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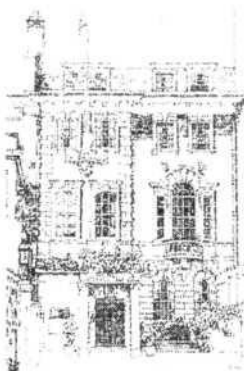
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## SECRETARY'S ANNOUNCEMENTS

### SOME FORTHCOMING EVENTS

**Saturday & Sunday 23/24 June 2012**, the National Trust is holding its annual Kipling Weekend at Bateman's. The Society will present readings **on 24 June**.

**Wednesday 11 July 2012, 4.30 p.m. Annual (General Meeting** in the Mountbatten Room, Royal Over-Seas League. A complimentary tea will be served at 4.00 p.m. in the Wrench Room for members who inform the Secretary in advance. Afterwards (5.30 for 6.00 p.m.) Jonathon Green, Britain's leading historian of slang, will talk on "Cursing like a Bargee and Slinging the Bat: Kipling's Use of Slang."

**Wednesday 12 September 2012, 5.30 for 6 p.m.** in the Mountbatten Room, Royal Over-Seas League, **Dr Finn Fordham**, Royal Holloway College, University of London: "If I knew Ireland as well as R.K. seems to know India ..." Joyce's debts to **Kipling**.'

**Wednesday 14 November 2012, 5.30 for 6 p.m.** in the Mountbatten Room, Royal Over-Seas League, **Mary Hamer** on "Fact into Fiction: Making a novel out of Kipling". Dr Hamer, a member of the Society's Council, talks about her new novel *Kipling and Trix*, winner of the Virginia prize for fiction.

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## EDITORIAL

### OBITUARY: M. MAX RIVES

It is with great regret that I have to record the death of Max Rives on 2 March 2012. He joined the Society in 1999 and in a 2004 talk to members in London on "Kipling and France", described himself as 'a French retired plant geneticist' who also had almost 70 years of reading Kipling behind him. He translated and published five of Kipling's short stories, including "The Bull that Thought" where he had special knowledge of the location.

A regular contributor to the Kipling Mailbase, as well as writing Letters to the Editor of the *Journal*, Max helped considerably with the on-line Readers' Guide, annotating *France at War* and *Souvenirs of France*, as well as specific stories such as "The Miracle of St Jubanus".

We extend our deepest sympathies to Mme Rives and family.

### SLIGHTLY FOXED QUARTERLY MAGAZINE NO.33

I was recently sent a copy of the Spring 2012 issue of *Slightly Foxed*, largely because it contained an essay on *Puck of Pook's Hill* by Andrew Sinclair. This Quarterly has been published since 2004 and, with a title redolent of the second-hand book trade, it comes as no surprise that most of the works discussed are not in fashion at present, which is probably all the better since one gets constant reminders of the books that are now difficult to find.

There are seventeen short essays in this issue, each of which can best be described as a gentle but enthusiastic piece by the essayist, combining personal memories with descriptions of the texts, frequently illuminated by remarks on the life of the author. The subjects of the essays comment on works by John Masefield (who 'somehow lacks Kipling's glamour'), Philip Larkin, John Cowper Powys, Lytton Strachey (*Eminent Victorians*), Terry Pratchett (*Small Gods*), George MacDonald Fraser (*Flashman*), Dr E.C. Brewer (of phrase and fable), E.A. Bowles (the plantsman from Myddleton House), James Hilton (*Goodbye Mr Chips*) and several others.

In "Dream of Old England" Andrew Sinclair describes his childhood during WWII, and how he was captivated by Kipling's *Puck of Pook's Hill* about which he writes that 'outside Andrew Lang's fairy tales . . . [it] remains the most concise and evocative recall of the legends of Britain. Later I was to collect all of Kipling's works. The only statement with which I disagree is that after the loss of his son, Kipling 'turned to spiritualism to seek him again'. As we are aware, this was not so.

The website [www.foxedquarterly.com](http://www.foxedquarterly.com) has all the details on the publication as well as samples from earlier issues to act as tasters.

## CHARACTERISATIONS OF OTHERNESS: PHYSIOGNOMIC PRACTICE IN KIPLING'S INDIA

By TREVOR SPRAGUE

[Trevor Sprague is an instructor of English at Viterbo University in La Crosse, Wisconsin. He completed his B.A. in English and Philosophy in 2007 at St. Olaf College in Northfield, Minnesota, and after serving several years as an executive for the Boy Scouts, took his M.A. from the University of Westminster in 2011. This essay examines Kipling's early stories through the lens of physiognomic science, or character-reading from the face, and looks at the specific language used to describe various characters as a reflection of contemporary social values - *Ed.*]

Today when we say that someone is a good judge of character, we mean that they can in some intuitive way "get at" another person's general character. In the late nineteenth century of Rudyard Kipling's youth, this talent would have referred to a much more specific process of forming judgments on the basis of various physical characteristics. Eyes, nose, mouth, hair, and bearing were traits believed to be inextricably connected to the inner qualities of mental and moral character, and this character could be "read" by the trained eye. Many in the biological sciences at this time sought to confirm or advance long-held ideas concerning the privileged status man had over animals and, by extension, some men held over others. Beyond the physical sciences, literary and artistic representative techniques drew heavily from the premises of physiognomy. Writers of all types and genres relied on physical descriptions of characters to color and nuance the plots of their work. Stephen Kern usefully asks,

Why did these novelists find physiognomy so appealing? Perhaps it reflects the spirit of an age that in fact conformed with zeal to uniform codes of public behavior. Victorian readers attuned to physiognomy might then be particularly intrigued by the 'exception' of a beautiful but evil heroine.<sup>1</sup>

By applying physiognomy to areas of Victorian culture beyond pure science, Kern suggests a strong link exists between science and society - an exchange of influence and ideas which mutually informed the direction of both. This link between scientific and literary/artistic culture is one which I propose is a useful lens for scrutinizing Kipling's works, especially his early writing for the *Civil and Military Gazette*, and one which sheds some light on the culture within which Kipling



lived and wrote. I will begin with a short examination of the status of physiognomy near the turn of the twentieth century, and continue discussing Kipling's use of language in creating a physiognomic portrait of certain characters in his tales.

Often relegated to second-class status as an obscure and specious "pseudo-science", physiognomy, as a system of thinking, was much more firmly imbedded in the late-Victorian mind than is frequently thought. Lucy Hartley, for one, views the Victorian scientific world as 'volatile and undetermined,' a community of thought where 'people could not agree about what one could safely claim about natural law, nor was it obvious when, where, and to whom such claims could be made.'<sup>12</sup> Into this milieu, then, we inject physiognomy, a practice which captured the nineteenth-century imagination with its claim to understand and categorize those features and characteristics which people already believed they grasped by intuition. Instinct and intuition were not unusual motivations for adherence to a belief; indeed the practice of physiognomy was founded in part on inductive reasoning; on an intuited connection between mental and physical development. An inductive process of this sort is what led Herbert Spencer, for example, to write,

It will be admitted that the projecting jaw, characteristic of the lower human races, is a facial defect—is a trait which no sculptor would give to an ideal bust. At the same time, it is an ascertained fact that prominence of jaw is associated in the mammalian generally with comparative lack of intelligence. This relationship, it is true, does not hold good uniformly. . . . Nevertheless, it holds good among all the higher tribes. . . .<sup>3</sup>

Despite his open admission that the relationship lacks objectivity, Spencer clings to his belief, and seeks to justify it through further observation of human types. He proceeds to inquire into the use and development of the facial and jaw muscles among mammals, and the connection between those and the dexterity and fineness of the forelimbs. As the forelimbs developed, he claims, the need for strong, prominent jaws was reduced, and improved manipulation and delicacy of the former implied a corresponding development in the brain. All this insight taken from the few short words needed to describe the set of a person's jaw. It is by means of such language, I argue, that writers such as Kipling invest an impressive amount of meaning into character descriptions.

We may well ask, echoing Kern, what effect on literature and art did the science of physiognomy have? Physiognomy provided a

coherent system for classifying and ideologically dealing with others. By the nature of its practice, it related easily to traditions of visual art criticism, much of which had focused on perfecting the representation of human expression and emotion.<sup>4</sup> Indeed, physiognomists relied for illustrations on examples from classical sculpture and painting, while these same works of art were used as source material for more traditional anatomical study. The implications for art and literature of increased knowledge of human anatomy and man's relation to the larger world were strong. Charles Darwin, for one, set himself to remove any biological privileging of humanity in the world. With the publication of *The Expression of Emotions in Men and Animals* (1872), Darwin 'relies on descriptions of the expression of emotions in literary works—Shakespeare especially, but also Homer, Plautus, Chaucer, Milton, Scott, Dickens, and Tennyson.'<sup>5</sup> Further, because of the state of technological reproduction of images, it was difficult for biologists and anatomists to illustrate their observations and theories. Resorting to well-known paintings or engravings for illustrating the physical features or emotions of humans, texts from this time seem to merely reinforce long-held ideas about human superiority. Darwin faced this same problem, and found that artists were too often inclined to recreate existing standards of beauty or expression at the expense of a realistic and natural representation of men and women.<sup>6</sup> Art, literature, and science, then, become caught up in a cycle of mutual justification and influence.

We have asked why authors have found the practice of physiognomy so appealing for their work, and uncovered a problematic link between the arts and scientific culture during this time. Exactly whom an author chooses to represent, and how – their class, race, or nationality – reflects trends in popular belief about humanity and differences between groups; representation created and reinforced a cultural narrative which made imperial politics possible. Beyond this, choices regarding representation reflect ambiguity in the individual author's beliefs, as I will show with Rudyard Kipling. In creating his images of India and Anglo-Indians in relation to natives, Kipling works within exactly the type of framework Edward Said argued helped create and restrict Asian cultures.<sup>7</sup> His India is a place where the official British presence is necessary for harmony and prosperity. It is a place where civilian, military, and native societies were minutely – and strictly – hierarchical. It is a place full of vibrant and sympathetic native characters, often more flatteringly painted than the official representatives of the Empire. Let us turn now to examine Kipling's works in their Indian context; his beliefs about and experience of these various cultures, his appreciation for and wary-eyed familiarity with the racial hodge-podge of the sub-continent, and the competition

between his commitment to authority and his occasionally boyish lionizing of creative rebels in the administration of the Empire.

## II

Although he only spent seven years in his early working life in India, a substantial body of Kipling's work is based in a vividly drawn picture of British India. India was a source of inspiration – images and phrases picked up at his club – and also much difficulty and anxiety for a young writer. In his role as half of the editing staff at the Lahore *Civil and Military Gazette*, Kipling was worked literally to exhaustion and illness, suffering often from dysentery and malaria during his tenure. From the experience, however, he learned to keep what he referred to as his 'working tools' sharp and honed. Journalism taught him to take a razor eye to editing his work, and gave to his writing his well-known easy, conversant tone. The stories which came out of these years as *Plain Tales from the Hills* (1888) were successful and popular work for a young writer. Philip Mason described them thus;

The energy and versatility are as startling as the technical achievement: these tales are finished products; the sentences cannot be easily changed or omitted, and the narrative force carries the reader along. They were read over the breakfast-table from one end of India to the other, and they have always had an audience... It would be unfair to judge them without remembering that they were written for daily bread, and that most of them had to be finished by an exact moment and to fill an exact space.<sup>8</sup>

His later work, such as we will come to see in "The Man who would be King", published in *The Phantom Rickshaw and Other Eerie Tales* (1889), while longer and more fully fleshed-out, retain the precision and care with which he treated language. That attitude toward content lends immense importance to his depictions of character. Instances of physiognomic description abound in Kipling's short stories, and his experience of the place is illuminated by the literature.

The *Plain Tales* represent a period of maturation for the author; politically, socially, and morally. The collection contains stories of official life in the Indian Administration, the civilian social world, and the doings of his famous trio of private soldiers, Learoyd, Mulvaney, and Ortheris. Much of what is contained in these stories is presented as first-hand knowledge, a point of difficulty for Kipling, since a young man of his comparatively low standing would certainly not have had access to many of the circles of life about which he writes.<sup>9</sup> Still, these stories are carried off with a degree of force and a sense of intimate

familiarity with his subject that caught the attention of the *Civil and Military Gazette's* Indian readership. The poignancy and precision of passages such as those that occur in "Thrown Away" or in the scant few pages of "The Story of Muhammad Din" captivate and lead the reader right into the oppressive heat of the deadly bungalow or along the dusty garden path by Muhammad Din's shrine of stale flowers and smooth, water-worn pebbles.

Kipling's descriptions have been a bone of contention among critics since his early reception in England. David Sergeant, for one, notes that his aesthetic skill has often been overlooked in the work of critics who privilege instead the biographical, political, or contextual issues that admittedly surround Kipling. This has led to his work being fragmented in criticism, and 'treated piecemeal and individually, as extracts which can illuminate a reading whose principle focus and organizing imperative remains elsewhere.'<sup>10</sup> Like Sergeant, I find something exceptional in Kipling's descriptions that has been largely overlooked but is worthy of study in itself.

Portraits of physiognomic description appear in many of Kipling's short stories set in India, and appear in a manner which bears some scrutiny. Those stories which deal most closely with non-white characters receive the most physiognomic treatment, contrasting with the stories dealing with white society or the military. Such descriptive instances are necessary for a complete portrait of the India Kipling loved and are paramount to understanding why and how he loved the place. Whereas Sergeant privileges the depiction of place and setting while analyzing the travel writing in "Letters of Marque" (1899), I believe it is the people moving through the spaces of Kipling's stories which color and so enliven them. The short stories "Lispeth" and "The Man who would be King" are crafted as portraits of sub-continental natives for a white colonial population, and so necessarily impart a distinct character to those people. They are, however, images which complicate and threaten the normative Victorian conception of natives, until the final resolution of the tales.

"Lispeth" is the story of a 'Hill-woman' from the Punjabi Himalayas who blurs traditional borders for women by demonstrating power and authority – despite her class, race, and religion. Kipling introduces the story with a biographical sketch shot through with fragmentary phrases which are, as Mason terms them, 'generalizations in a patronizing, knowledgeable vein.'<sup>11</sup> He gives in this short sketch his slightly acerbic take on native practices with regards to Christianity, and the implied comment disparaging missionary structures within the British Raj is hard to pass by. Once times turned hard for Lispeth's family, the narrator relates, and 'two bears spent the night in their only opium

poppy-field. . . next season, they turned Christian, and brought their baby to the Mission to be baptized.<sup>12</sup> This is all by way of introducing Lispeth, who is further illuminated once the story properly begins several paragraphs later. To start, however, we have an image of a Himalayan Punjabi girl who had, improbably,

a Greek face—one of those faces people paint so often, and see so seldom. She was of a pale, ivory colour, and, for her race, extremely tall. Also, she possessed eyes that were wonderful; and, had she not been dressed in the abominable print-cloths affected by Missions, you would, meeting her on the hillside unexpectedly, have thought her the original Diana of the Romans going out to slay.<sup>13</sup>

The potential for problems in her life are present immediately from the mere facts of her appearance. Physical beauty is perilous for Kipling, and a persistent anxiety about women runs through his stories and affects his various descriptions of them quite directly. Women such as Lispeth are anomalies, 'worth travelling fifty miles over bad ground to look upon,'<sup>14</sup> although they persistently carry the danger, should their character prove to be of a lower quality, of blunting a man's life, degrading the quality of his work, and committing him to a lifetime of trouble. In the description quoted above, we see the major markers of character laid out – skin colour, the impact of the eyes, and the Grecian profile which would have been perceived as a rarity for a non-white character.

Kipling couples the character of Lispeth the Hill-girl with the Roman huntress, a strong and independent woman able to prey on men – as troubling an image of women for Kipling as any. This is an example of the confluence of art, literature, and science. The Grecian profile was the standard for artistic representation, exemplifying human beauty through the proportions of the brow, nose, mouth, and jaw. The classical proportions used in art were commonly taken up as source material for the anatomic and physiological works which in the late nineteenth century sought to explicate a theory of the development and inherent superiority of the human form.<sup>15</sup> I have noted how physiognomic practice stemmed in many ways from concerns with miscegenation, and thus the intriguingly English beauty the narrator has described in Lispeth foreshadows the danger which her later marriage to a white man presents to the concept of an Empire which was racially hierarchical above all else. As Lispeth grows and becomes more beautiful, she becomes more problematic as it becomes clear that she cannot or will not assimilate into the British vision of the Punjab. To the suggestion that she "take service in Simla as a nurse or something 'genteel,'" we are told that

'she was very happy where she was', not actively participating in the church, not actively participating in society, not active in any way meaningful to the colonial mind.<sup>16</sup> Although she is closer in appearance to the Anglo-Saxon ideal, LISPETH is marked indelibly by the narrator as being non-white and other, through his slightly acid additions of facts of her life; 'she did not walk in the manner of English ladies', she would 'lock herself into her own room' in fear of being forced into the British way of life.<sup>17</sup>

The tension between the British presence in the Punjab and the native inhabitants is apparent from the description of LISPETH. In this one short passage, Kipling has inscribed cultural anxiety about racial decay and masculine anxiety over the softening influence of women, and by extension of these facts anxiety for the success and rightness of imperial politics as a whole. Physiognomic descriptions of the sort given above are useful tools for Kipling to imbue his work with a great amount of meaning in very few words. Conflicting images of LISPETH's beauty – reinforced by repeated mention in the text – and her distinctly Indian habits and speech would be powerful indicators for contemporary readers of ideas not directly expressed in the text of the story. She may *look* English, but she will never truly act or *be* English. In this way, Kipling creates a space in which native characters ultimately conform to expectations of his time, despite the dramatic possibilities suggested by his visual complications. Kipling was always on the side of order versus chaos, and his description of the native woman poses subtle challenges to the basis of British rule. She is simultaneously an intriguing and wonderful aspect of India, and a symbol of the danger India represents to the British character.

The threat of chaos appears more overtly in the later story, "The Man who would be King." In this story of two 'loafers', Peachey Carnehan and Dan Dravot, the narrator is told of how they set out to become kings of the lawless regions of Kafiristan; glory and renown in England their expected reward for expanding the scope and power of the empire. By the time the tragic outcome of their efforts is revealed, Kipling has shown the how and why of their failure as a product of un-English and un-manly characters attempting to marshal the savage forces of a native people. The short work is a story of political will subverted by the non-white Other – and again, a woman provides the dangerous spark for the calamitous fall of the two would-be kings. Kipling presents the competing factions of the story primarily in terms of their physical appearance, and uses the expectations such appearances conjure for the reader to propel the story.

