ 90,796  £ 87,273

NOTES TO THE ACCOUNTS – continued

6) Fixed assets at the year end –

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Library, including additions</td>
<td>£ 14,602</td>
</tr>
<tr>
<td>Fixtures, furniture and equipment</td>
<td></td>
</tr>
<tr>
<td>library and office</td>
<td></td>
</tr>
<tr>
<td>Cost, including additions</td>
<td>£ 11,954</td>
</tr>
<tr>
<td>Depreciation at 1 January 2005</td>
<td>( 8,486)</td>
</tr>
<tr>
<td>Depreciation provision for 2005</td>
<td></td>
</tr>
<tr>
<td>not included in Receipts and Payments Account</td>
<td>( 626)</td>
</tr>
<tr>
<td></td>
<td>2,842</td>
</tr>
<tr>
<td>Balance at 31 December 2005</td>
<td>£ 17,444</td>
</tr>
</tbody>
</table>

Fixed assets are depreciated over 5 years at 20% p.a. pro rata, except that Library bookcases are depreciated at 10% pro rata.
The Kipling Society is for anyone interested in the prose and verse, and
the life and times, of Rudyard Kipling (1865-1936). It is one of the
most active and enduring literary societies in Britain and, as the only
one which focuses on Kipling and his place in English Literature,
attracts a world-wide membership. (Details from the Society's web-site
and membership forms from the Membership Secretary, Kipling
Society, 295 Castle Road, Salisbury, Wilts SP1 3SB. The forms
quote the minimum annual subscription rates. Some members con-
tribute a little more.)

The Society is a Registered Charity and a voluntary, non-profit-
making organisation. Its activities, which are controlled by a Council
and run by the Secretary and honorary officials, include:
- maintaining a specialised Library in City University, London,
- answering enquiries from the public (schools, publishers, writers
and the media), and providing speakers on request,
- arranging a regular programme of lectures, and a formal Annual
Luncheon with a Guest Speaker,
- running the web-site at www.kipling.org.uk for members of the
Society and anyone else around the world with an interest in the life
and work of Rudyard Kipling,
- and publishing the Kipling Journal, every quarter.

The Journal of the Society aims to entertain and inform. It is sent
to subscribing paying members all over the world free of charge. This
includes libraries, English Faculties, and 'Journal – only' members. Since 1927, the Journal has published important items by Kipling, not
readily found elsewhere, valuable historical information, and literary
comment by authorities in their field. By not being wholly academic,
the Journal is representative of Kipling, whose own diverse interests
and versatile talent covered a wide range of literary writing – letters,
travel, prose and verse. For the serious scholar of Kipling, who cannot
afford to overlook the Journal, a comprehensive index of the entire run
since 1927 is available online to members or in our Library. Apply to:
The Librarian, Kipling Society, 72 Millbank, Headcorn, Ashford,
Kent TN27 9RG, England or email to jwawalker@gmail.com

The Editor of the Kipling Journal publishes membership news,
Society events, and the texts of talks given by invited speakers. In addi-
tion, he is happy to receive letters and articles from readers. These may
be edited and publication is not guaranteed. Letters of crisp comment,
under 1000 words, and articles between 1000-4000 are especially wel-
come. Write to: The Editor, Kipling Journal, 32 Merton Road,
Harrow HA2 OAB, England or email to davpag@yahoo.co.uk