



THE KIPLING SOCIETY

FOUNDED 1927

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NEWSLETTER – DECEMBER 2020



*High noon behind the tamarisks—the sun is hot
above us—*

*As at Home the Christmas Day is breaking wan.
They will drink our healths at dinner—those
who tell us how they love us,
And forget us till another year be gone!*

FUTURE MEETINGS

Following two successful Zoom reading sessions, our Chair Jan Montefiore will lead another session of members' short readings (maximum three minutes each) from Kipling's poetry or prose on **Wednesday 9 December at 6.00p.m. GMT**. If you would like join us to read something, or just to listen, please email Jan at J.E.Montefiore@kent.ac.uk for the Zoom link, giving her details of what, if anything, you would like to read.

We are unsure when we will be able to safely restart physical meetings, but plan to hold meetings either by Zoom or at the Royal Over-Seas League on the following dates in 2021 (all Wednesdays): 10 February, 21 April, 30 June (AGM), 22 September and 10 November. Please make sure these dates are in your diary and look out for further news in future newsletters (the September date may change to fit in with possible new dates for the 'Kipling in the News' conference - see below).

We also hope that we will still be able to go ahead with the previously announced joint event and dinner with the Honourable Artillery Company on 7 June when Prof. Ian Beckett will be speaking on *Kipling's Army Revisited*. An application form will be made available closer to the planned date.

The 'Kipling in the News' Conference, being organised jointly by the Society and City University, is now expected to take place in September. Keep an eye on the City website for further details.

REPORT ON THE NOVEMBER MEETING – Alex Bubb

Like all our events since April, November's Kipling Society meeting took place online. And like all such meetings so far, the lecture (from our own Professor Jan Montefiore) was

greeted with a learned, enthusiastic and convivial conversation among our international members truly heartening to see taking place, even through such an imperfect medium as Zoom.

But the messenger is getting ahead of himself. In her lecture, Jan spoke to us of two experiences in Kipling's life - his work for the Commonwealth War Graves Commission, and a childhood recollection (misremembered, as it turns out) of his parents returning home suddenly from a dinner party with the news that the Viceroy, Lord Mayo, had been assassinated during a visit to the penal colony in the Andaman Islands. Jan showed us how both experiences intersect in what is effectively, she argued, Kipling's very last Raj story, in which a retired Indian soldier (and convict) relates his eyewitness account of George V's visit to pay his respects to the "People of the Graves". The lively conversation that followed Jan's fascinating talk took in topics as diverse as Muslim numerology, whether Kipling's readers would have known of the political prisoners being held in the Andamans by the 1930s, and what the titular "Debt" actually is.

CIVIL AND MILITARY GAZETTE

The British Library has recently released the first phase of its digitisation of *The Civil and Military Gazette*.



The years covered are 1877-87, 1891-98 and 1900-1912. Kipling worked for the paper from around November 1882 until November 1887, when he transferred to *The Pioneer*. In the earlier years Lockwood Kipling is frequently mentioned, often with praise as the article below from 1877 shows.

WITH INDIVIDUAL AND PUBLIC INTEREST, almost altogether absorbed in war news, the silent victories of peace are apt to pass unhonored and unsung. It is so in all times and countries, and so it need occasion no surprise to find but little notice taken in India just now, of the many triumphs which peace is making, in the way of educational progress amongst the masses, or the development of some new industry for the general benefit. A quiet worker towards some of peace's victories, has been Mr. J. L. Kipling, the Curator of the Lahore Museum and the Principal of the School of Arts and Design here. We have already commented in these columns on the success which has attended his labors in the latter institution, and we are glad to find that he has not been less watchful of the interests of the former institution. The report of the working of the Lahore Central Museum

for 1876-77 has been published, and has been considered by the Lieutenant-Governor a very satisfactory one. The number of native visitors to the Museum during the past year has been 126,569, against 90,006 in the year previous—an increase which may be fairly attributed, as His Honor thinks, to an increase in the popularity of the institution. Several additions in antiquities, in the fine arts and in other departments, have been made to the Museum, and considerable progress has been shewn by the Arts students in making plaster casts of ancient sculptures which have been exhibited and well spoken of. Mr. Kipling confidently anticipates that as increasing demands are made on the School of Arts and Design, its connection with the Museum will be found most beneficial. Mr. Kipling has well earned the thanks which he has received from the Local Government for his services.