The first appearance of Peachey is not a wholesome one. Kipling's trademark introduction before the body of the story starts by

categorizing people in India according to which class of train ticket they can afford. At the lower end, in the Intermediate carriages, they are usually Eurasian or native, and behave in uncivilized ways which often find them exiting the train on stretchers.<sup>18</sup> In this carriage the narrator meets the 'big black-browed gentleman in shirt-sleeves', and becomes friendly enough to discuss 'the politics of Loafedom, that sees things from the underside where the lath and plaster are not smoothed off'.<sup>19</sup> Kipling has knowingly set off this group of 'Loafers' from the outset. It is his word for that class of men for whom responsibility and official duty, honor and respectability in the properly masculine sphere are impossibilities. The bushy black eyebrows, set low over the eyes, would indicate shrewdness, but of a lower and animal sort – a reading which is borne out in the text. However, this man has his own opinions of the Empire and its administration, and it is only 'as I [narrator] looked at his mouth and chin I was disposed to agree with him'.<sup>20</sup> Remember about the development in the jaw and its correspondence with intellect; a prominent jaw indicates tenacity in purpose but also a lack of higher intelligence. In a purely physiognomic association, the narrator has shaped our opinion of the man and set up the consequent action.

One physiognomist contemporary of Kipling quoted Charles Dickens, saying, 'We are all natural physiognomists, our fault lies in not heeding our instincts, or first impressions, sufficiently – by allowing people to come too near to us, and by their false actions explain away their real characters'.<sup>21</sup> The narrator, we find out, does repent somewhat of having fallen into this trap with Peachey and Dravot, with his 'flaming red beard' and 'great and shining face',<sup>22</sup> and succeeds in having them turned away from Degumber by accurately describing them to the authorities. This keeps them out of trouble, sets them looking for their next big score, and also reminds us of the importance of physicality for Kipling.

The appearance of the Kafir natives is what eventually allows Peachey and Dravot to influence and control them, thus establishing their kingship. It also leads the two men to some dangerous assumptions – at least what Kipling would consider dangerous for an Englishman. 'They think they're related to us English',<sup>23</sup> Peachey decides, and this little piece of extant sociological thought reflects concern with the possible origins and kinship of the Anglo-Saxon race with those considered inferior. The first appearance of the Kafirs shows them to be 'fair men—fairer than you or me—with yellow hair and remarkable well built'.<sup>24</sup> This appearance leads Dravot to the excesses of trust and belief which lead to his death. He comes to believe the Kafir people are *actually* English – a problematic assertion for any white man to make at the time – and that he has caused them to develop further in intellect

and civilization. The specific word choice reinforces the physiognomic basis for his beliefs:

These men aren't niggers; they're English! Look at their eyes—look at their mouths. Look at the way they stand up. They sit on chairs in their own houses. They're the Lost Tribes, or something like it, and they've grown to be English. . . two hundred and fifty thousand fighting men—and all English!<sup>25</sup>

Nose, eyes, and mouth were considered the primary markers of character, the most expressive features of the face invested with the most meaning because they separate human races and lower animals most distinctly. The shape of the eyes and the orbital bones, being closest to the brain, were thought to denote intellect and perception; the nose executive power or strength of purpose; the mouth was often associated with the senses and passions because of its mobile and expressive nature.<sup>26</sup> Dravot here draws what would have been the typical assumptions of character based on facial structure and behavior.

The compelling focus of "The Man who would be King" is what Dravot and Peachey believe of the Kafirs, and what the reader is shown of the two Loafers themselves. The story becomes the vehicle by which Kipling critiques government and power-actors which misunderstand the nature of those they wish to rule, and also those types of white men who lack the necessary virtues to succeed in the Empire. The inference the Loafers make regarding the Kafirs is of the same nature as that we are meant to make of the Loafers themselves. The Kafirs are made subservient to Dravot and Peachy, 'one of the old priests and the boss of the village' made to serve Dravot food, and by the exercise of their modern guns they reinforce the superstitious myth of gods the Kafirs were supposedly susceptible to.<sup>27</sup> The childish tricks and simple means of communication employed by Dravot are sufficient to make the Kafirs believe the two men are gods, and Dravot's misunderstanding of the importance of this belief leads to his downfall – literally. Peachey and Dravot had a 'Contract' in which they forbid themselves liquor and women until their goals were realized – two things Kipling consistently warns against as diluting the natural creative and efficacious forces of a man. Just as in "Lispeth", a woman signifies trouble. Dravot's presumptive bride is afraid – and we are meant to believe she is naturally simple and superstitious – of what will happen to her if she marries a god, and when she bites Dravot the people see that he bleeds as a normal man. The dangerous coupling of a white man and a native girl thus dispels the myth of their godhood and undoes all of the 'civilizing' work of the previous months. As English as the Kafirs may *appear* to be to the



two Loafers, for the narrator as for much of the English readership of Kipling's time, they would be essentially and forever Other; chaotic barbarians over whom it is necessary to impose imperial order.

### III

When we look upon the face of the British Empire in India through Kipling's works, we encounter several problems. Much criticism of Kipling over the years has decried his conservative politics, his support for the Empire, and his at-times chauvinistic or racist representations of women and non-white peoples. What these accounts tend to ignore are the complex ways in which Kipling's novels and short fiction relate to the colonial spaces from which they come. Perhaps more interesting are the ways his specific use of language is indicative and occasionally challenging of prevailing attitudes and cultural preconceptions toward these spaces and their inhabitants. We must ask, rather than bluntly considering Kipling's political ideas outmoded and reactionary, what effect do these ideas have on his representation of India? We can reject what is objectifying and repressive of women and native characters in some of his work, and still interrogate the often contradictory notions presented at the level of language and structure. Kipling was not one to throw around extraneous words; his career as a journalist was, by his own report, the biggest influence on his concise writing style, so it is to his specific uses of language that we must turn to shed light on the complex character of the man and his vision of the world.

Considering these questions, we have examined the face of Kipling's writing, so to speak, through physiognomy to ascertain more of its character. In an increasingly scientific time, art, literature, and science each drew ideas from the others and informed the everyday experience of contemporary people. Physiognomy, what Lucy Hartley calls an 'attempt to describe the core of our nature, or what defines us as human beings. . . an age-old pursuit. . . at once interesting and perplexing',<sup>28</sup> presented a popular and seemingly intuitive way of grasping the realities of the world. Part of the appeal of the theory was that it reinforced what many already believed of race and character. The most well-known figure of the science, Johann Caspar Lavater, said of the practice:

Suppose we take the example of a man in the company of a stranger, the man will observe, estimate, compare, and judge him, according to appearances, although he might never have heard of the word or thing called physiognomy; (there is) not a man who does not judge of all things which pass through his hands, by their physiognomy; that is, of their internal worth by their external appearance.<sup>29</sup>

Judgment of character was a skill with a high premium on it. Physiognomy represented the acme of categorizing and prioritizing at a time when reputation was everything and a young man in India lived and died by his place on the *Civil List* – a document showing the exact pay and place of every man in the hierarchy of the Indian Civil Service.<sup>30</sup> As a young man who did not even merit a slot in this list, Kipling set for himself the curious task of representing those placed at all different levels on it, and the results are worth some thought.

Natives of the sub-continent posed a challenge to the English culture which sought to embed itself in these new colonial spaces. Beyond simple class distinctions, these native peoples were inerasably marked as 'Other' by their race. We see, in descriptions of non-whites, the contemporary concern of white society for the state of civilization and the possible accounts of human origins that brought white and black in uncomfortably close relation. What makes Kipling's Indian works most interesting is the selective way in which he employs such descriptions. When Kipling chose to write of native characters he needed an efficient and effective way to communicate a wealth of information to his readers. Physiognomic descriptions were exactly such a method; pregnant with judgment and categorical knowledge. White characters are often given no more detail than 'he had no money and no prospects. He was not even good-looking; and I think he was in the Commissariat or Transport',<sup>31</sup> which in white civilian society was all one needed to know to form judgments; his class, his family, and his job. In such society stories as "The Other Man", Kipling's white characters are not presented physically outside of their being vaguely good-looking or not. His descriptions of economic and social background, then, are carried off with ambiguous depictions of action – social visits made to the right people, appointments in the more glamorous departments of the administration, and so on. The Other Man does not even warrant a proper name, so vague is the narrator's vision of him.

In sharp contrast to this habit of vague presentation of whites, we have examined "Lispeth" and "The Man who would be King." Representing different stages of maturity in style and experience, Kipling nevertheless must rely on physiognomic language to give his stories weight and vibrancy. The white characters of his short fiction are a cross-section of well-worn figures in English society. To the reader with limited direct contact with native Indians or other non-white people, more physical presence was necessary to carry off the intended effect. Lispeth, the Himalayan girl, is possessed of a "Greek face", "pale, ivory" skin, and startling eyes.<sup>32</sup> The physical image of her is one which no white reader would expect to find in the hills of the northern Punjab. This contradiction between expectation and representation create the space for

Kipling to work out his anxieties about women and racial hybridity. The narrator describes, after the Englishman Lispeth intended to marry her, in a way, jilted her, how 'it was wrong and improper of Lispeth to think of marriage with an Englishman, who was of a superior clay'.<sup>33</sup> In the end, however, it is with Lispeth that we are led to sympathize, as she mourns her loss, abandons Christianity and the English family with whom she lived, and returns to her own people in the hills. Kipling presents us with an image of the beautiful but dangerous native woman, who threatens boundaries of propriety and race by her involvement with an English man. Interestingly, she is the only character who receives such a complete physical description in the story, and the disconnect between expectation and illustration confounds the traditional preconceptions of Indians in their relationships with Europeans.

Several years later, Kipling would produce the slightly longer work "The Man who would be King". In this tale he is able to more fully flesh out the important players, and give his spare, journalistic hand more freedom to roam. Still, the use of physiognomic language occurs in most interesting ways, not because he simply describes more people, but that he still reserves his use of physiognomic portraiture for certain types and races of people. The two white characters of prominence are described by certain outlandish physical features and by their speech and mannerisms; namely, Peachey's 'eyebrows that met over the nose in an inch-broad black band',<sup>34</sup> and Dravot's sheer size and 'flaming red beard'.<sup>35</sup> With regard to the native characters Kipling portrays, he again creates a physical image of them which confounds expectations – both of Dravot and Peachey and of his readers. The Kafirs who are 'fairer than you or me'<sup>36</sup> become, in the two Loafers' minds, as civilized as any Englishman, and I believe that Kipling intends that confusion of whiteness with corresponding development as a lesson in the story. He uses the physical image of natives who *appear* closer in kind to Anglo-Saxons to problematize the relationship between white and black. Appearances can be deceiving, he seems to say, when the Kafirs are shown in the end to 'revert' to savagery and heathenism. How far we may extend that concern to the English as well is apparent in his Loafers, and in those manifestations of British authority which do not live up to Kipling's moral standards.<sup>37</sup> He echoes in this story Dickens's admonition not to be fooled by words and actions, but to look to the nature of a person.<sup>38</sup>

The practice and concepts of physiognomic science allowed Kipling to work within his particular vision of India – reconciling the compelling aspects of native life he experienced as a young man with his support for the larger colonial project. He creates a world in which there are characters both compelling and troubling; a world founded upon

preconceived notions of class, race, and gender. What is of interest to this study is exactly that use of language which creates and informs these impressions. What meaning is invested in the shape of the eyes and brows that gives to the reader the distinct impression of a shrewd, if unscrupulous character? What meaning in the Grecian profile of a native girl that signals danger for an English man? Questions such as these enable us to look at the character of the author in a more complete and complex way than some criticism has in the past. Through physiognomic language embedded in his texts and applied to the man and his experiences from which those stories stem, we can examine the structure of his public face and of the land which so profoundly influenced him, and read something quite compelling about their characters.

#### NOTES

1. Stephen Kern, *The Culture of Love: Victorians to Moderns* (Cambridge: Cambridge University Press, 1992), p.65.
2. Lucy Hartley, *Physiognomy and the Meaning of Expression in Nineteenth-Century Culture* (Cambridge: Cambridge University Press, 2001), p.7.
3. Herbert Spencer, "Personal Beauty", *Essays: Scientific, Political, and Speculative* (London: Longman, Brown, Green, Longmans, and Roberts, 1858), p.419.
4. Jonathan Smith, *Charles Darwin and Victorian Visual Culture* (Cambridge: Cambridge University Press, 2006), p.180.
5. Smith, *Charles Darwin*, p. 184.
6. Smith, *Charles Darwin*, p.182.
7. Edward W. Said, *Orientalism* (New York: Pantheon, 1978), pp.60-61.
8. Mason, *Kipling*, p.57.
9. Mason, *Kipling*, p.63-64.
10. David Sergeant, "Kipling's Descriptions", *Essays in Criticism* 59 (2009), p.324.
11. Mason, *Kipling*, p.65.
12. Rudyard Kipling, "Lispeth", *Plain Tales from the Hills* (Oxford: Oxford University Press, 1987), p.7.
13. Kipling, "Lispeth", p.7.
14. Kipling, "Lispeth", p.7.
15. Smith, *Charles Darwin*, p. 180.
16. Kipling, "Lispeth", p.8.
17. Kipling, "Lispeth", p.8.
18. Kipling, "The Man who would be King", in *Collected Stories* (New York: Alfred A. Knopf, 1994), p.217.
19. Kipling, "King", pp.217-218.
20. Kipling, "King", p.218.
21. Quoted in Annie L. Oppenheim, *Phreno-physiognomy: Scientific Character Reading from the Face* (London: Simpkin, Marshall, Hamilton, Kent & Co., 1892), p.1.
22. Kipling, "King", p.221.
23. Kipling, "King", p.227.
24. Kipling, "King", p.235.

25. Kipling, "King", p.243-244.
26. Oppenheim, *Phreno-physiognomy*, pp.3-4.
27. Kipling, "King", p.236.
28. Hartley, *Physiognomy*, p.3.
29. Quoted in Hartley, *Physiognomy*, p.1.
30. Mason, *Kipling*, p.49.
31. Kipling, "The Other Man", *Plain Tales from the Hills* (Oxford: Oxford University Press, 1987), p.71.
32. Kipling, "Lispeth", p.7.
33. Kipling, "Lispeth", p. 10-11.
34. Kipling, "King", p.232.
35. Kipling, "King", p.221.
36. Kipling, "King", p.235.
37. In editing for this publication, I removed a third chapter which dealt exclusively with *Kim*, and the shifting of faces through disguise Kim uses while playing in the Great Game. *Kim* demonstrates a development of physiognomic portraiture beyond what Kipling was capable of in his shorter works, though the problematic nature of the official British presence is a common theme.
38. Quoted in Oppenheim, *Phreno-physiognomy*, p.1.

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## KIPLING, YALE, AND THE WATT ARCHIVE

By DAVID ALAN RICHARDS

[In the December 2011 *Journal* (no.344, p.68), I reported that the Beinecke Library at Yale had acquired a collection of previously unknown Kiplingiana. David Alan Richards, the Kipling Bibliographer, offered to send me an article about the collection, and here it is. - *Ed.*]

"Which reminds me, your thoughtful cutting out of the *Times* was the first I've seen of the Kipling Sale. Golly! What fools these collectors are!"

*Rudyard Kipling to Colonel H. W. Feilden, April 9, 1921*

As befits a university which, as early as 1895, had a faculty-sponsored undergraduate Kipling Club, whose members invited the Vermont-dwelling author to meet them in New Haven for their first annual banquet, Yale's Beinecke Rare Book & Manuscript Library is now home to the world's most comprehensive collection of Rudyard Kipling books, manuscripts, correspondence, ephemera and memorabilia.

Except for the British Library, an official copyright depository for the United Kingdom which got its "Kipling File" and seven book manuscripts from the author or his widow, the Kipling holdings in most institutions have come through the benefactions of several collectors, and the Yale aggregation of first, copyright, limited, and pirated editions of his works came primarily from the Ganson Goodyear Depew, Matilda Tyler, and David Alan Richards collections, resulting in the Beinecke Library's possessing 84% of Kipling's first edition titles. By comparison, the British Library has only 40%; the Ransom Center at the University of Texas, 43%; the Library of Congress, with its American copyright deposit copies, 48%; Harvard University's Houghton Library, employer of Kipling bibliographer Flora Livingston, 53%; and Dalhousie University in Canada, with the collection of Kipling bibliographer James McGregor Stewart, 64%.

Because of the breadth and depth of its Kiplingiana, Yale in the spring of 2011 was offered on a first refusal basis, and has now acquired, the remaining Kipling archives of A.P. Watt & Sons, from the descendants of the founders of that literary agency, which from 1889 through the author's death and down to today has represented Kipling and his estate's heirs and assigns in all matters of copyright and sales to periodical and book publishers and licenses to motion picture and television producers.

This gatekeeper function meant that the Watts (Alexander Pollack ["A.P."] and his son Alec ["A.S."]) were for some five decades in a

position to receive, and ultimately retain, the writer's autograph manuscripts and marked-up typescripts and revised galley proofs, Kipling's original correspondence transmitting them and negotiating their terms of publication, and singular examples of the copyright, limited, and otherwise rare editions of pamphlets and leaflets and broadsides sent by their copyrighting publishers back to the agency.

While some of the Watt holdings gathered in this manner were, long after Kipling's death but occasionally over the last thirty years, selectively released to the auction market (such as the Kipling-annotated file of the Boer War newspaper *The Friend*, described by A.S. Watt to Flora Livingston to authenticate Kipling's contributions for her 1927 bibliography, then auctioned in 1999 and given by a collector to Yale), the extent of what still remained in the family's hands was completely unknown to scholars until the appearance of the Watt Kipling Archive's offering prospectus, prepared by the venerated London antiquarian bookseller Bernard Quaritch Ltd. in the spring of 2011.

The Watt Archive comprises 285 letters from Kipling to A.P. (who died in 1914) and A.S. Watt written between 1889 and 1936, autograph manuscripts, corrected typescripts, corrected book and magazine proofs, printed copies of the author's work, and ephemera.

