



# THE KIPLING SOCIETY

FOUNDED 1927

Registered Charity No.278885

Bay Tree House, Doomsday Garden, Horsham, West Sussex,  
RH13 6LB England

Telephone: 07801 680516

e-mail: [michaelrkipling@gmail.com](mailto:michaelrkipling@gmail.com)

## NEWSLETTER – AUGUST 2023

### NEXT MEETING

**Wednesday 20 September.** Filmed tour of Kipling-related sites in Rottingdean narrated by Richard Howell (35 mins approx.) followed by short discussion. 6.00pm. *Zoom only.*

Zoom details: Meeting ID: 893 3057 7269 Passcode: 537617

<https://us02web.zoom.us/j/89330577269?pwd=K1YzaXBFdEdIK0ZKUkRLVm54bE9idz09>

### FUTURE MEETINGS

- **Wednesday 22 November.** John Walker, the Society's librarian, will give a talk entitled 'Kipling and masculinity: "But a good cigar is a smoke"'. *Royal Over-Seas League, London. 5.30pm for 6.00pm, and by Zoom.*
- **Wednesday 7 February 2024.** TBA. *Army and Navy Club, 36 Pall Mall, London, SW1Y 5JN. **NEW VENUE.** 5.30pm for 6.00pm, and by Zoom.*
- **Wednesday 17 April** TBA. *6.00pm. Zoom-only.*
- **Wednesday 3 July.** AGM. Speaker TBA. *Army & Navy Club, 4.30pm for 5.00pm, and by Zoom.*

From 2024, we will be meeting at a new London venue, the Army and Navy Club in Pall Mall. This change has been forced upon us by a steep increase in charges by the Royal-Over Seas League for late afternoon-early evening bookings. The Army and Navy Club, known colloquially as 'The Rag', also promises to be more flexible with regard to members dining with the guest speaker in a small private room after meetings, a practice which has been popular and with which we intend to continue.

### AGM REPORT

At the AGM held on 5 July, the proposed rule change described in the last newsletter were adopted. Fred Lerner, Erin Louttit, Rufus Vaughan-Spruce and Paolo D'Indinosante were elected to Council and Charles Gillams was appointed Independent Financial Examiner. John Radcliffe and Commander Alastair Wilson RN were thanked effusively for their long service to the Society and were both elected vice-presidents.

Council subsequently co-opted Captain Christopher Morrison RN to fill the vacancy on Council and confirmed the existing officers in place. John Radcliffe, vice-president, will continue *pro tem* as On-line Editor. Council has also made Gary Enstone, for many years the House Manager at Bateman's, an honorary member.

## **INCREASE IN SUBSCRIPTION RATES – Fiona Renshaw, Membership Secretary**

Following discussion at the AGM, Council has approved the following subscription rates for 2024 and beyond.

Ordinary members: UK £33 (£31 if paying by standing order)  
Europe £42 or €48  
Rest of the World (surface mail) £42 or US\$52  
Rest of the World (airmail) £49 or US\$60

On-line only members (worldwide): Students £11, €12 or US\$14  
(no paper copy of *The Kipling Journal*) Other £21, €24 or US\$27

A second member at the same address: £10, €11 or US\$12  
(ordinary members: no additional paper journal)

Universities & Libraries: As Ordinary members plus £2, €2 or US\$2

Renewal dates appear on the address label of *The Kipling Journal* for those currently receiving paper copies. Otherwise, you will receive a renewal reminder email or letter from the Membership Secretary.

### Payment by cheque/check or bank transfer:

Please send the revised amount when you renew your subscription in 2024. Cheques/checks should be made payable to 'The Kipling Society'.

### Payment by Standing Order (UK members):

Please contact your bank to amend your current standing order. For many banks, this can be done by on-line banking. Alternatively, you may request a form from the Membership Secretary to complete and send to your bank. If you would like to move to paying by standing order, please contact me.

### Payment by PayPal:

The PayPal button on the Society's website will be amended with the new rates on or shortly after 1 January 2024.

### Moving to On-line only membership:

Ordinary members who no longer wish to receive a paper copy of the Kipling Journal can opt to become On-line only members. If you would like to make this change, please notify me before your next renewal date and then pay the appropriate lower subscription rate.