And here from 1884 we see part of what Tom Pinney describes as Kipling's first independent work for the CMG.

THE VICEROY AT PATIALA.
(From our Special Correspondent.)
PATIALA, March 17.

As early as seven o'clock this morning the Station of Rajpura had begun to decorate itself with flags and gay-coloured bunting, in anticipation of the Viceroy's arrival some ten hours later. Rajpura is a large flourishing township, comprising, it seems, one railway rest house, one thatched ditto, two Europeans, and an infinity of dogs and coolies. These latter are employed in the construction of the Patiala State Railway, the first sixteen miles of which are being laid by the Scinde, Punjab, and Delhi Railway authorities. Three miles of permanent way are already "navigable," and a trolly ride in the early morning down this section, is exhilarating as well as instructive. The trolly seems to glide along almost without any effort on the part of the two coolies behind, past the hosts of brown-legged labourers by the goods waggon, past the raw, rugged edges of newly-made embankments, and so out into a scrub-covered plain as flat as any billiard table. For about two miles the rails are duly "keyed" into the "chairs," or whatever the technical term may be for "kept in their places." After that, it seems as if they had

been thrown down casually, and lightly nailed on to a more or less straight track. The trolly bumps and bangs merrily over the disjointed irons, and at times threatens to quit them altogether. The badness of this *kutchka* way increases with its length, and the last few yards, before we pull up under the lee of a sleeper-laden truck, are hearbreaking and rocky indeed. A feeble trickle of sleeperless rails and railless sleepers struggles across the brown plain from this point for a quarter of a mile or so, and then, to all appearance, the Pattiala State Railway ceases to exist. Minute examination of the horizon however shows groups of coolies digging holes in a peculiarly obstinate clay, and frequently stopping to think over their labours. (This clay, by the bye, is said to have broken the heart of the permanent-way contractor. He undertook the digging of it, in all ignorance, at a cheap rate; and has now discovered that it is only a few degrees inferior to limestone in point of hardness. A dozen blows with a coolie's hoe-like spade will chip off a lump of five or six pounds weight at the most, and progress is consequently delayed). Beyond the holes a dusty line cuts, straight as an arrow, across the sickly, starved crops to the sky line; and the unprofessional visitor turns him round again to the snow-capped peaks above the Simla ranges, and regains the trolly once more.

And, from a year previously, a lighter note:

AMATEUR THEATRICALS.
RAILWAY THEATRE, LAHORE.
"PLOT AND PASSION."

CHARACTERS.

FOUCHE (Duke of Otranto, Minister of Police)	Mr. BENEDICT.
M. DESMARETS (Head of the Secret Department of Police)	Mr RUDYARD KIPPLING.
THE MARQUIS DE CEVENNES (A Legitimist)	Mr. HERBERT BRERETON.
BERTHIER (Prince of Neufchatel, Grand Chamberlain)	Mr. WILLIAM T. WILSON.
DE NEUVILLE (Secretary to De Cevennes)	Captain F. R. BEGBIE.
JAHOT (House Steward to Madame De Fontanges)	Mr. H. CARPENTER.
GRISBOULLE (A Subordinate of Desmarets)	Mr. E. MOUL.
OFFICER	Mr. G. SWITZER.
MESDAMES	Messrs. RIBBINS & CLARK.
MADAME DE FONTANGES	Mrs. BENEDICT.
CECILE (her Maid)	Miss NUNN.

JAN AND PORTILLO

Michael Portillo's latest *Great British Railway Journey* exploring the South East of Britain in the 1930s, to be shown early in 2021, takes in a visit to Bateman's. I was answering his questions about Kipling and his family on 30 September, a damp dark day, either raining or about to rain, and the sodden Sussex countryside under the low-hanging clouds felt like *Friendly Brook*: 'every blade, twig, bracken-frond and hoof-print carried water.' But I was glad to see a two-thirds full car park and quite a few visitors at Bateman's and its grounds, despite the weather.



Michael Portillo was friendly and genial, and he'd clearly briefed himself well on Kipling. The interview went on for two hours of question and answer, which of course had to be done again and again with every topic until the TV crew were satisfied. I was impressed by Portillo's interviewing skill and how he maintained the liveliness of his repeated questions, which made it easier for me to respond in kind. Of course we'll be lucky if the actual show uses 3 minutes of those two hours of conversation, but then that's how it is for a 30 minute TV programme, and Bateman's is only one of the places they're filming (they were going to Rye the next day, and Portillo said he'd been up in a Spitfire, lucky him).