Of the holographic material, the prize is a fine bound volume comprised of manuscripts and corrected typescripts of eight of the ten stories first appearing in periodicals before collection in *Many Inventions* (1893), such as "His Private Honour" (one MS and two typed drafts) and "'The Finest Story in the World'" (manuscript, typescript, and corrected proof); from this bound volume, one story, "On Greenhow Hill", had been removed, sold at Sothebys in 2007, and was ultimately acquired by the British Library. Almost equally remarkable is the typescript, heavily edited and with some ink sketches by the author, of what became Chapters 1 through 5 of *Kim*, the first typing of these parts, with blanks left by the typist where the author's handwriting was unclear (and thus preceding the corrected typescript text now in the British Library and presented by Kipling himself in 1925).

Kipling made a habit of presenting volumes of his book-length manuscripts, sumptuously bound in green morocco, to national libraries such as the British Library and the National Library of Australia, and to institutions which gave him honorary degrees or appointments, where these volumes may now be found separately at St. Andrews, Durham, Edinburgh, Oxford, Cambridge, and McGill. Except for the British Library, Yale's Beinecke is now the only library anywhere with three Kipling book-length manuscripts, since it already held the Kipling-corrected typescript, sent to *Lippincotts Magazine*, of *The Light That*

*Failed* (189) – and with this acquisition, all such book manuscripts of the author are now seemingly accounted for.

Among the other autograph manuscripts, corrected typescripts, and marked galley proofs are "Bertran and Bimi" and "The Mark of the Beast" from *Life's Handicap* (1891); "The Undertakers" from *The Second Jungle Book* (1895); four stories from *The Days Work* (1898); "Slaves of the Lamp" from *Stalky & Co.* (1898); five stories from *Traffics and Discoveries* (1904); one from *Actions and Reactions* (1909); six from *A Diversity of Creatures* (1917); and one from *Debits and Credits* (1926).

Poetry manuscripts in this Archive include: eight of the manuscripts or typescripts from *The Seven Seas* (1896); three from *The Five Nations* (1903); the corrected pages proofs of *Songs from Books* (1912); three poems from and the accompanying notes to *The Years Between* (1919); and single poems such as "The English Way" and "The Supports" (1919).

His journalistic output is also well represented: parts of *A Fleet in Being* (1898); corrected galley proofs of the six articles of *France At War* (1915) and of the six newspaper articles in *The New Army In Training* (1914); the corrected page proofs of *Tales of "The Trade"* and of *Sea Warfare* (both 1916). *The Eyes of Asia* (1918), and *Letters of Travel (1892-1913)* (1920).

The printed items include 78 of the 117 Doubleday copyright pamphlets of individual stories or poems, printed after the effective date of international copyright in the United States on July 1, 1891, in their print runs often to 100 copies, including *The Army of a Dream* (19 copies printed, one of 12 known survivors); *Below the Mill Dam* (16 copies, one of 11 known); *An Unrecorded Trial* (12 copies, seven known); the suppressed 1916 titles *The Fumes of the Heart*, *The Private Account*, and *A Retired Gentleman* (four of each known); *Railway Reform in Great Britain* (five known); *The Islanders* (ten known); *London Stone* (four known); and *The Question* (three known). Also to be found here are the "marked proofs" of the English copyright pamphlet editions of the "Puck" stories collected in *Rewards and Fairies* in 1909, *The Conversion of St. Wilfrid*, *Gloriana*, *The Tree of Justice*, and *The Wrong Thing*, each printed in editions of only ten copies, and now rejoining the fifth and last "marked proof of the set, *Simple Simon*, sold at Sothebys by the Watts in 1994, then acquired by a collector and given to Yale in 2003.

Of the 22 other prose titles, the rarest are the booklet of the *Chamber of Shipping of the United Kingdom Annual Banquet* of 1925, known in only three other copies; *France at War on the Frontier of Civilization* (1915, one of three complete sets, the other two being the deposit copies in the Library of Congress); *Milner Court Opening* (one other copy, at Dalhousie); the *Liverpool Shipbrokers' Benevolent Society Annual*



*Report, 1928*, containing Kipling's speech to that society, before this completely unknown to all Kipling bibliographers and absent from all institutional collections; and a pristine copy in purple wrappers of *Eine Mandverflotte*, the contemporaneous German translation of *A Fleet in Being*, a presentation from Kipling to A. P. Watt inscribed: "The decent obscurity of a foreign language."

Other notable copyright pamphlet titles include: *The Rhyme of the Three Sealers* (1893, one of two known copies); *The Last Rhyme of True Thomas* (1894, known previously in only the deposit copies at the Library of Congress, and now joining Yale's autograph manuscript of the poem for its English newspaper appearance, acquired by collector gift last year); and *Order of Proceedings at the National Meeting* (1932, four known copies, the original appearance of the poem "Neighbours").

The 285 letters from Kipling to the Watts await their editor, but excerpts indicate their value and range. Kipling first corresponded with A.P. in October, 1889, only a month after his arrival in England, and by March 6, 1890, he wrote: "What can I say. You've only doubled my income and given me good advice in the bargain. Thank you' seems rather ineffective doesn't it?"

The subsequent correspondence contains a fascinating mixture of subjects. The first mention of the idea of compiling a group of "beast stories" into *The Jungle Book* is here, and the first mention of the titles for both that book and *Stalky*. Many of the letters discuss the merits and problems of various English and American publishers, and demonstrate the writer's stubbornness in pursuing and defending his authorial rights. Some show Kipling steering new authors to Watt's agency, and mentioning others, such as a postscript to a letter of November 16, 1918, noting a "Colonel Lawrence . . . [who] has a book on the Arab war which beats the Arabian nights into a cocked hat."

Finally, most of the correspondence, especially after the First World War, is simply that of friends, with invitations to visit, and thanks for the agency's help; even when he was publishing little, the author continued to send letters to A.S., until two weeks before Kipling's death. In all, these constitute a remarkable record of the long and fruitful relationship between the prolific Kipling and his faithful literary agents, the Watts father and son.

In attracting, acquiring, housing, cataloguing, and making the Watt Kipling Archive available to both scholars and the general public (who have the same reading room access) in proof of the Society's traditional toast, "to the unfading genius of Rudyard Kipling", Yale's Beinecke Library, founded in 1963, has evidenced its continued stewardship of the treasures of world literature. The young men of the Kipling Club, from over a century ago, would be proud.

## THE KIPLINGS IN ABBOTTABAD?

### A BRIEF REPORT

By OMER TARIN

[Following on from his article about the history of Abbottabad in our December 2010 issue (No.339, pp.35-52) and the update in March 2011 (No.340, p.6), Omer Tarin now reports on the possibility that the Kiplings, Lockwood and Rudyard, visited Abbottabad independently during their sojourns in India. – *Ed*]

The matter of the possible visit of the Kiplings, father and son at various times, to the Frontier hill station and cantonment of Abbottabad<sup>1</sup> first came up in correspondence with the Editor last year<sup>2</sup>. Rumours have always abounded that John Lockwood and Rudyard Kipling had visited Abbottabad and I became interested in investigating these as early as the 1980s, when some knowledgeable people who had been inhabitants of Abbottabad since the 1920s-30s still lived and were able to provide me the benefit of their memories/recollections. Unfortunately, once again, as in the case of my quest for Mahbub Ali in Lahore<sup>3</sup>, the absence of surviving records/documents here was most frustrating and in time I became preoccupied with other work and shelved this quest. However, following the 2010 correspondence with the Editor I undertook to re-investigate the whole issue and make a report if possible, based on any firm/recorded *prima facie* evidence.

This re-investigation, spread out between June/July 2010 and May 2011 proved to be extremely unrewarding because things have really deteriorated generally here, over the last 8-10 years and most vestiges of old, pre-1947 documentation have been destroyed thanks to bureaucratic inefficiency/neglect or even deliberate vandalism<sup>4</sup>. Contemporary Abbottabad is nearly devoid of valuable historical records and even old 'heritage sites' and buildings are being gradually pulled down to make way for 'progress' – and there are a few but vocal lot of people living here who are at all interested in conserving the town's past<sup>5</sup>. Indeed, I have not been able to discover anything 'new' at all and so, am submitting this brief report on the basis of notes and information already available with me from an earlier time, as follows.

**John Lockwood Kipling** was, it is believed, commissioned by the Punjab Government<sup>6</sup> to travel through the Himalayas, the Himalayan foothills and sub-montane tracts, to make a series of illustrations of the terrain, interesting and/or notable historical features (termed as 'antiquities' back then) and the people of these areas during the 1870s. This commission was accepted by Lockwood and it was carried out in

several stages probably commencing in 1870<sup>7</sup>, since the Punjab and the princely states 'attached' to it covered a rather vast expanse. As part of this exercise, Lockwood Kipling probably made his first excursion to Rawalpindi (the main cantonment and military HQ in the North-West), Murree, the *Galiyat* hill tracts of Hazara and Abbottabad (See sketch map after the notes) in the summer of 1870<sup>8</sup>. Interestingly, none of the earlier Hazara district gazetteers (from 1883-84 to 1900) make any mention of this visit or any subsequent ones, nor is there any mention in surviving records here. However, the 1907 *Hazara Gazetteer*<sup>9</sup> contains the only brief recorded mention available, and informs us that at some time or the other, during his visit/s to Abbottabad, Lockwood Kipling stayed at 'Lockhart House', which belonged to Gen. William Lockhart<sup>10</sup> (see Contemporary Photo below). We don't know for sure how many visits Lockwood made and when he came up here last. Were all these visits 'official'? Or did he come up for his pleasure too? Did he come up alone or with his family? And was he ever accompanied on any of these visits by Rudyard? It would be mere speculation on my part to say so, but this might well be a possibility. What *is* certain, is that John Lockwood Kipling *did* visit Abbottabad and its environs a number of times from 1870 onwards.



**Rudyard Kipling's** possible visit to Abbottabad is a mystery. It is thought that he *might* have visited here at least once, that he possibly might have taken a 'walking tour' of the hills around Murree, possibly even the *Galiyat* area of Hazara, in 1885, following his 'official' visit to Rawalpindi on behalf of the *Civil & Military Gazette* paper, to cover the famous visit of the Emir of Afghanistan to see the Viceroy there. But did Rudyard actually visit and stay at Abbottabad at any time? There are no records here of any such visit and although general rumours and unsubstantiated stories long prevailed here, there is only one reliable oral account that has ever come to my notice. This was in an informal conversation with the late Qazi Muhammad Aslam<sup>1</sup>, B.A., LL.B, former advocate (1890-1987), a notable and long-lived resident of Abbottabad and a scion of an old and very well-known family of the Hazara, and a distant relative of mine. Qazi-sahib retained a sharp and acute memory until the end of his days, and he informed me that many years ago, his elder cousin, Qazi Fazal-Illahi<sup>2</sup>, who for some time remained a Pleader at the Abbottabad district courts told him that as a young intern there in 1885-86, he had 'seen' the 'writer Kipling, who was later famous' in the company of 'an English officer', in Abbottabad. Did the elder Qazi really see Rudyard Kipling or his father in Abbottabad? If so, who might the English officer have been? It is difficult to dismiss this particular account because both Qazi Aslam-sahib and Qazi Fazal-Illahi-sahib are very well-known and very respected names in this region. They were neither sensationalists nor in need of fame or recognition. Yet, though a very fascinating account, it remains unsubstantiated by any documentary evidence; and so, the question of Rudyard Kipling's visit to Abbottabad continues a mystery for now.

This is all I have to report. I would like to add, that times and circumstances change and not always for the better. I, for one, must say that I have been very lucky in having had the honour and pleasure (through no merit of my own but by virtue of extended family connections) of meeting and talking to many fine people, some of whom are mentioned here, who once graced this little town in finer days, and who, alas, have passed on. These people have enriched me considerably with their knowledge and I dedicate this brief report to all of them, with thanks and love.

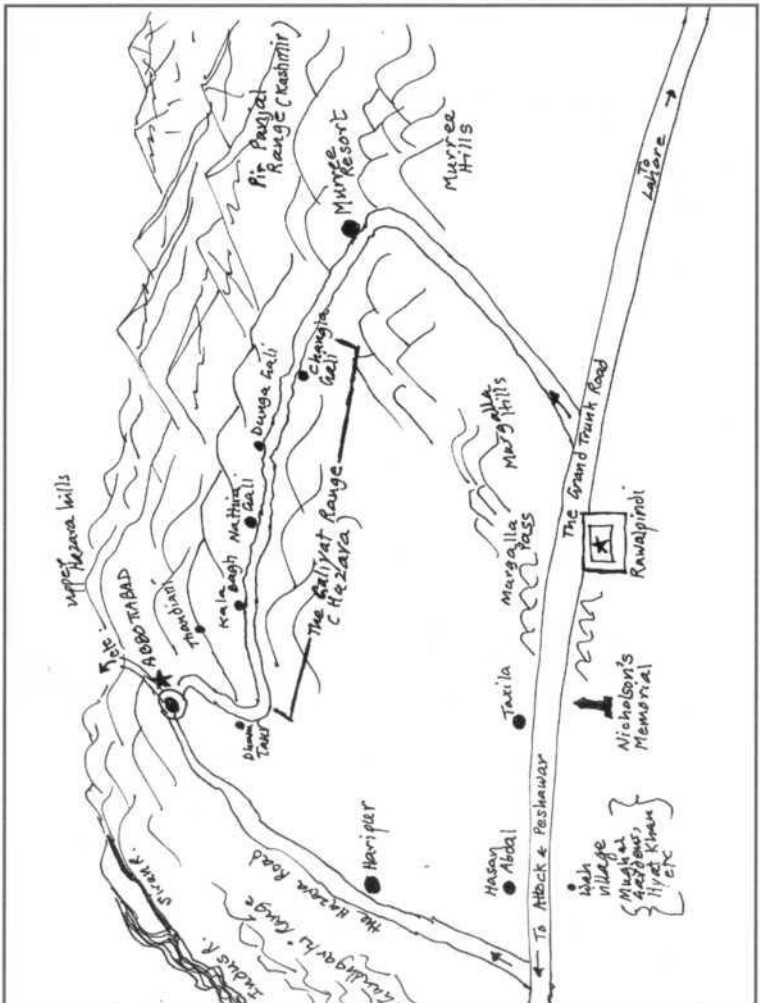
#### NOTES

1. For more about the history of Abbottabad town and its military cantonment please see the article by O.Tarin and S.Najmuddin, "Five Early Military Graves (c.1853-1888) at the Old Christian (Anglican) Cemetery, Abbottabad, Pakistan", in the *Kipling Journal*, December 2010, No.339, pp.35-52.
2. Email of 18 June 2010.

3. O. Tarin, "My Quest for Mahbub Ali", in the *Kipling Journal*, June 2008, No.327, pp. 10-22.
4. A most ominous example of such criminal vandalism has to do with the attempt to burn down the old government *Mahafiz-khana* in Abbottabad in 2006, which contains land revenue records dating back to c 1853-54, when Abbottabad was founded. A later attempt was also made. Luckily, some of the other record pertaining to the actual founding of the town and records of Maj. James Abbott (the town's founder and the district's first British Deputy Commissioner) and some of his successors was preserved separately by the present district administration under repeated public pressure, and a small 'Abbott Museum' was set up to house these specialized records. This is expected to be of some use to students and research scholars.
5. With reference to some of the information and photographic images discussed with the Editor in 2010, this was obtained from the Internet, chiefly gleaned from a weblog maintained by 'Environmentalist' from Abbottabad, on the www.flickr.com website. The author/photographer is in fact Mr. Muhammad Aslam, Engineer, who lived here for some time and remains an ardent proponent of conserving Abbottabad's past and is one of those primarily responsible for building up support for such a move. Although the historical information on this site isn't always historically reliable or accurate, it is still the best online resource available with images old and new of Abbottabad's colonial buildings.
6. It is to be noted that although Abbottabad is now part of the Hazara division in the North-West Frontier Province (or 'Khyber-Pukhtunkhwa' now) of Pakistan, until 1901 there was no such province and it was basically part of the old Punjab province, which had been annexed to British rule after the Second Sikh War of 1848-49. John Lockwood Kipling was also employed by the Punjab Government at Lahore.
7. Information derived from in-depth Interview with the late Col (Retd) Yahya Khan El-Effendi, at Rawalpindi, Pakistan, 16 and 17 December 1994. Col (Retd) El-Effendi belonged to a Barakzai (Durrani, Afghan) family and his ancestors came and settled in Kashmir and the Punjab after the Second Afghan War of 1879. He was one of our foremost experts on the military history of the present Pakistan Army, the Survey of India and its operations along the Northern and North-Western borders and of the 'Great Game' in the 19th century with relation to Afghanistan. His sad demise in 2009 was a major loss to Pakistani scholarship.
8. *ibid*.
9. Published Lahore, by the Government of the Punjab, page 147.
10. Gen. Sir William Stephen Alexander Lockhart (1841-1900) G.C.B., K.C.S.I. etc. British Indian Army officer of considerable repute. Served in the 1857 Mutiny/Rebellion, in the Second Afghan War of 1878-80 and from 1880-85 remained Deputy Quartermaster-General in the Intelligence Branch. In 1897 he commanded the famous Tirah (Afridi) Campaign and became Commander-in-Chief of India in 1898. He was very fond of Abbottabad and often used to come with his family and built a lovely little house here, the one where Lockwood Kipling is supposed to have stayed. The house still stands although it is in very dilapidated condition and is sometimes referred to by people as 'Kipling House'. It is situated within the grounds of the present FG (Federal Government) College, Abbottabad, and is no longer in use. However, during the early-1950s, when this college was a high school, my mother studied here when my late maternal grandfather was posted as Commandant, Frontier Force Regimental Centre. She remembers that it used to house some classes then, including hers. It might also be of some interest to readers of this journal that Sir

William Lockhart, along with Colonel Woodthorpe of the Survey of India, explored the Bashgul Valley in the remote and mysterious Kafiristan region (later 'Nuristan') of Afghanistan, in 1885. Following the Panjdeh Incident and the visit of the Afghan Emir to Rawalpindi to meet the Viceroy that year, there were serious apprehensions of a possible Russian advance towards India via this region. Lockhart and Woodthorpe went on a mission to inspect the Hindu Kush passes between Kafiristan and Chitral but decided to cross over, very much in the Great Game tradition.

11. Conversation/Interview of 10 September 1983, at Abbottabad.
12. Qazi Fazal-Illahi, born 1867 died 1930; see *Who's Who in the Hazara District*, published by the Government of the NWFP, 1931, p.9.