Please contact me if you have any questions about your subscription [ksmemsec@outlook.com](mailto:ksmemsec@outlook.com)

## **REPORT OF JULY MEETING – Alex Bubb, Chairman and Meetings Secretary**

Following July's Annual General Meeting at the Royal Over-seas League, members welcomed to the podium Mr Geoffrey Beare, a noted book collector, Secretary of IBIS (the Imaginative Book Illustration Society), and the Collection & Exhibitions Manager at the Heath Robinson Museum in Pinner, northwest London. The museum is dedicated to the life and work of the

artist William Heath Robinson (1872-1944), and is open 11am-4pm Thursday through Sunday. Among artwork created to accompany Kipling's writings, some of the best was produced by this most versatile of late Victorian illustrators, commonly known for his "infernal contraption" drawings but who also undertook a host of prestigious literary commissions in his career. As one would expect, Mr Beare's lecture was richly illustrated with slides displaying Heath Robinson's various Kipling-related works, notably the thirteen portraits of imperial cities (Bombay, Rangoon, Sydney, Cape Town etc) that he produced for *A Song of the English* (1909). They gave rise both to admiration and animated discussion amongst the audience, which continued afterward in the dining room of the Army & Navy Club in Pall Mall.

### **BATEMAN'S BUFFALOES**



The National Trust has recently acquired the original painting 'Return of the Buffalo Herd' by Edward Detmold. It is currently undergoing conservation work and framing, towards the cost of which the Society will be making a financial contribution. It is expected to be displayed at Bateman's sometime in September, when it will be put alongside the original 'Kaa the Python' by Charles Detmold (Edward's brother) which is already at the house.

### **WHY WE READ KIPLING – Part 6**

We asked, 'Do you have an edition of Kipling that you particularly treasure?' Diarmid Lucy immediately responded 'Absolutely! It is the Outward Bound edition, Charles Scribner's Sons, New York, 1899.' Alastair Wilson told us, 'I started out with a partially complete collection of the Macmillan pocket edition, in maroon leather, given to me by my father on my first birthday, and supplemented it with most of the others in various editions, mostly the standard library edition, but in the last five years I have purchased a complete run of the Macmillan *de luxe* edition.'

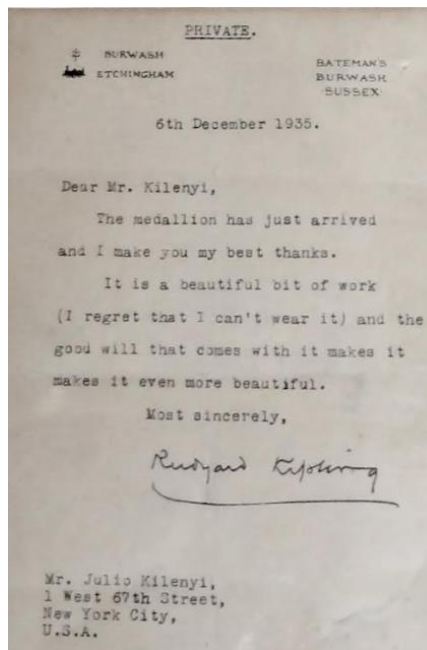
John Seriot mentioned individual volumes, 'I have a 1923 edition of *Land and Sea Tales for Scouts and Guides* and a 1933 edition of *Souvenirs of France* (both Macmillan & Co.). Rodney Atwood has some Macmillan's Pocket Editions, various dates, most between the World Wars but earliest 1917. They belonged to his Great Uncle who served on a destroyer at Jutland and later commanded one in the Dover Patrol. However, my elderly father b. 1897 bequeathed to me his 1906 edition of Puck. Andrew Scragg said, 'I was given a copy of the Collected Verse by my head of department when I went to university in the 1970s, I still read this copy regularly. I would also include the 'Spy' Vanity Fair cartoon that my wife gave me for our 40<sup>th</sup> wedding anniversary.'