The best thing was being upstairs at Bateman's for nearly two hours. We spent a lot of that in what is called John's room, which is poignantly bare and empty. The National Trust have made great efforts to furnish it in authentic Edwardian style, but whereas the study with its full bookshelves and crowded desk gives you a strong idea of Kipling and his writer's life, in that room you really know John's never coming back. There's a flat empty bed with coverlet but no sheets or pillows, no personal possession, no ornaments except a case of his medals and a medallion of Elsie as a girl; not a trace of John's personality. True, there's a big wardrobe with a door opening showing hockey sticks and the like, and boots, and a cap and blazer with the colours and crest of St Aubyn's prep school where John was a pupil. But of course the blazer is for a small boy, and has obviously never been worn. It all feels like a memorial to a dead generation, not to a person.

But Kipling's study, where Michael Portillo and I spent a lot of time looking at his desk close up (we were standing between it and the window), was rather magical. Right at the end of *Something of Myself* comes Kipling's description of his 10-foot 'congested' desk with its array of objects, and there most of them are. The 'slim, smooth, black' Jerusalem pen was not visible, but a lot of other oddments were: a pen-knife with a formidable blade, like in the Scotch ballad where a "wee pen knife" plays a lethal role, the ink-stone for grinding Chinese black, the little "weighted fur seal and a leather crocodile", still being used as paperweights as well as a much bigger crocodile made of alabaster, and a tiny little statuette of an Aberdeen terrier like Boots in *Thy Servant a Dog*. And lots of 1930s maps of English counties laid out neatly at one end, reminders of Kipling's many motor trips, and beside the desk his two globes "with those air-routes to the East and Australia which were well in use before my death." On our other side was the big window, flanked by crowded bookshelves,

in front of the desk with its view of green fields and woods and grey sky, not much changed since Kipling looked at them. I don't suppose I'll ever again have another chance to stand by Kipling's own writing desk for a whole 40 minutes, in any circumstances. That, and talking and thinking about Kipling's writing and his life, made his presence come vividly alive. I hope it may in the TV programme.



There was also the Exhibition Room upstairs - shut to visitors at present, so again we were privileged - with unexplained heaps of linen on the floor, and on the walls Lockwood's ceramic plaques illustrating Ruddy's work for *Kim* and several other stories, including Mulvaney leaning stoically on his rifle. Those plaques never worked very well as book illustrations, because the photos came out grey and a bit blurry, but they're very good if you've the time to look closely (and can use the torch on an I-phone to pick out the fine detail).

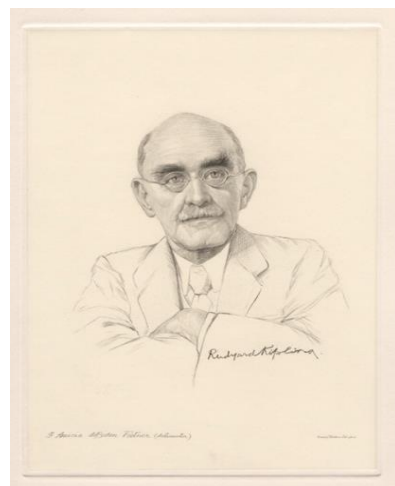
I was thoroughly talked out and thirsty by 4 pm when we finished, too late for the Bateman's café which had been serving take-aways, but just in time to get to Burwash (where Portillo and his team had already filmed the war memorial and the statue of Kipling) for a much needed cup of tea and a scone at the cosy Old Blacksmith's teashop before the cross-country drive to Canterbury. The owner kindly told me where to find the village hall which Hal o' the Draft praises in *The Wrong Thing* for being "as good and honest a piece of work as I've ever run a rule over". It is indeed a fine building: simple and solid red brick with white window-frames and an oriel window which must make it light inside. Just as in the story, the builder's name is on the foundation stone, "cut and lettered, frontin' the village street, I do hope and pray, for time everlasting".