## AN UNFORGETTABLE MAN: "MRS. BATHURST"

By WILLIAM B. DILLINGHAM

[Prof Dillingham continues his analyses of the material in *Traffics and Discoveries*. In *Journal* No.335 (March 2010) he considered "Kaspar's Song of Varda", then in the *English Literature in Transition* Vol.55, No.2 for 2012 he has an excellent article on "'Wireless'", and now we have his examination of "Mrs. Bathurst" and Pycroft. – *Ed.*]

Of all Kipling's stories, "Mrs. Bathurst" has acquired the reputation as being the most baffling.<sup>1</sup> Among Kipling scholars the disagreement as to how to read "Mrs. Bathurst" has been unusually sharp. Indeed, surveying the vast body of commentary on the story that has appeared over the many years since its publication engenders an eye-opening education in the vagaries of literary interpretation. There is, however, a common thread that runs through this mass of material: the act of presumption, that is, sheer guessing, presuming without adequate evidence. Naturally, this results in a wide variety of opinions, but there appears to be almost unanimous agreement that "Mrs. Bathurst" is extraordinarily obscure. Labels such as "The Hardest of All the Stories" abound.<sup>2</sup>

Kipling critics in large numbers have been caught up in what appears to be a sort of game to see who can out-guess others as to "What Happens in 'Mrs. Bathurst'", which is the title of one of the most important and influential articles dealing with the story.<sup>1</sup> Oddly, "Mrs. Bathurst", a product purely of Kipling's rich imagination, is commonly treated as if it were not that at all but some sort of historical account. The assumption seems to be that it is a record of something in real life that 'happened', and the characters are often discussed not as Active creations but as real people in the real world whose motive and actions are not clear because Kipling has not given us an adequate report of what 'really' took place. Many commentators, frustrated by Kipling's failure to present a clear picture, thus fill in the gaps by presuming what happened. They feel compelled to figure out, for example, what Mrs. Bathurst was doing in England, what transpired between her and Vickery, what he said to the captain of his ship, who the tramp with Vickery was when they were both killed by lightning, and so forth, as if all this actually took place at some point in time. It is a bit like a trial in a court of law in which a lawyer, equipped with inadequate evidence, is presenting his or her own invented scenario to convince the jury what actually took place.

The explanations offered by critics to various questions raised in the story differ dramatically. For instance, on the identity of the second

tramp, J.M.S. Tompkins presumes that it was a woman.<sup>4</sup> A host of other critics, including Philip Mason, argue vehemently that it could not possibly have been a woman, certainly not Mrs. Bathurst, but was an anonymous tramp who had taken up with Vickery.<sup>5</sup> C.A. Bodelsen makes his case for its being a ghost, the ghost of Mrs. Bathurst, who was with him when he was killed. Bodelsen's presumption is that by the time Vickery sees her on the cinematograph screen departing from a train in Paddington Station, London, she has died, having killed herself or died 'of a broken heart'.<sup>6</sup> Perhaps the most radical positing is that of Nora Crook, who develops her theory (before the jury of Kipling readers) that the second tramp was a character named earlier in the narrative, Boy Niven, whom Crook presumes to have been a homosexual. So crazed and deluded had Vickery become, argues Crook in presenting her case, that he thought his companion, Boy Niven, was Mrs. Bathurst and committed sodomy with him. That is what actually happened, explains Crook, although Kipling was naturally not able to say so explicitly because such subjects were forbidden territory for authors to explore at that time.<sup>7</sup> These admirable probers who persistently come up with answers of one kind or the other seem compelled by a sense of desperation to get at the 'truth'. One wonders if the possibility has occurred to them that Kipling considered the identity of the other tramp relatively irrelevant and that the relevant question about "Mrs. Bathurst" should not be 'what happened?' but 'what was in Kipling's mind when he made up the whole tale?' That is, what was he principally interested in doing? What kind of story is this, anyway?

Understandably, several commentators have felt the need to address the issue of how such a puzzling work as "Mrs. Bathurst" ever came to be written. One critic was inclined to believe that the author was up to some kind of mischief in writing it. That is, Kipling wanted to see just how bad a story he could write and still have people take it seriously. In the view of this particular commentator, "Mrs. Bathurst" is a kind of hoax, the joke being on us, the reader and critic, for spending so much time in trying to untangle what is intentional nonsense.<sup>8</sup> The most common explanation for the enigmatic nature of "Mrs. Bathurst", however, is that Kipling did not really mean to make the story baffling but did so unintentionally by overly revising it. In other words, during repeated revisions, he cut out so much that was once in the story that necessary information for understanding it was left out in the final version. Charles Carrington and Lord Birkenhead largely established and legitimized this theory in their biographies. Carrington felt that Kipling was not as hurried in his later stories as he had been in his early ones and therefore could take more time in editing, especially in deleting material. The somewhat unfortunate result, Carrington



concluded, was that 'he perhaps overdid it when he shortened 'Mrs. Bathurst'. . . It suffers from too much compression, so that in parts it is unintelligible'.<sup>9</sup> Lord Birkenhead, whose biography was written before but published after Carrington's, followed the same line of reasoning. He hypothesized that Kipling was manifesting in his 'strange' story, "Mrs. Bathurst", a 'tendency, which was to grow upon him, to concede less and less to the reader, to pare the material so ruthlessly down to the bone as to leave an impression of baffling obscurity'.<sup>10</sup>

This supposition that Kipling exercised the blue editorial pencil (or as he called it, 'Indian Ink') too freely in "Mrs. Bathurst" is not an objective analysis. It is an implicit evaluation, one that considerably diminishes the story. It was the basis, for example, of C.S. Lewis's attack on "Mrs. Bathurst". He wrote: 'Even an athlete can be overstrained. Superfluous flesh should be sweated off, but a cruel trainer may be too severe in judging what is superfluous. I think Kipling used the Indian ink too much. Sometimes the story has been so compressed that in the completed version it is not quite told—at least I still do not know exactly what happened in *Mrs Bathurst*'.<sup>11</sup> The theory of over-revision is also the premise underlying the negative judgment that Kingsley Amis expresses in his discussion of the story. He views Kipling's ideas on 'cutting and compression' as unsound, and he charges: "'Mrs. Bathurst' has by its obscurity attracted attention instead of repelling it; authorial self-indulgence can leave out too much as well as put too much in". A bit further on, he links Kipling's tendency to cut the length of his stories to his 'self-absorption' and to his lack of consideration for his audience: '*He* knew the full story in each case, so he would cut out the bits that bored him even if they contained necessary information'.<sup>12</sup> In the opinion of Martin Fido, 'Kipling's habit of revision by excision was practised so severely on this story ["Mrs. Bathurst"] that it remains a sequence of impressions rather than a comprehensive narrative'.<sup>13</sup>

That "Mrs. Bathurst" was, as Angus Wilson claims, 'over-revised'<sup>14</sup> has become an entrenched idea that has largely gone unchallenged. It is an assumption that crucially needs challenging, however, because of the seriousness of its implications. The only evidence offered that I am aware of to support this presumption is that Kipling formed a habit of putting aside some of his work and of going back to it later for revising and that he indicated in his autobiography that cutting is preferable to expanding when working on revisions. In *Something of Myself* he advised young writers to go back over their work carefully more than once before submitting it for publication:

Read your final draft and consider faithfully every paragraph, sentence and word, blacking out where requisite. Let it lie by to

drain as long as possible. At the end of that time, re-read and you should find that it will bear a second shortening. Finally, read it aloud alone and at leisure. Maybe a shade more brushwork will then indicate or impose itself. If not, praise Allah and let it go, and 'when thou hast done, repent not'.<sup>15</sup>

He continues for a paragraph more, pointing out that he has himself let a work 'drain' and shorten itself over a fairly long period of time. That this is what he did with "Mrs. Bathurst", though, appears to be merely a supposition rather than a fact that is based, as such an important proposition would ordinarily be, upon, for example, a careful examination of various manuscripts that reveal what he cut out in order to shorten the work. If such definite proof as this of extreme compression actually exists, it should be forthcoming; if it does not, then the statement that Kipling once had material in the manuscript that explained what is inexplicable in the finished work but deleted it – that must be recognized as merely a theory, not an established fact.<sup>16</sup>

Even as a theory, however, the revised-beyond-comprehension idea seems shaky, for it implies that Kipling, a conscious craftsman, did not know what he was doing in "Mrs. Bathurst". Its basis is the notion that he became carried away by his preoccupation with shortening his writing to the extent that he could no longer discern what was needed for an understanding of events and what was extraneous. This version of Kipling resembles Balzac's aging artist in "The Unknown Masterpiece", who sets out to paint a nude representing perfect female beauty. He works on the painting for ten years putting it aside for a while but always coming back to it to touch it up, to change what he had previously done. He lets no one see it before he is finished. Finally, he allows two young painters to see it who are anxious to view the masterpiece. Stunned, one of them describes the painting as follows: 'I can see nothing there but confused masses of color and a multitude of fantastical lines that go to make a dead wall of paint'.<sup>17</sup> The other witness agrees that what is before them is little more than a jumble of lines and spots of color. As Kipling is portrayed in several biographies and in much criticism, that is, as the fanatical over-reviser of "Mrs. Bathurst", he is made to seem very much like Frenhofer, Balzac's painter, who over-revised his 'masterpiece' until it became merely a muddle.

That Kipling was to that extreme degree an obsessive reviser of his work is most unlikely. When looking back over his career in *Something of Myself* and admonishing young writers to give their final drafts a last good reading or two before sending them off, he in fact warned against tinkering too much. Only 'maybe', as he put it, will 'a shade more brushwork . . . then indicate or impose itself. If it does not,

then, 'praise Allah and let it go', and never 'repent' not having revised more. These are not the words of someone who in his later work has been an inveterate reviser and compressor, who revised and cut out so much of his earlier drafts of "Mrs. Bathurst" that the story became, like Frenhofer's 'masterpiece', incomprehensible. Although not quoted nearly as frequently as the passage in *Something of Myself* that praises the act of shortening one's writing, Kipling made another comment which reveals that he knew – knew beyond any doubt – when one of his works was finished and was reluctant after that to revise any further. In describing the role of his Daemon in the act of literary creativity, he attributes to it his sense of when a work was finished and his strict and consistent obeying of that intuition.

My Daemon was with me in the *Jungle Books*, *Kim*, and both Puck books, and good care I took to walk delicately, lest he should withdraw. I know that he did not, because when those books were finished they said so themselves with, almost, the water-hammer click of a tap turned off.<sup>18</sup>

The theory that Kipling labored over "Mrs. Bathurst" in the process of shortening it also seems to run counter to what he said in retrospect about the origin and composition of this particular story:

All I carried away from the magic town of Auckland was the face and voice of a woman who sold me beer at a little hotel there. They stayed at the back of my head till ten years later when, in a local train of the Cape Town suburbs, I heard a petty officer from Simon's Town telling a companion about a woman in New Zealand who 'never scrupled to help a lame duck or put her foot on a scorpion.' Then—precisely as the removal of the key-log in a timber-jam starts the whole pile—those words gave me the key to the face and voice at Auckland, and a tale called 'Mrs. Bathurst' slid into my mind, smoothly and orderly as floating timber on a bank-high river.<sup>19</sup>

More than likely, then, whatever flaws there may be in "Mrs. Bathurst", they are not the result of the author's being obsessed with repeatedly cutting out material that he had previously included and compressing the tale to the point of 'baffling obscurity' (as Lord Birkenhead put it). Kipling clearly remembered the story taking shape 'smoothly and orderly', not through an involved process of repeated revisions.

This is not to say, however, that "Mrs. Bathurst" is a simple, easily understood work. It is to say that the manner in which the work came about and what Kipling is doing in the story have been widely

misunderstood. In a perceptive reading of "Mrs. Bathurst", Barbara Everett commented on the many guesses offered about such matters as 'what Vickery could have done' to bring on his troubled state of mind: 'All such inquiries add something to the precision with which we think about a work of art, dividing the nothing that is there from the nothing that is not'. She then concludes: 'But in another sense I don't think we know, or can know, or ought to want to know, the answers to these questions; and I don't think Kipling cared. The window is open; the creative energy of the story is altogether elsewhere'.<sup>20</sup> Everett is precisely correct: the energy – the focus of Kipling's interest – is elsewhere.

The character in whom the author himself is most interested is neither Vickery nor Mrs. Bathurst but Emanuel Pyecroft, an extraordinary naval petty officer who looms large in six other works of Kipling's. That Pyecroft has not been seen as the central figure in the work appears partly attributable to a lack of understanding that "Mrs. Bathurst" was not composed in a vacuum, as it were, but is one of the 'Pyecroft stories'. As if to remind his audience of that fact, Kipling began "Mrs. Bathurst" in the same way as he started an earlier Pyecroft story, "'Their Lawful Occasions'," to wit, with the narrator's having arrived at a seaport expecting to be the guest on a certain naval ship, which – as he finds to his dismay – has already sailed. This repetition of the same situation is an effective reminder that one story is related to the other, an invitation to link "Mrs. Bathurst" to the earlier work.

If Kipling made an error in judgment as to what knowledge his readers needed in order to understand "Mrs. Bathurst", it was probably his assumption that they would already know Emanuel Pyecroft when they encountered "Mrs. Bathurst", that is, they would be familiar with his traits having read what up to that point Kipling had written about him, which consists of three stores: "Steam Tactics" (December 1902), "The Bonds of Discipline" (August 1903), and "'Their Lawful Occasions'" (December 1903), all published in the *Windsor Magazine*, the same periodical in which "Mrs. Bathurst" appeared in September 1904.<sup>21</sup> It would not be surprising, then, if Kipling considered these four stories, which he sent to the same English periodical, as a series with a cast of recurrent characters, especially the main ones, Emanuel Pyecroft and the narrator. Nor would it be fair to blame Kipling for taking it for granted that those who read the *Windsor Magazine* regularly (who would already have read the first three of these four stories) would also read the fourth one, "Mrs. Bathurst". Therefore, Pyecroft would by that time seem like an old friend, as it were, with whom they were quite familiar. Kipling did not end his Pyecroft series with "Mrs. Bathurst" but wrote three more works in which that character appears. On the heels of "Mrs. Bathurst" came "A Tour of Inspection", which was also

published in the *Windsor Magazine* (December 1904). He then put his old hero aside for some years and came back to him with "The Horse Marines" (*Pearson's Magazine*, October 1910) and with a one-act play staged successfully twice in London three years later.<sup>22</sup> In all, Kipling wrote seven works in which Emanuel Pyecroft is an imposing figure. It is a series similar in several ways to the Stalky stories.

This context is crucial to an understanding of "Mrs. Bathurst". Perhaps because the other Pyecroft works appear much more light-hearted, "Mrs. Bathurst" has generally been analyzed without regard to its being what it certainly is: one of several pieces with a recurring hero who is characterized consistently throughout as is Stalky in the stories collected as *Stalky & Co.* (1899).<sup>23</sup> In fact, Pyecroft is distinctly Stalky-like; he is, indeed, an older Stalky who manifests some of the same admirable qualities as the marvellous boy of Kipling's school stories. Just as Stalky has would-be writer Beetle as his friend, so Pyecroft, or 'Pye', as he is often referred to, has the writer-narrator of his stories as a friend. The function of the narrator in all six of the Pyecroft short stories is much like that of Beetle in the Stalky works. Also similar is the situation where in the several works featuring Pye, a third person is often along to participate in the conversation and action and pretty much to take the place of McTurk in the Stalky stories. Such a character is Sgt. Pritchard of "Mrs. Bathurst", who like McTurk, is apt to be a bit touchy and aggressive when the occasion calls for it.

From a study of all seven works about Pyecroft (including the one-act play), a composite portrait emerges, a picture of the kind of man he is as Kipling conceived him. It is essential to have this image of Pyecroft in mind, that is, to know how Kipling has characterized him in the several other works, before his role in "Mrs. Bathurst" becomes clear. Of all the characteristics that Pyecroft has in common with Stalky besides their basic decency, keen sense of justice, extraordinary courage, and love of an intricate plan of action, perhaps the most obvious traits are his quickness of mind, sharpness of wit, amazing inventiveness, and startling insight into human nature. Pyecroft is a practitioner par excellence of stalkyism, or as the headmaster in *Stalky & Co.* calls it, 'constructive deviltry'. The phrase applies equally well to Stalky and Pyecroft. 'Deviltry' connotes mischief marked by cleverness and artful deception with humorous results; 'constructive' qualifies 'deviltry' by, in effect, exonerating it from evil, suggesting instead that which is positive in its outcome as well as imaginative and ingenious.

As they made their way through Kipling's "Steam Tactics", those readers of the *Windsor Magazine* issue of December 1902 who happened also to have read *Stalky & Co.* would doubtlessly have been reminded of that book as they enjoyed for the first time the adventures

of Pycroft, Hinchcliffe, and the narrator. They would remember that when Beetle got together with Stalky, there was bound to develop a situation in which 'constructive deviltry' ensued. Thus when Pycroft says to the narrator of "Steam Tactics", 'Have you ever considered how, when you an' I meet, so to say, there's nearly always a remarkable hectic day ahead of us?' it could just as well have been Stalky speaking to Beetle.<sup>24</sup> As it was the combustible combination of Stalky, Beetle, and McTurk that made for the 'hectic' days in the Stalky stories, so is it the combination of Pycroft, the narrator, and a friend like Sgt. Pritchard, Hinchcliffe, Mr. Moorshed, or the marine Edward Glass that make for the hectic days in the Pycroft stories.

There are, however, some serious moments in *Stalky & Co.* in which another side of Stalky other than his love of clever mischief making is revealed. So it is in the Pycroft stories.<sup>25</sup> "Mrs. Bathurst" is the most obvious example, but even previous to that work, readers would have been introduced to a complex personality who cannot be easily pigeon-holed. He does practice 'constructive deviltry' a good deal, especially when he is on land and away from his proper work as mariner, but he is dead serious about certain matters as illustrated in "The Bonds of Discipline", the second of the Pycroft stories to be published. Actually that work goes back in time before that of "Steam Tactics" to recount the narrator's first meeting with the petty officer and to repeat what Pycroft told him about the comically chaotic events aboard a ship, the *Archimandrite*, of which he was formerly a member of the crew. Though humor is the ostensible purpose of "The Bonds of Discipline", it manifests a fictive technique that is common to all those works in which Pycroft tells stories: Kipling subtly manipulates what Pycroft says so that the spotlight comes to focus on the traits of the teller himself, that is, Pycroft. In other words, what becomes more interesting than the happenings and the people Pycroft is describing is the palpable effect that these events and people have had on Pycroft. Because of what he says and the way he says it, the personality of Emanuel Pycroft tends to overshadow all else.