Jan Montefiore has a copy of the 1917 pamphlet *Twenty Poems by Rudyard Kipling*, which as a teenager she found on the sixpenny shelf of David's Bookstall in Cambridge Market. There she first read 'Minesweepers' and was hooked by its wonderful refrain, 'Sweepers – *Unity, Claribel, Assyrian, Stormcock and Golden Gain*'. She added, "I remember coming home and saying to my mother 'I've found this wonderful poem!' and showing it to her, and how when

she didn't get it ('But it's not *saying* anything'), the splendid incantation went on holding me, whatever she said. Many years later, I had a bash at explaining why that refrain is so good in my book *Rudyard Kipling*."

### KIPLING MEDALLION - Mike Lacey

I acquired a copy of Julio Kilenyi's medallion of Rudyard Kipling when I was teaching at the Rudyard Kipling Primary School at Woodingdean, near Rottingdean. When I started there in 1971, the medallion was on display in a frame in the school lobby. Sometime before I left in 1998, a subsequent headteacher who didn't like Rudyard and thought the medallion inappropriate to display, put it in a skip. So I asked if I could have it. It has recently been on loan to Bateman's, although is now back home with me, although still on the historic Bateman's Estate. The medal was a 70th birthday present to Rudyard from an American admirer and Kipling Society member, Solton Engel, who commissioned the work from Kilenyi. I have another Kilenyi medallion in my collection, of William Penn.



See *Kipling Journal* No. 37 (March 1937) for more background to the medallion [KJ037.pdf](#)

### KIM: AN INTRODUCTION TO INDIA (PART 3) - Craig Brittain

The main thing that bothers me about *Kim* (aside from its imperialism) is the educational model it endorses – that of guru & disciple. The lama teaches & Kim listens... There's no place for discussion, or debate, let alone dissent. The same applies when he goes to St Xaviers, and when he learns spycraft from Lurgan Sahib. He submits to discipline & learns, because "it is an order". A very different model is presented by E. M Forster in *A Passage to India* (1924). Fielding, the school Principal, is out of favour with the other Englishmen at Chandrapore because he treats Indians as equals and believes in dialogue in education. Because of this the British colony regard him as a "disruptive force". It's not surprising that when Fielding's friend, Dr Aziz is accused of molesting Miss Quested in the Marabar Caves, Fielding does the unthinkable: Instead of accepting the story of the confused young woman, he believes Aziz, & sticks by his friend. No Englishman in Kipling would be so disloyal as to let down the side for a native, no matter how innocent he believed him to be. Forster's experience of India was not

the same as Kipling's. He visited as a tourist in 1912, but, in 1921 went to there work as a secretary to an Indian prince. Like *Kim*, *A Passage to India* is a religious novel, but it is openly critical of the Raj, & is dedicated to an Indian, "Syed Ross Masood & to the 17 years of our friendship." Anglo-Indians returning to England were reported to have been so scandalized by the way they were depicted that they threw their copies overboard, much to Forster's amusement.

But *Kim* has still got a lot going for it. Unlike *Huckleberry Finn* (to which it's often compared) it is not anti-intellectual...Nor does it pander, as Mark Twain does, to the fantasy of an eternal childhood, with no responsibilities. The lama might believe that the world is illusion but he is a scholar & respects scholarship, & he pays for Kim's education. His ambition is for Kim to become a doctor – to lessen people's suffering – or a scholar like the curator of the museum, who can help people learn, and search for truth.

At the end of the novel, after the lama has achieved enlightenment, he meets Mahbub Ali, & invites him too to follow the Buddhist Way. In normal circumstances Mahbub would have been deeply insulted by such a suggestion, but in this case he just smiles. Although he is a Muslim - a servant of Allah - and the lama is a Buddhist, who believes in no God, what they have in common is more important than their theological differences; they both love Kim.

Very few readers could come away from *Kim* & still hold the belief that God's an Englishman, or that Christianity has a monopoly on truth, or goodness.

As the lama puts it: "... The Sahibs have not *all* this world's wisdom".

## REMINISCENCES OF BATEMAN'S – Gary Enstone

I was fortunate to call Bateman's my home for nearly 17 years, and when I think back to see how much was achieved in that time and how the property evolved, it is remarkable. There have been many changes, from the property only being open in the summer and only five days a week. To the 363-day operation it is today. We managed to open the kitchen, book shop, dog yard and change the visitor route through the house. It at least stops the constant questioning of where the kitchen was! We even got Carrie's office open on occasions. Just a shame we didn't get to develop that further.