AN EXCLUSIVE OFFER TO MEMBERS OF THE KIPLING SOCIETY

Gemdeals have recently acquired a collection of prints including portraits of members of the Grillion's Club. Amongst these are ten original 1930's editions of a fine portrait of Rudyard Kipling after Frances Amicia de Biden Footner, which we are delighted to offer exclusively to members of the society on a first come, first served basis. An apparently identical print is held in the collection of the National Portrait Gallery, details can be found on their website by searching NPG D20831

£125 unframed, incl P+P

For further details or to reserve your copy, please email info@gemdeals.co.uk



A TONIC FOR RUDYARD

In 1920, Kipling took umbrage at a stanza of 'If' being used to advertise a patent health food and wrote to the manufacturer suggesting that a £100 donation be made to a charity of his choice. This offer was rejected, so Kipling sued for an injunction. Both the advertisement and the outcome of the court case can be read below.

**THE
WILL-TO-BE-WELL**

"By the force of my will I shall
subdue this disease,"— *Buddha.*

"If you can force your heart, and
nerve, and sinew
To serve your turn long after
they are gone,
And so hold on when there is
nothing in you
Except the Will which says to
them: 'Hold on!'"— *Kipling.*

**"I must—I will—get
back my health!"**

The man who says this to himself—really meaning it—is thereby helping and hastening his own recovery—so much does will-power influence bodily processes.

But in nerve weakness, unfortunately, the will-power itself is enfeebled; the patient is too limp and listless to make the necessary effort of volition; and it is here that Sanatogen comes to his aid.

For Sanatogen, writes a physician in the *Medical Press and Circular*, "acts as a powerful nerve tonic, supplying stimulus to the higher centres of the brain and spinal cord, and *exciting the will-power to vigorous action.*"

Yet Sanatogen, though so wonderfully invigorating, is quite harmless—it causes no reaction—and its effects are permanent. That is why all nerve sufferers should

FIRMLY RESOLVE TO TAKE

SANATOGEN

THE TRUE TONIC FOOD

Do not, however, be misled into thinking that other preparations will produce the same effects. "At first glance," writes Professor Goldwater, M.D., in *Therapeutic Medicine*, "Sanatogen would not seem to be greatly different from other food powders on the market, but this similarity is only superficial, for a further study of its qualities proves that the union of the cases with the glyco-phosphates endows it with quite distinctive properties."

Ask your chemist for the genuine original Sanatogen—from 2/3 to 10/9 per tin—and see that it bears our name and address on the label.

GENATOSAN, LIMITED
(British Purchasers of Sanatogen Co.)
(Chairman: The Viscountess Rhodri)
12, Chancery Street, London, W.C. 1.

Note: You should also try Sanatogen Chocolate—an ideal combination of Pascal's pure chocolate with Sanatogen—price 1/6 per packet.

INSULTING A POET

KIPLING POEM QUOTED IN ADVERTISEMENT.

AUTHOR'S ACTION.

INJUNCTION GRANTED AND DAMAGES.

Mr. Rudyard Kipling, the author, sought by an action commenced to-day before Mr. Justice Petersen in the Chancery Division, to obtain an injunction restraining Genatosan (Ltd.), the proprietors of a proprietary medicine, from publishing on advertisements or otherwise the literary work entitled "If."

The defendants were alleged to have used in their advertisements the lines of Mr. Kipling:—

If you can force your heart and nerve
and sinew
To serve your turn long after they are
gone,
And so hold on when there is nothing
in you,
Except the will which says to them
"Hold on."

"An Insult."

Defendants did not deny the publication, but said the verse was appropriate to the subject matter advertised, and that as legitimate user they were entitled so to use the verse.

Mr. Hughes, K.C., for the plaintiff, said the name of the defendant company, Genatosan, was an anagram of Sanatogen, the name of the patent medicine or food in which defendant company dealt. The advertisement was headed, "Will to be well." Then there was a quotation, "By the force of my will I shall subdue this disease," and Mr. Kipling's verse followed, the conclusion being, "I must, I will get back my health."

Nothing, said counsel, could more annoy an author of distinction like Mr. Kipling than to have his work associated with the miserable clap-trap of a patent medicine vendor. Not only was it an infringement of his legal rights, but it was an insult.

Mr. Justice Petersen: The question is whether it is a substantial part of the advertisement.

Mr. Hughes said it was a substantial part. "You can quote within limits," said counsel, "but how that can be applied to an advertisement I cannot imagine." The quotation must be for the purpose of private study, research, criticism, review, or newspaper summary. "I do not," concluded counsel, "find a word in the Act about advertisement."