The narrator's first impression of Pycroft is to him indelible. It comes early in "The Bonds of Discipline" as he describes Pycroft's walking into a drinking establishment where the narrator is present. A single sentence characterizes the extraordinary man we meet over and over in the series about him: 'A square man, with remarkable eyes, entered at the head of six large bluejackets'.<sup>26</sup> *Square*, of course, connotes more than his solid physical frame; it implies something positive about his character, his basic integrity, trustworthiness, fidelity to friendships, and so forth.<sup>27</sup> In the poem "Poseidon's Law", which accompanies "The Bonds of Discipline" in *Traffics and Discoveries* and

which by implication praises Pycroft, especially his talent as a inventive and imaginative teller of stories ('splendidly mendacious'), the 'square man' is referred to as 'the robust and brass-bound man' who never changes and is true always to his work at sea. He is a 'square man', then, in the sense of being foursquare, that is, marked by certain unwavering convictions, the most evident of which is that any respectable man should be bound by discipline, hence the title of the story in which the narrator of the series describes his first meeting with him.

The most intriguing aspect of "The Bonds of Discipline", that which is most note-worthy in the story, is not the madcap show that the captain and crew put on to deceive a French spy on board the *Archimandrite* in order to make him believe and to write in a published report the absurd idea that the British navy was made up of ineffectual morons with bestial values. The heart of the story is the effect that all this temporary lack of discipline aboard the ship has on Pycroft himself. He details the riotous behavior of the officers and crew members in their intricate plot to deceive the French spy (who thinks his real identity has gone undetected), and that narrative has effectively evoked laughter from countless readers who highly value the story as the humorous account of an elaborate joke and who greatly appreciate the ability of second-class petty officer Emanuel Pycroft to tell a funny story.<sup>28</sup> Eclipsing that aspect of "The Bond of Discipline", however, is Kipling's subtle revelation that this breakdown in discipline – though it is pretended, temporary, and never out of control – causes Pycroft a certain distress. He attempts to minimize his discomfort with what went on aboard the *Archimandrite* with a show of amusement and enjoyment, but it surfaces anyway. The tipoff is a remark by Pye's friend, Edward Glass, a marine onboard: 'Pye don't see any fun in it at all'.<sup>29</sup> In other words, Pycroft did not 'see any fun' in the nonsense aboard ship when it was occurring, nor does he in retrospect. Somehow it goes against his grain, although he is, together with Stalky, the master of 'constructive deviltry'.

During and after Pycroft's account of the high jinks aboard his previous ship, it is evident that a conflict within him has been taking place. He is torn two ways. On the one hand, no one (not even Stalky) appreciates more than he a well planned, intricately involved, and expertly executed hoax – especially if retribution is its aim. One would expect his whole heart to be in the plot to make the French spy look if not like a colossal liar, then like what he turns out to be: the exceedingly naive and foolish victim of a practical joke. Pycroft recounts the various movements in this comic opera as if he were enjoying it in memory as much as he did when he was a participant in its actions. Underlying the ostensible enjoyment, however, is that significant remark that Glass makes, 'Pye don't see any fun in it at all'. Toward the end of "The Bonds

of Discipline", Glass comes back to this point, thus affording it added weight in the story: "E's a flat-foot, a indigo-blue matlow. 'E never saw the fun from first to last. A mournful beggar—most depressin' ".<sup>30</sup> The marine, who plays a significant role in "The Harbour Watch", means this remark as a criticism of his good friend for not truly getting into the spirit of the chaos invented to mislead the spy, but ironically it is high praise, for it reveals that Pycroft is precisely that sort of 'brass-bound man' described and commended in "Poseidon's Law". When Glass calls him 'a flat-foot, a indigo-blue matlow', he is using the current idiom of seamen to designate a sailor (*matlow* is a corruption of the French word for 'sailor') who wears, as Pycroft himself says in "Mrs. Bathurst", 'my simple navy blue'<sup>31</sup> rather than the fancier uniform a marine could don. He is, then, through and through, a 'flat-foot' sailor in the truest sense, the prototypical seaman – it is his chosen role, his proper work; it is his identity. He does not take this work lightly but is entirely serious about it, 'flat-footed' serious, without reservation. He is of the kind who 'kept Poseidon's Law intact', the law that states 'the brass-bound man' must not fool around at sea (though he might do so on the land) but operate strictly within the bonds of discipline out of a high sense of duty. Pycroft goes along with the elaborate display of mayhem aboard the *Archimandrite*, yet his approval of it is always qualified. For example, he tells the narrator, 'It come as a pleasant relief to the regular routine', but wary of the effects of an extended period when the bonds of discipline are broken, he quickly adds: 'A week o' similar manoeuvres would 'ave knocked our moral double-bottoms bung out'.<sup>32</sup>

The final words of "The Bonds of Discipline", an exchange between Pycroft and the narrator about the chaos aboard the *Archimandrite*, reveal forcefully that the former is unwaveringly, that is, 'squarely', committed to the virtue of discipline and that he is, therefore, the 'brass-bound man' idealized in "Poseidon's Law". This last passage of the story also shows the depth of the narrator's respect for him (Pycroft speaks first):

'Well, I don't see anything comical—greatly—except here an' there. Specially about those redooced charges in the guns. *Do you see anything funny in it?*'

There was that in his eye which warned me the night was too wet for argument.

'No, Mr. Pycroft, I don't', I replied. 'It was a beautiful tale, and I thank you very much'.<sup>33</sup>



One recalls after reading these final words of "The Bonds of Discipline", in which the narrator says that it was Pycroft's eye that warned him to be careful how he answered, that the first reference to Pycroft in the story was to 'a square man, with remarkable eyes'. From his first glimpse of him, the narrator was fascinated with the eyes of second-class petty officer Emanuel Pycroft, and he comments on them not only in this story but in others as well. Pycroft's eyes are 'remarkable' in a number of ways. Obviously, the narrator was struck with the sheer brilliance of his new acquaintance's eyes, but more than that, he sensed and later clearly indicates that they are highly expressive. Not just from what Pycroft says but also from what is in his eyes, the narrator realizes in the final scene of "The Bonds of Discipline" that this strict believer in Poseidon's law is testing him. He also senses what answer Pye expects of him if he is to remain his friend, and that is the answer he gives: 'no', he says, he did not see anything comical about the breaking of the bonds of discipline aboard the *Archimandrite*. He answers Pye's probing question this way because he has developed a high degree of admiration for the square man with the remarkable eyes, and he wishes as a writer not only to study him further but also to portray him in all his complexity. And that is what he does, especially in "Mrs. Bathurst".

Kipling indicates in the stories featuring Emanuel Pycroft that his eyes seem to possess the ability to see below the surface or to make clear what is otherwise obscured in darkness. They are, in a sense, like a searchlight that enables him to see, to perceive, where others cannot. He uses that very metaphor in "Mrs. Bathurst" when he responds to the narrator's question as to what the captain of Vickery's ship knew about the warrant officer: 'I've never turned my searchlight that way'.<sup>34</sup> His eyes for him amount almost to second sight: they are sometimes able to read a person's character and motive. His favorable opinion of Jules in "The Horse Marines", for example, derives at least in part from his looking deeply with his remarkable eyes into that admirable Frenchman's eyes. On one occasion, Pye can detect by a certain look in Jules's eye that he is determined to see through to the end a plan they have – Pye refers to it as a 'war': 'I saw by his eye he'd taken on for the full term of the war'.<sup>35</sup> In "A Tour of Inspection", the narrator indicates that Pye prevented him from making a considerable blunder: 'Pycroft. . . had seen it in my silly eye'.<sup>36</sup> Then the narrator of "Mrs. Bathurst" refers to Pycroft's eyes as 'unforgettable'. When trying to explain that he was not usually a heavy drinker but pretty much had to become one in order to keep up with Vickery on his wild walks from bar to bar, Pycroft anticipates, as suggested by his eyes, that the narrator will probably disagree with what he is about to say: 'I'm not a drinkin'

man, though there are those present . . . who may have seen me more or less imbued with the fragrant spirit'. The comment that the narrator inserts in the middle of Pyecraft's sentence (represented above by ellipses) is, 'he cocked his unforgettable eye at me'.<sup>37</sup>

This pattern of reference to Pyecraft's eyes constitutes a metaphor that undergirds Kipling's portrayal of him as 'that great soul' and as 'an unforgettable man', phrases the narrator uses for him in "'Their Lawful Occasions'",<sup>38</sup> and more specifically as 'Pyecraft, the reader of souls', as he is termed in "A Tour of Inspection".<sup>39</sup> His knack throughout the Pyecraft stories for predicting what one is about to say or how one is about to react, his ability to out-maneuvre his opponent by foreseeing his next move, and his uncanny insight into human behavior – all these traits derive from what the narrator believes to be an extraordinary gift: he is 'a reader of souls'. This unusual capability has earned him the respect of the sailors whom he leads, as he does that band of six who enter the bar with him in "The Bonds of Discipline"; the high opinion of the officers above him, as his relationship with Mr. Moorshed, his commanding officer in "'Their Lawful Occasions'", clearly demonstrates; and above all, the unqualified admiration of the narrator of all the Pyecraft stories. No matter what certain critics have thought of Pyecraft, nothing is clearer throughout the several works in which he appears than that the author-narrator holds him in the highest esteem.<sup>40</sup> Ultimately, it is what Kipling thought of Emanuel Pyecraft that is crucial in understanding his role in "Mrs. Bathurst", not what some of the author's critics think of him. In the Pyecraft stories, he is 'a reader of souls', and he has learned to act on what his reading eyes tell him. In a way, they are his creative Daemon.

What happens, then, when a 'reader of souls' encounters a soul that he cannot read? He is like a writer whose gift of inspiration has for a time deserted him; he is Rudyard Kipling without his Daemon. That this has happened – at least temporarily – to Emanuel Pyecraft makes for a deeper probing into his psyche in "Mrs. Bathurst" than Kipling had undertaken before.<sup>41</sup> The story reveals him in the act of struggling with an issue that he does not face in the other Pyecraft works, his sudden and unexpected inability to 'read' the character and motivations of another person – 'Click' Vickery.

In the other works, he excels at exercising this rare talent, and he expects it of himself. It is a gift that largely makes Pyecraft who and what he is; it is thus associated in his own mind with his sense of personal identity. When that ability fails him, he feels uncharacteristically puzzled and challenged as he does in "Mrs. Bathurst" as he speaks of his time with Vickery and admits disappointedly that he has not been able to read that man's character and discern what he has done.

Just how rare this situation is becomes apparent only when one is familiar with all the other Pyecroft works since in them he is consistently sure about people, as, for example, Jules in "The Horse Marines" and the narrator himself, whom Pye 'reads' right away and enjoys a kind of kinship with. Even in "Mrs. Bathurst", his gift for such insight does not fail him in regard to characters other than Click Vickery. For example, he states that it was no surprise to him that a former shipmate, Moon, had deserted because he read 'signs' from him that he was 'a Mormonastic beggar'.<sup>43</sup> He is positive that Moon deserted the service, but curiously, he hesitates to accuse Vickery of the same offense, one that is to him unforgivable. 'In a way o' puttin' it', he says, 'we can't say that he actually did desert'.<sup>44</sup> Pritchard finds this equivocation worthy of a sarcastic rebuttal, and, indeed, it is curious that Pyecroft would take this position. As he continues to tell the story of his experiences with Vickery, however, his remarks become punctuated with phrases indicating uncertainty. When Pritchard asks whether Pyecroft thinks Vickery had gone up-country, his answer is 'There's no saying'.<sup>44</sup> In no other story is Pyecroft so tentative and uncertain about a person he obviously has closely observed. Instead of saying that Vickery was, in a sense a 'superior man', that is, received that high rating in his yearly naval evaluation, Pyecroft comments, 'They called 'im a superior man'.<sup>45</sup> What Pye himself would call him, he seems uncertain, uncharacteristically uncertain. When the narrator asks how often Vickery had seen Mrs. Bathurst, he probably does not expect Pyecroft to give a precise number but simply to offer an opinion since he knew Vickery and had been with him at a crucial time. Instead of an opinion, however, the narrator receives a response that expresses not only Pye's thought on this particular issue but summarizes stunningly his feeling about Vickery in general: 'That's the dark an' bloody mystery'.<sup>46</sup>

Just how unsure he is of his ability to read Vickery's inner nature and behavior is further suggested in that same passage in which he reveals that he has been repeatedly pondering the matter. He has not dismissed Vickery from his mind after the man disappeared, but apparently having failed at the time to figure him out, he has since been trying to do so, attempting to remember all that he said. 'E spoke to me once or twice about Auckland and Mrs. B. on the voyage out', he recalls. 'I called that to mind subsequently'. Then he hazards a rare guess, but he follows that supposition immediately with a qualifying remark that indicates that he really does not know: 'There must 'ave been a good deal between 'em, to my way o' thinkin'. Mind you, I'm only giving you my *resume* of it all, because all I know is second-hand so to speak, or rather I should say more than second-'and'.<sup>47</sup> By 'second-hand' he

may, of course, mean rumor, but in the context of his self-uncertainty deriving from his sudden inability to be 'the reader of souls', he may well be implying again that he simply cannot put together what went on specifically between Mrs. Bathurst and Vickery.

That Pycroft's failure in reading Vickery is troubling to him is a measure of his specialness and depth. For a reader of souls, the whiteness of a page from another person's inner self is as disturbing as is the whiteness of a whale to Melville's Ishmael in *Moby Dick*. Attempting to do what he is so adept at doing, reading souls, Pycroft looks into Vickery's face while they are on one of their drinking sprees after viewing Mrs. Bathurst in the cinematograph, but he sees nothing that will enable him to understand the warrant officer. Instead, he finds there something that he insists did not frighten him but afflicted him with an inexplicably empty feeling; it made him 'anxious', as he understatedly puts it. He had been looking forward to a drink until, he explains, 'I caught 'is face under a lamp just then, an' the appearance of it quite cured me of my thirsts'. He admits, 'I can't tell you what it was like', but the effect on him was profoundly unsettling, for what he saw reminded him of something he had once seen on display in Plymouth that became for him symbols of the blank wall of nothingness, lifeless things unreadable for their meaning: 'If you want to know, it [Vickery's face] reminded me of those things in bottles in those herbalistic shops at Plymouth—preserved in spirits of wine. White an' crumply things—previous to birth as you might say'.<sup>48</sup>

Pycroft thus receives a sensation, an unfathomably disturbing one to be sure, from looking into Vickery's face, but no information, no meaning, no understanding. In other words, Click Vickery's face is sending out some sort of signal, but other than making Pycroft 'anxious', it is not communicating anything rational and meaningful to him. The situation is reminiscent of that final scene in "'Wireless'", which Kipling had just published a couple of years earlier in *Scribner's Magazine* and which he included with "Mrs. Bathurst" in *Traffics and Discoveries*: 'The Morse instrument was ticking furiously. . . . *'Can make nothing of your signals. . . . Signals unintelligible.'* ' When the narrator in "'Wireless'" asks why one ship off the Isle of Wight cannot read the messages sent by the other ship, Cashell replies: 'They only get a dot here and a dash there. Nothing clear.... Only a word here and there'. The wireless on one ship then sends these words of profound disappointment: *'Distressing—most distressing'*. All they are getting, he concludes, are 'odds and ends of messages coming out of nowhere—a word here and there—no good at all'.<sup>49</sup> So it is with Pycroft's inability to read Vickery, and no words could express more accurately the effect this failure has on him: *'Distressing—most distressing'*.

That Kipling had in mind the connection between the sound of a wireless, as he repeatedly described it in the earlier story, and the peculiar noise Vickery makes with his false teeth is apparent throughout "Mrs. Bathurst" but particularly evident in one passage where Pycroft comments: "E was clickin' 'is four false teeth like a Marconi ticker'.<sup>50</sup> Indeed, for Pycroft, Vickery's unnatural teeth come to stand in some way for the man himself. Thus he is named for the noise that they create, 'Click', a sound that is as distressing to Pycroft as the warrant officer's face when paled by some unreadable and terrible emotion. These teeth, then, form an important motif in the story, stressing the point that Pycroft has run into nothing but 'odds and ends of messages' in trying to read signals sent out by Vickery's clicking, clicking like a Marconi ticker, 'a word here and there—no good at all'.

Five times in the collected version of "Mrs. Bathurst", Hooper, the railroad inspector, takes his hand to his waist-coat pocket as if to produce something from there, some mysterious 'curiosity' or 'souvenir' as he calls whatever it is. In the fourth reference, the action is described in direct connection with teeth: "'Ah, those teeth,' said Hooper, and his hand went to his waistcoat-pocket once more".<sup>51</sup> Yet he never produces whatever it is in his pocket, which Kipling takes pains to suggest is meant to be understood (as curious as such a detail may be), as the four false teeth whose clicking, 'like a Marconi ticker', sent signals to Pycroft who could not read them any more than one ship could read the messages of the other in "Wireless". I say that the detail is curious because there seems to be no reason for Kipling to have had Hooper carrying around a dead man's false teeth as a 'souvenir' – who would do such a thing?<sup>52</sup> – other than to call attention to the fact that Pycroft never gets to see the teeth. He has heard their distressing clicks but cannot read what they are conveying, and to the end they remain part of the 'dark and bloody mystery'.

Seeing that Pycroft is not forthcoming with any information about what was going on inside Vickery's mind, Hooper finally asks the petty officer: 'What did you think?' Pycroft's answer suggests that he continues to be troubled by the failure of what has previously been his most conspicuous talent: 'To tell you the truth, I aren't quite done thinkin' about it yet'.<sup>53</sup> Since this is a tale featuring a person who ordinarily is able to read accurately and deeply into human nature, if that gift in his own estimation fails him in dealing with another character in the plot, in other words, if Vickery is not comprehensible to Pycroft, then he cannot be to readers of the story either. And that is the reason readers and critics have had so much trouble understanding Vickery and what he has or has not done. It is not that the author 'compressed' what he earlier had in the work until it became baffling; it is the way

Kipling has written the story. To put it simply, we are baffled because Pycroft is baffled. We are supposed to be baffled in order to feel something of what he feels. His daemon has in this particular incident involving Vickery left him, an experience that is new and naturally distressing to him.