We put on some wonderful exhibitions: Books for Boys, Arthur Rackham, Kipling On Film, and the mammoth 4 year WW1 display. As well as being involved in some fabulous exterior exhibitions at the V&A, Imperial War Museum and the Commonwealth War Graves Commission. I was pleased that I helped oversee several conservation projects, both large and small. We re-roofed the oast house roof at Bateman's a couple of times and the endless saga of the Mill; from tree-axes to sluices and mill pond repairs. I'm only sad I couldn't see the mill through to its final conclusion and get the flour being sold again. Hopefully it won't be long until it is able to. On the more domestic level, there was the work on all four of the clocks, the leather hangings, the curtains, tapestries, and leather work. There was getting the doorbell re-working (occasionally!), the sundial and introducing the radio, phonograph and the only known footage of Kipling speaking.



I'm very proud that I helped put together the paperwork securing the Rolls Royce from Sir Jack Hayward, shortly before his death, as well as create the Kipling archive in Carrie's office. Finding such obscure volumes and editions of Kipling's work and helping create an invaluable resource, in many ways feels like my greatest legacy. I will never explain how exciting it was to finally track down a copy of Trix Kipling's self-published anonymous poems, in Texas of all places, or to have Kipling's godson Miles Huntington-Whiteley at Bateman's once again.

But the job wasn't just the big achievements. It was the small events, that are often the most memorable. However, also difficult to explain to people outside the NT:

- Not being allowed into my flat by the police, shortly before the now King's visit,
- The Duchess of Devonshire's visit with her Tesco Carrier bag of sandwiches,
- Being trapped in a cupboard with the actor Tim Curry,
- Being passed a jug of milk by Led Zeppelin's Robert Plant,
- John Craven apologising to me for sitting in my chair,
- Comic's Arthur Smith setting the alarm off and his infamous socks,
- Dinner with the Archbishop of Canterbury,
- Having to ask Andy Serkis to leave,
- Jon Boden recording his phonograph cylinder in the exhibition room, before we rushed him to get to the Royal Albert Hall for his sold-out concert,
- BBC Radio 3's live recording of The Verb in the exhibition Room, with cables everywhere!
- Chatting to Poet Laureate Simon Armitage in the volunteers' room,
- David Dimbleby playing with model boats on the pond,
- Radio 4 with Rev Richard Coles at Broadcasting House,
- Penelope Keith making me a cup of tea, as "I'd been working, she'd only been filming"

In fact, so many filming projects: Britain's Best Village, Flog It, Bargain Hunt, Antiques Road Trip, Great Railway Journeys, The One Show, Escape To The Country, Britain's Coast, Secrets of the NT, & many I've long forgotten. The Filming Department even suggested I should have my own IMDB page as I was on TV so much. Oddly, I'm not great at watching myself, so although many people have commented on the recent "Treasures of the NT" and sent me some lovely messages, I've not yet seen it. Of course, the biggest filming project while at Bateman's I was involved with was the "My Boy Jack." Once I found myself in Carey Mulligan and Kim Cattrall's trailer. Plenty of swooning on my part, that day!

Of course, with every ying there be a yang, and plenty of days I'd rather forget:

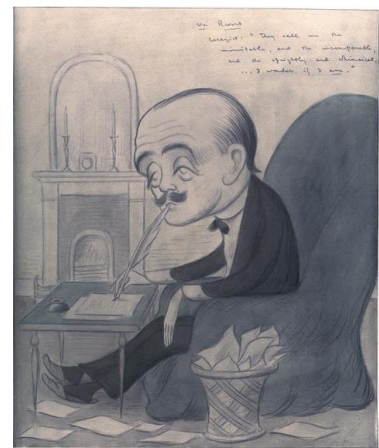
- The Tiffany Lamp theft,
- The Fire in the Rolls Royce Garage,
- The days of rain INSIDE the Entrance Hall,
- The Barn burning down,
- Falling off the back of a Tractor
- Up to my waist in river water, more times than I can recall,
- The electrical board exploding,
- Nightly patrols during the electrical work,
- Up on the roof making repairs in the middle of a storm,
- A tree coming down across the road on an Easter Weekend,
- Hot Air Balloons landing in the garden,
- Cattle loose in the rose bushes,

As Bateman's has been my home for nearly 17 years, it's also got many memories of my personal life. You all know that "living above the shop" means my life was never quite private. Of course, it's what we sign-up for and understand its part of the job. I won't miss bumping my head every 30 seconds on one or other of the door frames, being woken up by alarms at all hours, and noise permeating upstairs on my day off.

## MAX BEERBOHM EXHIBITION - NEW YORK

From 20 October 2023 to 4 February 2024 the New York Public Library will be holding an exhibition "Max Beerbohm: The Price of Celebrity" at its Stephen A. Schwarzman Building, Sue and Edgar Wachenheim III Gallery, Fifth Avenue at 42nd Street, New York. Kipling will be prominently featured, with several caricatures, including the sketch and finished versions of 'The Nobel Award'.

*Today we live in a world of celebrity culture. Celebrity became an international industry in the late-nineteenth century, and the English artist and author Max Beerbohm (1872–1956) was at the center of it. From the 1890s through the 1920s, to be a celebrity meant the hope—and fear—of turning up in a drawing or a parody by "Max," as he was known in both Britain and the U.S. His brilliant skewering of famous people in his visual caricatures and of their writing styles in his satirical works made him a celebrity himself. This was an identity he enjoyed, but later shrank from. In essays and fiction, he explored the price in human terms of achieving and maintaining celebrity status in ways that still resonate with us now.*



*This exhibition maps the career of Sir Max Beerbohm (knighted in 1939) in relation to the idea of celebrity, following him from his early days in the Decadent circles of Oscar Wilde and Aubrey Beardsley through his late career as a radio performer on BBC broadcasts during World War II. Along the way, he knew, drew, and wrote about many other celebrities, from Henry James to Virginia Woolf and George Bernard Shaw to members of the Royal Family.*

*The New York Public Library is the perfect place for this show. A wit and a dandy, renowned for always being impeccably dressed, "Max" was as popular in New York City as in London. He has continued to live on, too, as a subject of interest and also of caricatures in the *New York Review of Books*, the *New Yorker*, and other New York-based publications. Drawn from the extensive holdings of the Library, along with loans from private and institutional collections, *Max Beerbohm: The Price of Celebrity* includes rare original caricature drawings, manuscripts, photographs, books from Beerbohm's library, and personal items, most on public display for the first time.*

For more information, please contact the exhibition's coordinating curator, Julie Carlsen, Assistant Curator, The Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, [juliecarlsen@nypl.org](mailto:juliecarlsen@nypl.org)

Illustrations: 'Un Revers', Self-caricature, Pencil, ink, and watercolor on paper, [1909], Mark Samuels Lasner Collection, University of Delaware Library, Museums and Press. 'Oscar Wilde', Pencil on paper, undated George Arents Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

## ALLIANCE OF LITERARY SOCIETIES – Mike Kipling



The 2023 edition of the ALS journal 'ALSo...' is now available to Kipling Society members at [also-journal-2023.pdf](#). Articles in 'ALSo...' examine a specified theme in the context of particular authors. This year the theme is 'Better drowned than duffers': *Adventures by land, sea, air and imagination*. It was suggested by the Arthur Ransome Society, which will be hosting the 2024 ALS AGM at Windermere. The theme for 2024 is 'Writers in the News', which was suggested by the Kipling Society, hosts of the 2025 AGM. The editors of 'ALSo...' would like to receive articles about writers who have been journalists, or who have been in the news because of their commitment to, or passion for, various issues. He adds 'They may or may not be full-time writers, but we want to hear about any appearances they might have made in newspapers, government reports, Parliament, trade unions, business, science, or indeed anything not directly related to their literary careers.'

Any member of the Kipling Society may submit an article. If you are considering doing so, please let me know so that I can co-ordinate with other authors and the editor of 'ALSo...'

## THINGS AS THEY ARE – Part 1 - Sandra Janzen

*When Earth's last picture is painted and the tubes are twisted and dried,  
When the oldest colours have faded, and the youngest critic has died,  
We shall rest, and, faith, we shall need it -- lie down for an aeon or two,  
Till the Master of All Good Workmen shall put us to work anew.*

...