Although Pycroft faces a blank page when he tries to read what kind of man Vickery is (or was), he is convinced that he does know three things of great importance: (1) that Vickery has gone mad (2) that his infatuation with a woman, Mrs. Bathurst, is somehow involved with his madness, and (3) that Mrs. Bathurst is not guilty of any wrongdoing. Throughout the account that Pycroft gives to the narrator, Hooper, and Pritchard, it is entirely clear that he is certain about these three particular matters despite his admitted inability to perceive anything further about Vickery and what he has done. He does not equivocate, for example, when he exclaims about Vickery: 'Mad? The man was a dumb lunatic'.<sup>54</sup> He goes on to tell something of his past experience with 'lunatics'. In an exchange with Pritchard earlier in the story, he reflects his certainty on the second matter, that Vickery's obsession with a woman is connected to his incomprehensible behavior. 'It takes 'em at all ages. Look at—you know'.<sup>55</sup> He is speaking of Vickery, and 'It' refers to that indescribable something that a woman may have that attracts men in spite of the fact that she may not be beautiful. Mrs. Bathurst had 'It'.<sup>56</sup> Insofar as the third issue is concerned – whether Mrs. Bathurst is somehow to blame for Vickery's obsession with her – Pycroft states in the strongest possible terms that he *knows* she is not. 'It wasn't her fault', he insists.<sup>57</sup> In a somewhat later exchange with Pritchard, he states, 'I know that', that is, that she is not culpable.<sup>58</sup>

What he 'knows', however, is not much comfort to him, for he looks upon Vickery's preoccupation with a woman not with a clear understanding of how 'It' works, that is, of how a woman who is not especially pretty can unintentionally drive a man crazy, but with disconcerting puzzlement. 'It' is to him very much a 'secret', as he puts it, part of the 'dark and bloody mystery', which he is at a loss to understand. When he first begins speaking of 'It', he gives the impression that he has pretty much been immune to its power. He indicates to Pritchard that he has been intimate with, as he puts it in his exaggerated manner, "undreds' of women, but he makes it clear that he does not even remember most of them; they meant nothing to him as a rule. 'Most of 'em', he says, 'you can live with a month on end, an' next commission you'd be put to it to certify whether they talked in their sleep or not, as one might say'.<sup>59</sup>

Throughout his adult life, he has disciplined himself to avoid emotional involvement with women. As far as we know from all the details about him in the seven works in which he appears, he has never

been married. In fact, he actually appears to oppose marriage, at least for himself, as detrimental to the pursuit of his proper work. He is a version of Captain Theodore Philip Gadsby of *The Story of the Gadsbys* (1888), who is devoted to his military career and finds his identity in that role. Gadsby, however, falls in love, marries, and sadly gives up his proper work as a cavalry officer in a British regiment in India for a quiet and, to him, alien domestic life in England. Pyecroft, on the other hand, avoids at all cost such a breach of his self-concept and eschews marriage or even serious entanglements with the opposite sex.

His attitude toward marriage is clearly brought out in the one-act play, "The Harbour Watch", in which he uses his wit and Stalky-like 'tactics' and 'strategy', as he terms his manoeuvrings, in order to aid a young fellow sailor who has overstayed his leave so that he could help his family in a time of crisis.<sup>60</sup> At the climactic moment of the play, the sailor, Albert Blashford, must make an important decision. Pyecroft's 'tactics' result not only in finding a way to clear young Blashford of the serious charge of desertion from the British navy but also in obtaining enough money from the skinflint William Agg, his irascible cousin, to make it possible for Albert to buy his discharge from the service if he wishes to marry Jenny, about whom he is quite serious. In fact, Pyecroft compares what is going on between Albert and Jenny with the strong signal sent out by Marconi's invention. All Jenny has to do is whistle across the currant bushes any evening to send Albert running to her. Pye calls her whistle a 'sort of Marconi installation'.<sup>61</sup>

With the invaluable help of his old friend, the marine Edward Glass, Pyecroft has arranged for Albert Blashford to have a choice between two alternatives: to go back into the navy and take up his duties or to be discharged and immediately marry Jenny. Although Pye (as he is often called in the play) does not try to sway Albert either way – Glass insists that he allow the young man to choose for himself – it is nevertheless clear which choice he wishes Albert to make: to return to his proper work. Albert has his heart set on being 'a torpedo-cox next year', and wants to work toward that goal. Torn between 'leavin' the Service' to marry Jenny and going back to his ship, at least for the time being, he announces his decision: 'I'd sooner stay in the Service', to which Pye, obviously much pleased and proud of the young man, responds that Albert 'looks very like a man'. Pye knows that Albert has heard the powerful message, the song of the mandragora, sent out by the 'sort of Marconi installation', Eros, but that he has chosen his proper work instead of following the seductive whistle coming to him from across the bushes.<sup>62</sup> If Albert had chosen the other alternative, the play would not have ended on such a happy note with Pye's saying to Jenny as Glass and Albert are about to be escorted to their ship, the *Acolyte*:

'You'd better say Good-bye to your Albert. He'll be goin' back to his ship now with his friends'.<sup>63</sup> All the men then have a last drink together. The moment smacks of a sort of ritualistic (if somewhat profane)<sup>64</sup> celebration reminding one vaguely of the Communion Service. The very name of Albert's ship contributes to this impression since in former times an acolyte was the first of several steps a priest in the Roman Catholic Church went through toward ordination; it was part of the training one went through for taking the Sacred Orders. Such trainees, of course, were not married.

"The Harbour Watch" was composed several years after "Mrs. Bathurst", but the Pycroft we meet there is fundamentally the same man encountered in all six of the other works in which he plays a prominent part: he is unmarried and uninvolved emotionally with women as a matter of strong conviction and self-discipline. He is not a misogynist, nor is he opposed to marriage for everyone. He does not find children and the idea of childbirth abhorrent despite his horror at the 'white an' crumply things—previous to birth' that he viewed preserved in bottles of alcohol in an 'herbalistic' shop. One of the most striking and revealing scenes in all the seven Pycroft works is that which opens "A Tour of Inspection", for it pictures him 'sitting in the doorway nursing Agg's baby'.<sup>65</sup> He has been entrusted with the care of the infant while his cousin Agg and Henry Salt Hinchcliffe have gone 'down the coast'. For himself, however, and for those he 'reads' to be like himself, as, for example, young Albert Blashford, he knows that life devoted to a woman and to family life can destroy a man's peace and make him into something he is not meant to be – a point that is amply illustrated in *The Story of the Gadsbys*.

It would appear, therefore, from the way Pycroft is characterized in the other works about him that he has been untouched by the kind of lure that overcomes Click Vickery. When he begins to describe Mrs. Bathurst, however, we see a different side of the square brass-bound man. As a rule, critics have concentrated on Sgt. Pritchard's obvious infatuation with Mrs. Bathurst and his staunch defense of her honor, but they have devoted little attention to Pycroft's really stunning admission that he has been strongly drawn to her himself.

When the narrator asks what Mrs. Bathurst was like, Pycroft's answer is purely factual except for the final remark, which he does not complete: 'She was a widow . . . Left so very young and never re-spliced. She kep' a little hotel for warrants and non-coms close to Auckland, an' she always wore black silk, and 'er neck—'<sup>66</sup> At this point, the narrator indicates that Pritchard 'broke in' with a lengthy account of Mrs. Bathurst's benevolence, but the dash in the text may well suggest that Pycroft has paused at this point, catching himself before revealing



something he does not want to confess, even to himself, namely, the strong erotic appeal that this young widow dressed in black silk and with a seductive neck has for him. His reluctance to convey his attraction for her is again seen when Pritchard comments on a way she had of putting 'er hand up to the curl be'ind 'er ear' and asks, 'Remember that way she had, Pye?' The man so attracted to the black silk dresses she wore and her memorably sexy neck gives what can only be taken as an extremely guarded and self-protective answer: 'I think so'.<sup>67</sup>

Of course, he remembers; he remembers every detail about Mrs. Bathurst as his further remarks clearly indicate. He confesses that he, like Pritchard, 'can remember every time that I ever saw Mrs. B'. Even though he has been to Auckland only twice, she remains vividly in his mind: 'how she stood an' what she was sayin' an' what she looked like. That's the secret. 'Tisn't beauty, so to speak, nor good talk necessarily. It's just It. Some women'H stay in a man's memory if they once walk down a street...'.<sup>68</sup> Later when he describes how Mrs. Bathurst looked on the cinematograph screen, he says: 'There was no mistakin' the walk in a hundred thousand'.<sup>69</sup> He is as taken with Mrs. Bathurst in her silk dress and swaying walk as was Robert Herrick with his Julia, her silks, and that 'brave vibration' when she walked. It 'taketh me', said Herrick.<sup>70</sup>

Pyecroft is as uncomfortable with his attraction to Mrs. Bathurst as he is with his failure as a 'reader of souls' in the case of Vickery. The reason for this is simply that for him both the former and the latter represent to him blindfolds, and the man with the remarkable eyes hates and fears nothing more than a blindfold. Although Kipling appears to be speaking of sailors in general in the poem "The Wet Litany", which accompanies the two parts of "Their Lawful Occasions" in *Traffics and Discoveries*, the poem has particular relevance when applied specifically to the man whom the story itself is about: Emanuel Pyecroft. It is a poignant expression of seamen's fear of fog because 'the curtain of the haze' makes them 'helpless'. It is then that the sailor can only cry *'Libera nos Domine!'*

When the engines' bated pulse  
 Scarcely thrills the nosing hulls;  
 When the wash along the side  
 Sounds, a sudden, magnified;  
 When the intolerable blast  
 Marks each blindfold minute passed.

The entire poem, dealing as it does with the sailor's dread of fog at sea, serves as a commentary on the fear that one prototypical seaman,

Pycroft, has of any kind of fog that effectively makes him feel 'Impotent, on emptiness' if some 'deep unseen', causes his remarkable eyes to become blindfolded. He knows that putting on the blindfold of Eros causes one to fall over every obstacle. It leads to the victim's being led around in a circle as he and his friends were when they were young and Boy Niven deceived them with promises. Pycroft is thus shaken by what he experiences with Vickery and Mrs. Bathurst, but it would be a mistake to assume that the episode has fundamentally changed him.

What kind of story, then, is "Mrs. Bathurst"? What it is not is a tale of maturation; it does not depict a fundamental change, much less a metamorphosis, in the protagonist. This is not to say that Pycroft learns nothing from his experience with Vickery and his encounters with Mrs. Bathurst and is therefore somewhat insensitive. Kipling's portrait of him is that of a man of such moral character, self-discipline, and devotion to duty that what happened to Vickery could not happen to him. That fact does not prevent the horror of Vickery's predicament from impacting Pycroft with force, however. He is not smug in some comfortable self-assurance that he is too smart or too self-contained to be victimized by Eros as is Vickery. On the contrary, what he witnesses in Vickery and recognizes as his own attraction to Mrs. Bathurst have the effect of undergirding his resolve to avoid obsessive emotional entanglements with women.

"Mrs. Bathurst" is essentially a revelation of character. It is about what Pycroft *is*. The Pycroft at the end of the story is basically the same Pycroft of the first three stories about him – though perhaps a bit more seasoned and self-aware – and the same as that person who is center-stage in the three works that follow "Mrs. Bathurst". Kipling apparently wanted to make this point by closing the story as he did, giving the final words to Pycroft, words that are calculated to reveal that he is still the same man of the earlier works, a man who has just commented on how pretty a certain girl is who has just walked by,<sup>71</sup> a man who is not going to allow his exceedingly strange encounter with Click Vickery, his inability to get a reading on that man's soul, and his own admitted attraction to a woman with 'It' – he is not going to allow those matters to continue to haunt him and change him, though they have admittedly made him 'anxious'. 'Well, I don't know how you feel about it', he remarks as the final words of "Mrs. Bathurst", sounding much the old Pycroft whom we readily recognize from "The Bonds of Discipline" and from all the other works in which his character unfolds, 'but 'avin' seen 'is face for five consecutive nights on end, I'm inclined to finish what's left of the beer an' thank Gawd he's dead!<sup>72</sup> "Mrs. Bathurst" is thus a story concerned with who and what Emanuel Pycroft is, 'the robust and brass-bound man ... not changed

at all!' of "Poseidon's Law", not with what he turns into as a result of one of the most frightening episodes in his active life. The author's central concern in the story is an unforgettable man, not an unforgettable woman or the man whom she drove crazy. When on a local train in South Africa, he overheard a certain petty officer speaking of a woman in New Zealand who had impressed him, Kipling was probably more interested in that petty officer and in the words he used than in the woman of whom the seaman spoke or any 'scorpion' she might (or might not) have set her foot on.

### NOTES

1. "Mrs. Bathurst" was first published concurrently in the *Windsor Magazine* (England) and the *Metropolitan Magazine* (USA) in September 1904, then collected in *Traffics and Discoveries* (also 1904).
2. C. A. Bodelsen entitles a chapter on "Mrs. Bathurst "The Hardest of All the Stories". *Aspects of Kiplings Art* (Manchester: Manchester University Press, 1964), pp. 124-154. Kipling's "most enigmatic story", David Gilmour calls "Mrs. Bathurst" in *The Long Recessional: The Imperial Life of Rudyard Kipling* (London: John Murray, 2002), p.159. For Elliot L. Gilbert, the label is "inscrutable". *The Good Kipling: Studies in the Short Story* (Athens, OH: Ohio University Press, 1970), p.94. "Strange" and "difficult" are the tags applied by Charles Carrington, *Rudyard Kipling: His Life and Work* (London: Macmillan, rev. ed., 1978), p.435. To J. M. S. Tompkins, "Mrs. Bathurst" is a "suppressed narrative". *The Art of Rudyard Kipling* (London: Methuen, 1959), p.89. Daniel Karlin gives the work the designation of "the most-discussed of Kipling's stories, often to little purpose". Notes to "Mrs. Bathurst", in *Rudyard Kipling*, ed. Daniel Karlin, the Oxford Authors Series (Oxford: Oxford University Press, 1999), p.611.
3. This article by Elliot Gilbert in PMLA was later incorporated in his book, *The Good Kipling*, pp.76—117. An example of the guessing game that prevails in criticism of "Mrs. Bathurst" is Philip Mason's coverage of the story, a representative excerpt from which follows (italics mine):

*Perhaps* he [Vickery] had persuaded her [Mrs. Bathurst] to sell up in New Zealand and come to England without revealing that he was married. The cinema camera had caught her by chance as her train steamed in to Paddington and she got out, looking for Vickery. My own *guess* is that he had contemplated murdering his wife and *perhaps* even taken some steps towards carrying out the murder. *Perhaps*, Mrs Bathurst discovered, in one blow, the fact that he was married and the plan for the murder. *Perhaps* he found he could not carry it through and confessed to her. *They must have* quarrelled and *he must have* believed it was for ever. There was the hard side to her nature; *perhaps* she had set her foot on him as a scorpion and he, when he understood the wrong he had done her and how he had misjudged her, dared [Mason forgot the "perhaps" at this point] not face her again. But most of that is *guesswork*.

Mason continues, admitting in several places with admirable honesty that his conclusions are "surmises" and "guesses". *Kipling: The Glass, The Shadow and The Fire* (New York: Harper & Row, 1975), pp.160-61.

4. Tompkins, p.90.
5. Mason, p.160.
6. Bodelsen, p.136.
7. Nora Crook, *Kipling's Myths of Love and Death* (Basingstoke: Macmillan, 1989), p.71. For an extensive survey of commentaries on such questions as those indicated above see Alastair Wilson's "Mrs. Bathurst: The Critics, 1955-1999", part of the *New Readers' Guide to Rudyard Kipling's Works*, [http://www.Kipling.org.uk/rg\\_bathurst1.htm](http://www.Kipling.org.uk/rg_bathurst1.htm).
8. B.S. Browne asks, "Why did Kipling publish such a farrago of absurdities?" His answer is that the author considered it "a legitimate ambition" to "find out how bad a book he could write and get away with it". Thus "Mrs. Bathurst" should not be taken seriously. "The Unsolved Problem of 'Mrs. Bathurst'," *Kipling Journal*, 26 (December 1959), p.18.
9. Carrington, p.435.
10. Lord Birkenhead, *Rudyard Kipling* (New York: Random House, 1978), p.240.
11. Quoted in Birkenhead, p.331.
12. Kingsley Amis, *Rudyard Kipling and His World* (London: Thames and Hudson, 1975), pp.97, 106-107.
13. Martin Fido, *Rudyard Kipling* (New York: Viking, 1974), p.123.
14. Angus Wilson, *The Strange Ride of Rudyard Kipling: His Life and Works* (New York: Viking, 1978), p.211.
15. *Something of Myself The Writings in Prose and Verse of Rudyard Kipling* (New York: Scribner's, 1937), vol. 36, p.199.
16. Studies have been made comparing "Mrs. Bathurst" in its first published form in the *Windsor Magazine* with the version in *Traffics and Discoveries*, but they do not support the theory that Kipling drastically compressed the story, at least from its magazine form to that in the collected text. See Alastair Wilson's "Mrs. Bathurst: Differences Between the *Windsor Magazine* and Collected Texts", which is part of Wilson's extensive section of notes on the story in the *New Readers' Guide*.
17. "The Unknown Masterpiece", *The Works of Honoré de Balzac*, Intro. George Saintsbury, 18 vols. (New York: Harper, n.d.), vol. 1, p.26.
18. *Something of Myself* pp.201-202.
19. *Something of Myself* pp.97-98. In a letter of 24 February 1904 to Leslie Cope Cornford, Kipling referred to "Mrs. Bathurst" as one of the "Pycroft stories", and he commented on the speed with which it was completed: "It came away in a rush". *The Letters of Rudyard Kipling*, ed. Thomas Pinney (Iowa City, IA: University of Iowa Press, 1990-2005), vol. 3, p.147.
20. Barbara Everett, "Kipling's Lightning-Flash", *London Review of Books*, 13 (10 January 1991), p.15.
21. Two of these four stories appeared concurrently in the United States with their publication in the *Windsor Magazine* in England. "Steam Tactics" came out in the December 6, 1902, issue of the *Saturday Evening Post*; "The Bonds of Discipline" in the issue of August 15, 1903. of *Collier's Weekly*, which also published both parts of "Their Lawful Occasions" in the issues of October 3 and 10, 1903 (slightly in advance of its coming out in *Windsor Magazine* in December 1903 and January

- 1904). The American publication of "Mrs. Bathurst" was not precisely concurrent with that of its British appearance but close. It was included in the September 1904 issue of the *Metropolitan Magazine*, which only a month later came out with another of Kipling's Pycroft stories, "A Tour of Inspection", in October 1904 concurrent with its British appearance in the *Windsor Magazine*.
22. "The Harbour Watch" was presented at the Royalty Theatre in London on April 22, 1913, and again in September of the same year. Kipling's daughter, Elsie Bambridge, who composed the "Epilogue" for Charles Carrington's biography of her father, describes "The Harbour Watch" as "his only attempt at play-writing", and she comments that "Pycroft was the hero". Carrington, p.591.
  23. An example of such an analysis, that is, one in which "Mrs. Bathurst" is considered in total isolation from its context as one of the Pycroft stories, is that of Elliot L. Gilbert. In a lengthy section of his book *The Good Kipling*, pp.94-117, Gilbert stresses that the work's main concern is to propose an idea about "life" or "the universe", that is, "the accidentalness of life" (p.98), "the fortuitousness of life" (p. 101), and "the untidiness of the universe" (p. 110). He finds that everything in the work contributes to this theme. For example he sees the episode involving Boy Niven as "a metaphor for Kipling's vision of life: the irrationality of the universe" (p.113). Gilbert seems to believe that Emanuel Pycroft plays but a minor role in "Mrs. Bathurst", which by implication has little to do with any other stories in which that character appears.
  24. "Steam Tactics", in *Traffics and Discoveries, The Writings in Prose and Verse of Rudyard Kipling* (New York: Scribner's, 1904), vol. 22, p.202. Pycroft makes that same observation to the narrator at the end of the story (p.234).
  25. Like Stalky, Pycroft is not given to open laughter. Frequently in *Stalky & Co.*, Stalky has to stifle Beetle's laughter. Stalky himself expresses joy, especially when his inventive plots are successful, but not by openly laughing. The same is true of Pycroft. In "The Horse Marines", the narrator interrupts a story Pycroft is telling to ask him, "Did you laugh?" The answer Pye gives is, "I'm not much of a wag myself. In *A Diversity of Creatures, The Writings in Prose and Verse of Rudyard Kipling* (New York: Scribner's, 1918), vol. 26, p.373. The Pycroft stories, "Mrs. Bathurst" excepted, have generally been considered lighthearted, but oddly they feature a man who has disciplined himself not to laugh, who is "not much of a wag".
  26. "The Bonds of Discipline", in *Traffics and Discoveries*, p.46. Only seven lines later, the narrator again refers to Pycroft as "the square man with the remarkable eyes".
  27. "The Bonds of Discipline" was written before *square* came to acquire, among other meanings, that of a person who is boring and uninformed about current popular mores.
  28. Not all critics have shared Kipling's admiration for Pycroft nor found any of his stories entertaining. Notable among these is Angus Wilson, who rates Kipling's Pycroft stories "among his worst". His estimate of Emanuel Pycroft himself is as "an empty narrating device, compounded only of comic knowingness, cockney accent and of naval jargon, in the stories of adventures aboard ship like 'Birds of Paradise' [Kipling wrote no story that I am aware of with this title] and Their Lawful Occasions', and more dismally still, an intrusive, unfunny 'funny' voice in the tales of motoring larks on shore, 'Steam Tactics' and 'The Horse Marines', the last of the Pycroft stories, published in 1910" (p.210). Martin Seymour-Smith simply dismisses the man that the narrator of the Pycroft stories perceives as "unforgettable" with the

- caustic phrase, "a facetious bore". *Rudyard Kipling* (New York: St. Martin's Press, 1989), p.312.
29. "The Bonds of Discipline", p.50.
  30. "The Bonds of Discipline", p.81.
  31. "Mrs. Bathurst", in *Traffics and Discoveries*, p.383.
  32. "The Bonds of Discipline", p.80.
  33. "The Bonds of Discipline", p.82.
  34. "Mrs. Bathurst", in *Traffics and Discoveries*, p.406.
  35. "The Horse Marines", in *A Diversity of Creatures*, p.363.
  36. "A Tour of Inspection", *Kipling Journal*, No.131 (September 1959), p.14.
  37. "Mrs. Bathurst", p.399.
  38. "Their Lawful Occasions", in *Traffics and Discoveries*, pp.118, 155.
  39. "A Tour of Inspection", p.14.
  40. In "Their Lawful Occasions", Mr. Moorshed asks the narrator what he thinks of Pycroft. His answer reveals with forceful brevity the depth of trust and esteem that the narrator has for the petty officer and the appreciation he has for his extraordinary gifts. With him the narrator forms a close bond. He indicates that he has decided to give up an attractive tour in a large naval vessel in which he would be treated royally enjoying rather plush quarters without the slightest discomfort, much less danger, a ship that has arranged to pick him up at a certain time and will be eagerly waiting for him. He readily foregoes all this just because he ran into Pycroft, who invited him aboard the cramped quarters of a torpedo boat about to undertake a perilous mission. He answers Mr. Moorshed's question pointedly: "I've left the *Pedantic* – her boat will be waiting for me at ten o'clock, too – simply because I happened to meet him [Pycroft]" (p. 125). That – in a nutshell – is what he "thinks of him". Thanks to Pycroft, he is not disappointed with his adventure aboard the torpedo boat. At the end of Part I of the story, the narrator comments: "I began to see that my previous experiences among battleships and cruisers had been altogether beside the mark" (p.142).
  41. Daniel Karlin astutely points out in his notes to "Mrs. Bathurst" that the story "represents a deepening of Pycroft's character", but he does not explain in what sense this is true. *Rudyard Kipling*, Oxford Authors Series (Oxford: Oxford University Press, 1999), p.611.
  42. "Mrs. Bathurst", p.385. By "Mormonistic", Pycroft probably is referring to the one-time practice of polygamy among Mormons. Moon was apparently a womanizer and had deserted in order to be with a woman while his ship was "cruising among the South Seas three years back" (p.385).
  43. "Mrs. Bathurst", p.386.
  44. "Mrs. Bathurst", p.387.
  45. "Mrs. Bathurst", p.388.
  46. "Mrs. Bathurst", p.394. This sentence, "That's the dark an' bloody mystery", appears in the collected text, but it was not in the version of the story published in the *Windsor Magazine*. There, Pycroft responds merely with "I can't say". In his "Notes on the Text" in the *New Readers' Guide*, Alastair Wilson points out that this is a quotation from Mark Twain and gives the following information: "Mark Twain used the quotation at least twice – in the first instance, it was a reference to one of the first 'leaks to the press,' when a message from President Grant to the Senate was leaked, and Twain used the words, in referring to the source of the leak, in a report to a San Francisco

- newspaper. The other instance was in reference to Mono Lake, in California, which he wrote in *Roughing It* in 1872".
47. [http://www.kipling.org.uk/rg\\_bathurst\\_notes.htm](http://www.kipling.org.uk/rg_bathurst_notes.htm)
  48. "Mrs. Bathurst", p.394.
  49. "Mrs. Bathurst", p.397.
  50. "'Wireless'", in *Traffics and Discoveries*, pp.267, 268.
  51. "Mrs. Bathurst", p.401.
  52. "Mrs. Bathurst", p.406. Most of these references to Hooper's feeling in his waistcoat pocket are omitted in the *Windsor Magazine* version of the story. At least three more appear in the collected text. See Alastair Wilson's "'Mrs Bathurst': Differences Between the *Windsor Magazine* and Collected Texts", [http://www.kipling.org.uk/rg\\_bathurst\\_differences\\_p.htm](http://www.kipling.org.uk/rg_bathurst_differences_p.htm).
  53. To my knowledge, only Martin Seymour Smith has previously commented on just how odd this detail in the story is. He writes: "Now, could false teeth possibly be a 'souvenir', under any circumstances, and especially to a totally ignorant narrator? Would not four false teeth on a small plate be a somewhat grotesque gift from anyone?" (pp.315-16).
  54. "Mrs. Bathurst", p.400.
  55. "Mrs. Bathurst", p.400.
  56. "Mrs. Bathurst", p.386.
  57. It is generally agreed that this is the first use of "It" to designate the indescribable and inexplicable sexual appeal that some women exude. Articulate men have been able to explain the effect on them of "It", but they admittedly have been at a loss to analyze precisely what that quality in certain women consists of.
  58. "Mrs. Bathurst", p.390.
  59. "Mrs. Bathurst", p.394.
  60. "Mrs. Bathurst", p.394.
  61. "The Harbour Watch", in *The Readers' Guide to Rudyard Kipling's Works*, ed. R. E. Harbord (Canterbury: Gibbs, 1961-70), vol. 4, p. 1841.
  62. "The Harbour Watch", p. 1841.
  63. It is important to point out, however, that Jenny is not a "vamp", that is, a conscious seductress. She is in favor of Albert's doing whatever is best for him, and thus genuinely loves him. She is, therefore, as Pyecroft says of Mrs. Bathurst, blameless, without fault, but ironically still a threat.
  64. "The Harbour Watch", p.1854.
  65. The very last words of the play are those of Edward Glass as they all drink: "That was damn good!" (p. 1855) by which he presumably means not just the "bubbly" but also the entire escapade in which he and Pye shone so brightly.
  66. "A Tour of Inspection", p.5.
  67. "Mrs. Bathurst", p.390.
  68. "Mrs. Bathurst", p.391.
  69. "Mrs. Bathurst", p.393.
  70. "Mrs. Bathurst", p.398.
  71. "Upon Julia's Clothes" (1648) by Robert Herrick (1591-1674) reads as follows:

Whenas in silks my Julia goes,  
Then, then, methinks, how sweetly flows  
The liquefaction of her clothes!

Next, when I cast mine eyes and see  
That brave vibration each way free,  
—O how that glittering taketh me!

The narrator of "Mrs. Bathurst" comments after Pyecroft has completed his account: "We all reflected together, and drummed on empty beer bottles as the picnic-party, sunburned, wet, and sandy, passed our door singing *The Honeysuckle and the Bee*". At this point, Pyecroft notices an attractive young woman in the group and observes: "Pretty girl under that kapje" (p.406).

72. Mrs. Bathurst", p.408.

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## MEMBERSHIP NOTES

### NEW MEMBERS

Prof Natalia Ishchenko (*Ukraine*)  
Stephen Morgan (*U.S.A.*)  
Nathan Hughes (*Wrexham*)  
Paul Carroll (*Berkshire*)  
Mr & Mrs Spurling (*London*)  
Dr Shamsul Islam (*Canada*)  
Yan Shapiro (*Ukraine*)

### SUBSCRIPTIONS

Members are requested to check that they are paying the correct amount for their subscription fee be it by cheque or Standing Order Mandate, etc. by referring to the information on the back cover of the *Kipling Journal*.

Members are also reminded of the due date of their subscription on their address label when they receive the *Journal*. The date given as such 01/08/12 refers to 1st August 2012.

Please advise me of any changes of address, including e-mail if applicable and also notice of termination of membership would be appreciated.

John Lambert, Hon. Membership Secretary



## LETTERS TO THE EDITOR

### **PERCY ALDRIDGE GRAINGER**

*From: Mr. B.J.H. Mattinson, 41 Robert Adam Court, Bondgate without Alnwick, Northumberland NE66 1PH*

Dear Sir,

Kipling had a great influence on the idiosyncratic Australian composer and pianist, Percy Aldridge Grainger (1882-1961). The Kipling Society's catalogue of musical settings of Kipling's verse lists over 50 of Grainger's unique settings and instrumental items, written and often revised between the ages of 15 and 64 ([www.kipling.org.uk/settingsl.htm](http://www.kipling.org.uk/settingsl.htm)). My illustrated presentations to the Society in 2004 and 2009 included four of his works. As part of my study of Kipling song I contacted Barry Peter Ould, Secretary of the Percy Grainger Society, in May 2002. Since then he has been very helpful and I have bought Grainger settings from his Bardic Edition.

He has now kindly sent me an excellent CD recorded in 2010 with his help by 'The President's Own' United States Marine Band and Choral Arts Society of Washington (USMB CD-26); 'The Music Lover's Grainger' includes the world premiere recording of Barry's edition of 'The Widow's Party'. Jaunty music heightens the disgust in the text, there is telling restraint at the end of verse four and somehow a longish band postlude 'twists the knife'; a poem I did not know well is now etched on my memory. In his preface to the song Grainger states "Kipling has been called the poet of Imperialism; but he showed us the tragedy, not the splendours".

The Grainger Edition is an unprecedented and extensive cycle of recordings by Chandos exploring the complete output of one of music's most original voices. Kipling is represented in nine of the published sixteen CDs and Volume 20 to be recorded in 2012 in Melbourne will include 'Danny Deever', for which I list twelve composers. Although Grainger's and Walter Damrosch's (Teddy Roosevelt's favourite song) versions are more interesting musically, the relative simplicity of the first ever setting, one of Gerard Cobb's twenty three Kipling songs, enables the singer to heighten the horror of the tragedy; this was the one sung to the Society at the Royal Over-Seas League in February 2004 and it will be interesting to see how the new recording frames these chilling words.

While our plans for a dedicated Kipling CD have so far come to nothing, we will continue to encourage musical presentations of his genius.

Yours faithfully  
BRIAN J.H. MATTINSON

**RANSOME AND "REGULUS"**

*From: Cdr A.J.W. Wilson RN, Jolyon, Salthill Road, Fishbourne, Chichester PO19 3PY*

Dear Sir,

I found Ms. Lingley's article (*Journal* No.345, p.7) comparing Arthur Ransome's *The Picts and the Martyrs*, with Kipling's 'Stalky' story 'Regulus' most interesting. But I also found it curious that she made no comparison between the story she quotes (*KJ*, p.8 ) about Ransome being let off some punishment because of a happy remembrance of a Latin quotation, with King's remitting Paddy Vernon's punishment for some earlier transgression in translation, because of his particularly apt quotation from Horace, which exactly fitted the circumstances of the 'stinks from 'Little Hartopp's' laboratory next door.

Ransome's story (Ms. Lingley is quoting from his autobiography) is set at Rugby, where he was educated. He was born in 1884, so the story may be dated 1898-1902. Ransome's autobiography was published posthumously in 1976 (he died in 1967).

The two stories really are uncannily similar, but, unless Ransome 'stole' Kipling's anecdote (first published in April 1917) and transferred to his own schooldays, there can be no connection, other than coincidence. Were all Classics' masters so rewarding of virtue, I wonder?

Yours faithfully  
ALASTAIR WILSON

**"WILLIAM & CO."**

*From: Mrs B. Santa-Cruz, Pond Cottage, Hackhurst Lane, Lower Dicker BN27 4BP*

Dear Sir,

I was interested to read "William & Co." In *Journal* No.345. I think, however, that if William owes anything to another author it is Booth Tarkington, who wrote *Penrod* in 1914.

Penrod, aged 11 does have a dog 'the result of a singular series of mesalliances'.

Yours faithfully  
B. SANTA-CRUZ

## REPORT OF THE TRUSTEES FOR 2011

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

Accordingly, the aim of the Society is the advancement of public education by promoting the study and appreciation of the life and works of Rudyard Kipling. The Society is run by a Council of Honorary Executive Officers and elected ordinary members. Those serving during this year were:

### EXECUTIVE OFFICERS

<b>Chairman</b>	Mr S. Keskar (until September 2011) Prof Leonee Ormond (from September 2011)
<b>Deputy Chairman</b>	Prof Leonee Ormond (until September 2011) Prof Janet Montefiore (from September 2011)
<b>Secretary</b>	Mrs J. Keskar
<b>Treasurer</b>	Mr R. Beck
<b>Journal Editor</b>	Mr D. Page
<b>Membership Secretary</b>	Mr J. Lambert
<b>Meetings Secretary</b>	Mr A. Lycett
<b>Librarian</b>	Mr J. Walker
<b>On Line Editor</b>	Mr J. Radcliffe
<b>Bateman's Liaison Officer</b>	Mr R. Mitchell

### ORDINARY MEMBERS

Dr Mary Hamer	2011-2014
Cdr Alastair Wilson	2011-2014
Mr Charles Allen	2010-2013
Dr Lizzy Welby	2010-2013
Ms Anne Harcombe	2009-2012

The Society publishes the quarterly *Kipling Journal*, which is distributed to all subscribing members and institutions, and deals with matters of interest to readers and students of Rudyard Kipling. It also:

1. Notifies and holds meetings, film shows, visits, discussions and readings in order to stimulate and encourage the study of Rudyard Kipling's works.
2. Maintains, in City University, London, an extensive library of books, ephemera and reference material available to members and literary researchers.
3. Maintains a Kipling Room at The Grange Museum, in Rottingdean, Sussex.
4. Maintains a web-site ([www.kipling.org.uk](http://www.kipling.org.uk)) containing information and pictorial material about the Society and the life and works of Kipling, as well as the expanding "New Readers' Guide to Rudyard Kipling's Works" (see below). 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 members and non-members and is a

good source for recruitment of new members from all over the world. The Society, 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 2011

Five issues of the *Kipling Journal* were published this year, and the web-site attracted 48,000 visitors. Of these some 18,000 (37.5%, roughly two out of five) visited the "New Readers' Guide" pages. The proportion using the *NRG* has tended to increase as the Guide has developed. A millionth visitor used the website on 14 December 2011.

The sub-committee responsible for the *NRG*, has made good progress and had annotated all the prose and rather more than half the poems in the *Sussex Edition* by the end of 2011.

A successful International Conference on "Rudyard Kipling: An International Writer" was held at the Institute of English Studies, London University, on 21-22 October with over fifty speakers.

This year there were five meetings, including the A.G.M. At each a lecture was given by a guest speaker. The Annual Luncheon Guest of Honour was The Right Honourable Lord Cope of Berkeley who gave talk on "'To Sing the Song o' Steam' – the Engineers' Poet and Pioneer Motorist". The prize-giving for the winners of the John Slater Memorial Kipling Essay Prize took place at this event.