*And only The Master shall praise us, and only The Master shall blame;  
And no one shall work for money, and no one shall work for fame,  
But each for the joy of the working, and each, in his separate star,  
Shall draw the Thing as he sees It for the God of Things as They are!  
(L'Envoie to 'The Seven Seas')*

*One minute in the life of the world is going by. Paint it as it is – attributed to Cezanne  
Common sense is seeing things as they are; and doing things as they ought to be - Harriet Beecher Stowe  
We don't see things as they are, we see them as we are - Anais Nin*

In *Modern Literature for Schools* (Toronto: Copp Clark, 1937, p.335), H. R. Leaver of Eastwood H.S., the editor, prefaced this poem with these remarks: 'Kipling assumes that we are going to get another opportunity to work after the world's work is over. When this chance comes, all the difficulties that meet us in the work of our earthly life will vanish. This is a new point of view, for most writers who tell about the next life deal with it as a period of rest. The Greeks and the Arabs thought of it this way. The old Vikings thought of it as a condition where wars would be fought without the accompanying evils. Our Indians spoke of the Happy Hunting Grounds. Kipling speaks of painting pictures, but you must understand that he means all kinds of work.'

The questions Leaver poses for students following the poem also suggest his interpretation:

1. Why do people work? Would people work if all the necessities of life were provided for them?



2. What would be the motive for working hard in the afterlife that Kipling imagines?
3. Discuss praise, blame, money, fame, as motives for work.
4. What does he mean by “God of Things as They Are?”

The fourth question is the one that indeed needs asking. In another high school textbook, *Creative Living, Book V* (Toronto: W. J. Gage & Co., abt. 1955), used in Alberta high schools in the later 50s, the editor, E. W. Buxton, poses these questions about the poem:

1. In this enchanting little picture of the artist’s heaven, Kipling is presenting his view of the true artist in a favorable environment. What does he consider to be the purpose of art? the qualities of the competent artistic critic? the difficulties faced by the artist?
  2. To what extent do you agree with Kipling? In what ways do his ideas seem to resemble those of other writers in this section? [a section on the arts]
  3. Certain critics suggest that Kipling wrote this little poem to ridicule the artist who excuses his lack of real accomplishment by saying that his tools are imperfect, his environment unsatisfactory, or his critics unfair. What is your opinion?
- PS. Maybe the poem, as an endnote, envoi, send off, “a sending away or conclusion” might be K’s response to a critic of his own writing.

It is easy to see why the two text editors would find the poem appealing and include it in their anthologies. Its rhythm should be attractive to teenage students and the era of these two anthologies allowed the inclusion of works containing suggestions of God and Heaven. But this poem is not intended to be merely “an enchanting little picture of the artist’s heaven.” It might have served both editors well to note the historical content of the poem. Had the two editors read a little more Kipling, or even just his poem “White Man’s Burden,” they would have been alert to Kipling’s often ironic tone. “L’Envoi” is ironic. And it is very much directed to the artists and critics of the time. It is indeed about painters, though it includes all artists and all of their critics. (The use of “We” and “us” suggest this inclusiveness.) Edmund Wilson believes Kipling saw all in tidy dichotomies, but this poem is a little mysterious and like “The White Man’s Burden,” not black and white. The poem is as deliberately vague as the phrase “things as they are”, by 1937 a cliché.

Had either of the two editors recalled a little history of modern art, they would have been aware of the fuss in the art world over “things as they are.” (This fuss was to continue for much of the twentieth century, as the quotations below suggest.) They might have been closer to the truth had they assumed the phrase referred to realism or naturalism--that it might be applied to the writing of Flaubert or Zola. But had they learned the phrase is ascribed to Cezanne, “the father of modern art,” they might have altered their interpretations.