At the end of 2011 the Society had 442 individual members and 93 corporate members. In addition, 6 legal deposit *Journals* went to the British Library and leading U.K. and Irish universities, and 8 complimentary copies went to educational institutions at home and abroad.

Financially, our Bank Balance fell by £3,100 to £88,110 in 2011, mainly due to the anticipated costs of the Essay prizes and in part to low Interest Rates, but generous individual donations (included in subscriptions), and the British income tax recovered through the Gift Aid Scheme on subscriptions and donations, lessened the effects of the down turn. The total net assets of the Society fell by £3,471 to £105,444.

#### Reserves

The Council considered the amount of reserves it is proper to keep, and agreed to maintain them at their present level, but with plans to initiate further projects for public benefit. Besides the costs of producing the *Journal* and the expenditure for the maintenance of the web-site and the Library, the Council continue to earmark funds for the Stammers-Smith Memorial Lecture and The John Slater Memorial Kipling Essay Prize; and plan to sponsor Conferences and Study Days. Finally, this year we decided not to raise the subscription rate, and offer students, and those "in need", half-price membership.

#### Risk

The Council considered the matter of 'risk' as it affects the Society's aims. Financial risk was assessed as being low, so long as the Society generates a modest surplus of income over expenditure. It was agreed that so long as officers were aware of the possibility of any action for libel or breach of copyright, the risk remained low

## MINUTES OF THE 84TH ANNUAL GENERAL MEETING 2011

### 1. Chairman's Opening Remarks

Sharad Keskar welcomed everyone to the 84th A.G.M. He reported that the Society had had an excellent and eventful year, details of which would be covered by the Secretary and Honorary Officers.

Kipling, he said, had been brought into the warm sunshine of Aung San Suu Kyi's thoughts, by ending her first BBC Reith lecture with a quote from a chapter heading in *Kim*. As a long standing Kipling fan, she named her son Kim—a fact that Sharad himself recorded in the New Readers' Guide, in his Introduction to *Kim*. He also drew attention to the sad news of the recent death of Professor Richard Holmes, who had been Guest Speaker at our 2009 Annual Luncheon. The grand and moving Memorial Service, in the Sandhurst Chapel, was attended by the Chairman and the Secretary. There they met Mrs Holmes and her daughters, and offered condolences on behalf of the Kipling Society.

The Chairman then came to the election of our new President, Lt. Col. Roger Ayers. He thanked Sir John Chappie, our outgoing President, on behalf of the Society and added, at the risk of embarrassing Sir John, his own grateful thanks for Sir John's helpful guidance during Sharad's Chairmanship. Sir John, he reminded the Council, had consented to be our President, and regularly attended Meetings, in spite of a full diary. More importantly, Sir John had been a reassuring and calming influence at a time when the Society was pressed to prove it was making good use of its funds for public benefit. [A full report of the Election, with Sir John's address and Roger's acceptance speech has been recorded in the December 2011 *Kipling Journal*.]

The Minutes of 83rd A.G.M., 8 July 2010 were agreed upon and signed.

### 2. Apologies for Absence

Charles Allen, Andrew Lycett and Robin Mitchell

### 3. Matters Arising.

There were no matters arising.

### 4. Election of three 'elected' members

### 5. Re-election of Hon. Executive Officers and nomination of

Honorary Secretary	Mrs Jane Keskar
Honorary Treasurer	Mr Ray Beck
Honorary Membership Secretary	Mr John Lambert
Honorary Editor	Mr David Page
Honorary On Line Editor	Mr John Radcliffe
Honorary Librarian	Mr John Walker
Honorary Meetings Secretary	Mr Andrew Lycett
Honorary Bateman's Liaison Officer	Mr Robin Mitchell

### Approval of:

Mr Andrew Dodsworth as the Society's Financial Examiner

## 6. Reports

### a. Secretary

Jane Keskar reported that the Society had had a busy and successful year. The guest speaker, at our Annual Luncheon, Lord Cope of Berkeley, had treated our 86 guests to slides in addition to his excellent talk on Kipling as a Pioneer Motorist. Next year's Guest Speaker would be David Marler, formerly of the British Council and Chairman of the British Council Association. His talk will be "Getting under the skin of the other—if you can" on 2 May 2012—a date for the diary.

Our Annual Luncheon was also graced by the prize giving to our 3 Essay Prize winners. Our President, Sir John Chappie presented the 1st prize to Rachel Lewis of St Paul's Girls' School, and runners up prizes to Mohammad Bhatti of Queen Elizabeth's School, Barnet and Gresham Rasiah of Merchant Taylor's School, Northwood. These three excellent essays will appear in our *Journal* and can also be seen on our website. Bear in mind these are youngsters on the threshold of Higher Education. The 9 Sixth Form students, who entered our Essay competition, were awarded a year's free membership to the Society, by way of encouragement, and because each had made a praiseworthy effort, they were also awarded book tokens of £20 each.

Council Officers continue to give talks and distribute our new, more eye-catching leaflet, designed by John Radcliffe. Sharad, Jane, and Andrew Lycett gave a day of readings and talks at King's School in Sturry, near Canterbury, in October; and Sharad and Jane also gave a talk and readings at Wimpole Hall and the U3A in Hampstead. This week, Officers and Society members are giving readings in the Kipling garden at Hampton Court Palace Flower Show and on 25 June readings chosen by Robin Mitchell and John Walker were given at Bateman's.

Jane added that the Library was going from strength to strength as did also our website, which is considered to be one of the finest in the country. She encouraged members to use it and advertise it to friends, who would otherwise miss out on one of the Society's chief facilities for the General Public. John Radcliffe, to whom we owed all this, had also taken on the role of Publicity Officer and our meetings were now advertised in the Press.

We had another bonus with David Page's April Supplementary *Journal*, collecting all the papers from the study day on the "Absent Minded Beggar".

Sadly we have lost Alan Underwood, a staunch supporter of the Society and contributor to the New Reader's Guide and, in Burwash, Sir Henry Feilden, who knew Kipling when he was a boy. Finally, Jane thanked her fellow Officers for their support during the year.

### b. Membership Secretary

John Lambert said that the role of the Membership Secretary was to maintain a record of current members, follow up on fees due, ensure members received the Society's quarterly publication, the *Kipling Journal*, and respond to enquiries regarding membership.

**Individual Members**

At present there are 441 individual members, 23 less than last year. 34 new members had joined the Society; of those 10 had joined through the website and the remainder from leaflets given out at various events. Three members had subscribed following the Society's Essay Competition.

**Corporate Members**

At present are were 93 corporate members, 76 subscribing through organisations such as EBSCO, Swets Blackwell and Harrassowitz. The remaining 17 subscribed direct each year.

**Membership Issues**

Membership fees continue at the present rate. Postage has increased during the last year and John would like the Council to discuss this at the next meeting, when he will have obtained accurate costings.

Reasons for the reduction in individual membership varied from members passing away to difficulties in contacting members when fees were overdue. In such cases, membership was cancelled following three months of non-contact – two issues. Letters and e-mails were sent and, where possible, members were contacted by telephone

**c. Treasurer**

Ray Beck reported that the Society's Net Assets fell by £2,298 at the end of 2010. This was caused by a fall in subscriptions and donations for that year, the extra costs produced by inflation and the very low interest rates currently paid by all the banks. However, in September 2010, with the Council's approval £75,000 was transferred from the Society's account with CCLA Investment Management, where an annual interest of 0.5% was being paid, into a Lloyds TSB High Interest Account. This is a two-year fixed interest account and during that term will pay interest at 2.6% and will accrue £3905.34p over that period. The first annual interest payment would be made into the Society's account on 17th September 2011, which would go some way towards alleviating any further fall in the Society's assets for the current year. At next year's AGM, proposals will have to be made into where to further invest the £75,000, as the Lloyds TSB High Interest Account terminates in September 2012.

The Society has £ 10,211 at this time in its CCLA account, £3,000 was transferred on 19th May this year into the Society's Lloyds TSB current account, which now stood at £6,713. There was \$4,153 in the dollar account and 219 euros in the Euro account.

**d. Editor**

David Page reported that we had once again produced five issues of the *Journal* in the twelve months to date, including the special issue containing four of the papers presented at the University of Bristol Study Day on "The Absent-Minded Beggar".

Our printer, 4word Ltd, had continued to be as helpful as ever, and he was most grateful to them. The material for the September 2011 issue of the *Journal* had been sent to them on 27 June, and key articles were already in hand for the

December, March and June issues. As always, David assured all members that he would welcome anything that they would like to submit.

#### **e. Meetings Secretary**

Andrew Lycett's report, read by the Secretary, said that our meetings continued to play a central role in the activities of the Society.

Over the past year we had enjoyed a wide-ranging programme of talks including excellent presentations from Alex von Tunzlemann on "Under the Deodars and Kipling's Simla", Dr Lizzie Welby on "Kipling's Other Eden: Puck of Pook's Hill and Rewards and Fairies", Richard Duncan on "Kipling and Vernet", Dr Catherine Wynne on "Kipling and War Trauma", and Professor Thomas Pinney on "Kipling and America", read for him by Roger Ayers, since Professor Pinney was prevented from travelling from California to London.

An exciting series of talks has been arranged for 2011-12, with speakers including Barbara Fisher, Professor Harry Ricketts, Simon Heffer and Fiona MacCarthy. Andrew welcomed, as always, ideas about speakers or topics for future events.

#### **f. Librarian**

John Walker reported as follows:

**Research and support:** The recent publication of *Man and Mason: Rudyard Kipling*, by Richard Jaffa (Authorhouse, June, 2011) marked the third book to appear this year following research at the Kipling Library. Derek Mackenzie and his staff at City University continued to provide friendly and thoughtful service.

Two important new University collections had been established since the last A.G.M. In September 2010, Newcastle University, with support from the Society, purchased the personal library of Eric Pollard, who was a keen member of the Society, and a dedicated collector. This included some treasures, and a complete set of the *Kipling Journal*. It will be kept together as the Eric Pollard Collection.

In February of this year, following contact with Kent Caddick, from New Zealand, whose father was a member, we were able to support the Victoria University at Wellington by purchasing a similarly eclectic private collection of more than two hundred books, magazines and journals. This will be known as the Alfred Caddick Collection.

**Acquisitions:** The most significant project at present was the expansion of our foreign language editions. These provide interesting material for researchers, particularly in the introductions, and they often have striking illustrations. John wished to register thanks to a member, Erin Louttit, who had found some real gems for us.

We also continued to add biographies and autobiographies by contemporaries of Kipling, whether or not they included reference to him.

**A bedstead:** We were asked to source a late nineteenth century single bed frame, of the plain tubular style used in school dormitories. This is so that the bedroom, formerly described as "The Kipling's bedroom" at Bateman's, could



be re-presented as John's bedroom, complete with books, toys and other extras. Approaches to Public Schools such as Haileybury and Wellington had been met with great helpfulness, but no result as yet.

#### **g. OnLine Editor**

John Radcliffe reported that

1. There had been some 64,800 visitors to the site in the year to 30th June, some 173 a day, of whom some 21,800 (34%) had visited the NRG pages. This was an encouraging increase of 13% over the previous twelve months. The total number of visitors since launch was nearly 980,000. We should be approaching the million mark by the October conference.
2. In the past year there had been 21 applications for membership via the site, fewer than the previous year. Thus far the publicity campaign does not seem to be reflected in the number of on line applications. We continued to be the second or third ranked Kipling site on Google.
3. We have continued to develop the New Readers' Guide. As we have reported in the *Journal*, we have completed notes on all the prose in the *Sussex Edition*, and John felt sure that he spoke for everyone in thanking the many editors who have contributed to this great work.
4. As John had reported last year, one great advantage of publishing the Guide on line was that it could readily be amended or updated, as we continue to have suggestions for corrections and updates from readers.
5. We have recently created some pages especially for soldiers and sailors on active service, but the response has been rather disappointing. We should clearly do more to publicise these pages.
6. Of the verse, a larger and more complicated task than the prose, we have so far annotated some 334 poems. John Walker, who is also General Editor for our work on the verse, is working on the *Early Verse*, Roger Ayers is continuing his work on *Barrack-Room Ballads*, John McGivering on the verse written in the 1890s which we have not already covered, and several others Editors on *The Years Between*.
1. The Kipling Journal archive continues to have good use, as does the Themes database, which enables one to search for particular themes within the tales.

#### **h. Bateman's Liaison Officer**

Robin Mitchell was reading Kipling's verse at the Hampton Court Palace Flower Show. His report was read by Jane Keskar.

**The Kipling Shield:** At an informal presentation at Bateman's in June, in addition to a present from the National Trust, the Kipling plaque, mounted on an oak shield, was presented to Mrs Hildergarde Coffin. Mrs Coffin had served as a N.T. volunteer with distinction for 38 years. She had been most appreciative of the plaque and for the award of honorary membership of the Society, which the Council had approved in April.

**The paddle-boat**, for which the Society had contributed £500, will be used on the pond, and is now near completion. A ceremonial launch is planned towards the end of August.

**Bateman's Reading Group:** This study group began in 2011, and meets every month, under the guidance of Michael Lacey, and numbers 12-15, to read and discuss Kipling's poetry and prose. They have already looked at "Mary Postgate", "The Gardener", *Kim* and "If—".

**Visitor Numbers:** The number of visitors in 2010 did not match the record number of 2009, but this year's total is encouraging so far and the 2009 total may be reached.

Bateman's: Like other National Trust properties, Bateman's had attempted to make the house look lived in and most visitors have said that they liked what they saw. The experiment had been largely successful and the house is less like a museum than before. Nevertheless, the National Trust should not make mistakes e.g. in a well ordered household a suitcase would not have been allowed to lie on a bed in the guest bedroom and Stanley Baldwin would not have brought a tail coat to wear in a house where dinnerjackets were the order of the day!

### 7. Any Other Business

No other matters were raised.

Jane Keskar  
Honorary Secretary

Signed \_\_\_\_\_ Chairman

## ACCOUNTS FOR THE YEAR TO 31 DECEMBER 2011

The Accounts for the year to 31 December, 2011 which follow have been prepared under the simplified format as the Society qualifies as a Small Charity under the Charity Commission's rules. 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 the Society has engaged a professional accountant to provide accounting services to the Society. The fee paid for accountancy services included in the Administration costs for 2011 amounted to £811. The Society does not have a permanent office. All overhead costs are included as Administration expenses.
- 2) This would include miscellaneous receipts from sales of the *Journal*, advertising, etc., although no such income was received in 2011 (or in 2010).
- 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 are 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 the Trustees: Mr S. & Mrs J. Keskar £854; A. Lycett £174; J. Walker £595; J. Lambert £129; J. Radcliffe £531; D. Page £98; R. Mitchell £95. Amounts owing to Trustees at 31 December 2011 for other expenses incurred during 2011 are not included.
- 5) During the year the Society made one grant and one donation as follows –
 

Kipling Conference at the University of London	£	500
Group for Literary Archives and Manuscripts	£	100
	£	600
- 6)
 

	2011	2010
Costs of programme of lectures and A.G.M.	£ 1,969	£ 2,040
Costs of special lectures, functions and events	£ 3,792	£ 4,345
	£ 5,761	£ 6,385
- 7) The prizes for the Essay Competition for secondary school 6th-form students are being financed from the legacy of £ 10,000 received by the Society from the Estate of the late Mr John Slater, a former Hon. Librarian of the Society. The expenses of running the Essay Competition are borne by the general funds of the Society and are included with Administration expenses.
- 8) The Society very much appreciates the legacy of £500 received in 2011 from the Estate of the late Mr Frank Alan Underwood

*Continued on page 68.*

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2011

## RECEIPTS AND PAYMENTS ACCOUNT

	2011		2010	
	£	£	£	£
Bank balances at 1 January 2011		91,210		95,158
<b>Income received in the year</b>				
Subscriptions and donations	13,525		13,586	
Special lectures, events, & functions	2,960		3,287	
Bank interest	2,040		438	
Tax refunds on subscriptions and donations (including interest) (3)	–		519	
Legacies (8)	500		–	
Sundry income (2)	–		–	
Sales of new books and surplus library books	–		–	
<b>Total Income received</b>		19,025		17,830
<b>Deduct: Expenses paid in the year</b>				
Printing and despatch of <i>Journal</i>	10,126		9,349	
Costs of lectures, events and functions (6)	5,761		6,385	
Administration and sundry running costs of the Society (1) (4) (7)	2,004		2,915	
Website, on-line expenses	924		810	
Professional fee for VAT advice	–		235	
Bank charges	127		120	
Readers' Guide	2		132	
Publicity including printing new membership leaflets	997		466	
Donations and grants (5)	600		700	
Essay Competition (7) – Prizes	1,270		–	
Additions to books for Library	314		366	
New projector for lectures	–		300	
<b>Total Expenditure</b>		(22,125)		(21,778)
Bank balances at 31 December 2011		£ 88,110		£ 91,210

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2011

## STATEMENT OF ASSETS AND LIABILITIES

	2011	2010
	£	£
<b>Reserves</b>		
General Reserve	56,344	58,174
The John Slater Essay Competition Fund	7,980	9,250
The Eileen Stammers-Smith Memorial Lecture Fund	23,786	23,786
	<u>88,110</u>	<u>91,210</u>
<i>Represented by Bank Balances –</i>		
– Current Account	£ 2,440	
– Deposit Accounts	£ 85,211	
– Foreign Currency Accounts	£ 459	
	<u>£ 88,110</u>	
[At 31 December 2010: £ 91,210]		
Debtors and prepayment	1,821	1,021
Library and office fixtures furniture and equipment balance at year end (9)	16,638	16,782
Total assets	106,569	109,013
<b>Deduct:</b> Liabilities – creditors ( 3 )	(1,125)	(98)
Net assets at 31 December 2011	<u>£ 105,444</u>	<u>£ 108,915</u>

NOTES TO THE ACCOUNTS – *continued from page 65.*

- 9) Fixed assets are depreciated over 5 years at 20% p.a. *pro rata*, except that Library bookcases are depreciated at 10% *pro rata*.

Fixed assets at the year end –		
Library, including additions in the year		£ 15,552
Fixtures, furniture and equipment, library and office		
Cost, including additions	£ 11,139	
Depreciation at 1 January 2011	(9,565)	
Depreciation provision for 2011 not included in Receipts and Payments Account	(458)	
		<u>1,116</u>
Balance at 31 December 2011		£ 16,638