Kipling’s lack of enthusiasm for the phrase or his desire to subvert it is understandable. The

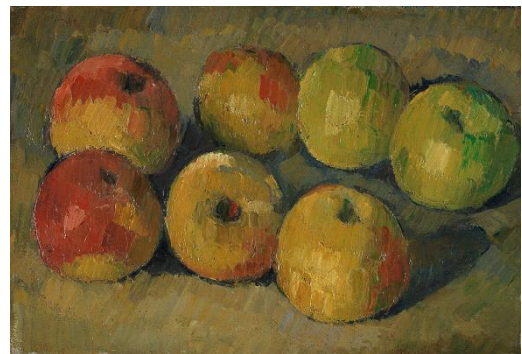


phrase was “in the air” in his era and made use of it by many people including Gertrude Stein and her painter friends. Since Stein’s novel *Q. E. D.*, a work of 1903, was not published until thirty years after it was written and in the intervening years was not seen by anyone but her brother, the novel certainly was not inspiration for Kipling’s poem. It’s not that the poem has any connection to Stein’s novel, a book Richard Bridgman notes had for its subject “a dangerous one in 1903-- three young women in a passionate stalemate.” (*Gertrude Stein in Pieces*, p 40), but, after Stein’s death, Toklas and Van Vechten, noting the second last sentence of Stein’s book is “Can’t she see things as they are and

not as she would make them if she were strong enough as she plainly isn't" re-titled the novel *Things as They Are*. Stein also used the phrase near the beginning of *The Making of Americans*: "... now it had come to her, to see, clearly and freely things as they are and not as she wished them to be for her." (p 33). Stein's use of the phrase apparently has to do with not seeing the world through rose-coloured glasses. Bridgman says, "The sentence elevates clear vision over all else. Whatever reality is, that must be accepted." (p 41) Given that Stein was writing a novel about lesbians in a time in which any 'queer' was up against public opinion, social mores and laws, and when the world had been reminded of this 'deviant' behaviour only a decade before by the trial of Oscar Wilde, it is useful to think of the phrase as Stein used it.

Stein's novel *Q. E. D.* is, claims Bridgman, governed by "Humour, compassion, objectivity." (p 40). It is not written not with a confessional tone, notes Bridgman, but with ironic objectivity. "Ironic objectivity" is part of the issue Kipling's poem raises. George Grant, with prescience, once wrote that the central concept of the twentieth century would be that of subjectivity versus objectivity. Perhaps it is the central concept in this poem.

Stein's brother, who began to collect Cezanne's painting in 1904, a year after she wrote *Q.E.D.*, had said of Cezanne's apple, "That is an apple for the first time." Yet Cezanne was an impressionist painter. Doesn't that mean he offered us what he saw as he saw it? For Gertrude and Michael Stein, Cezanne had captured the "essence" of the apple. And Stein had shifted from her earlier efforts to be objective into a subjective approach and voice that she maintained all the rest of her career.

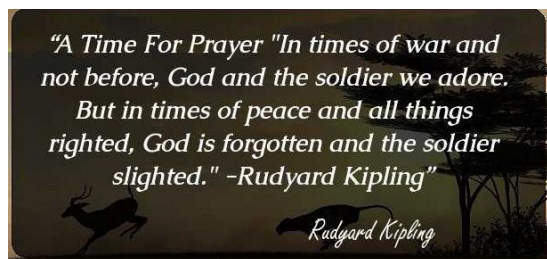


*To be continued*

## ANNUAL REPORT 2022-23

The Society's most recent annual report can now be read at [Annual-Report-2022\\_23.pdf](#).

## THINGS THAT KIPLING DIDN'T WRITE - #5



The different ways in which a soldier was viewed in peace and war had been clearly recognised long before Kipling wrote "Tommy" and variations of a four-line piece of doggerel are often quoted as an example. An early version is quoted in *The History of Bucks County, Pennsylvania*, (W.W.H. Davis, 1876) which records that in the Presbyterian Church, Newtown, after the battle of

Trenton (26 December 1776) Hessian troops taken prisoner in the battle were first held in the church. Afterwards, on the wall of the church: "...was written the following verse in red chalk, which tradition credits to a Hessian captive, which is extremely doubtful, as the writing was in English: 'In times of war, and not before / God and the soldier men adore / When the war is o'er and all things righted / The Lord's forgot and the soldier slighted (Roger Ayres, *New Readers' Guide*, [Tommy – The Kipling Society](#)). See also [KJ169.pdf](#) (p. 22)