Kipling and Chevalier.

Alexander Straughan Watt, Mr. Kipling's literary agent for about thirty years, gave evidence, and was cross-examined by Mr. Hogg, K.C., for the defendants.

Counsel submitted to witness a book of stories by Mr. Kipling, in which the stories were prefaced by quotations in verse. Some of the verses were by Mr. Kipling himself, and others were quoted from other authors—namely, Miriam Cohen, W. E. Henley, Tennyson, and Lowell.

Witness thought that in some cases Mr. Kipling would ask for permission to quote, though probably not in all cases.

Mr. Hogg: Do you know that Mr. Kipling has even condescended to quote from Mr. Albert Chevalier's poem, "Knocked 'em in the Old Kent Road"?—No, I don't. Witness said Mr. Kipling constantly received applications to use his verses.

Mr. Hogg put to witness other advertisements in which quotations from Mr. Kipling were used.

Witness, in re-examination, said he did not think Mr. Kipling would object to authors heading chapters with quotations from him. Whether Mr. Kipling would object would depend upon the purpose.

Mr. Hogg submitted defendants had not infringed Mr. Kipling's copyright, but had merely made a fair use of a small bit of his poem.

Mr. Hughes, in reply, said there really was no answer to the request for an injunction, and he asked for nominal damages of 40s.

Injunction Granted.

His lordship, in his judgment, said he was not surprised that Mr. Kipling should object to having his poems used for advertisements of this description. It was not a legitimate form of quotation to take a substantial part of a poem and use it solely for the purpose of pushing the sale of goods. There had been an infringement of copyright, and there must be an injunction to restrain any further infringement.

An injunction was accordingly granted, with 40s. damages and costs.

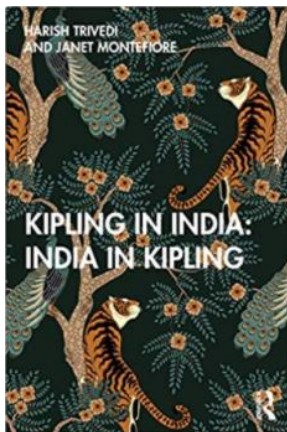
‘THE DUCHESS’ FOR SALE

The Rolls Royce Kipling called ‘The Duchess’ is for sale by its German owner. The price is expected to be 1.2-1.5 million euros, but this will be negotiable if the right new home for her can be found through the Society. Any enquiries will be handled discreetly and exclusively private by Mr A Pietsch in Germany on 0049 176 64637276 or pietsch@pietschundkroll.de. It is the vendor’s wish not to involve any agencies and auctioneers at present. Don’t all rush at once!



You can read John Walker’s notes on The Duchess and Kipling’s other cars on the Society’s website at [kip_cars3.pdf \(kj2.uk\)](#).

MEMORIES OF SHIMLA



Harish Trivedi and Jan Montefiore have edited the papers presented at the conference held in Shimla in 2016, of which the Society was joint sponsor with the Indian Institute of Advanced Studies. As the blurb relates, the book explores and re-evaluates Kipling’s connection with India, its people, culture, languages, and locales through his experiences and his writings.

Featuring contributions from India, the UK, the USA, Canada, France, Japan, and New Zealand, the book will be published by Routledge on 24 December and can be ordered in advance, including on Amazon at [Kipling in India: India in Kipling eBook: Trivedi, Harish, Montefiore, Janet: Amazon.co.uk: Kindle Store](#)

BATEMAN’S - MILL AND CART

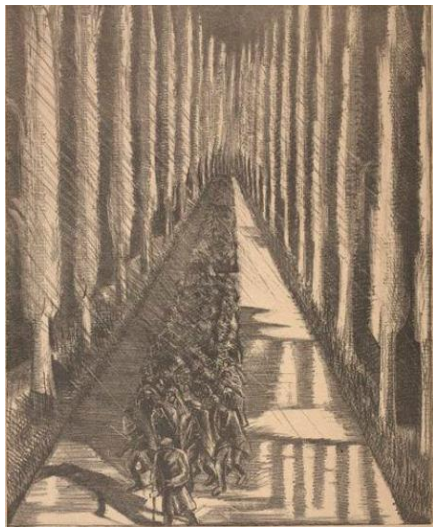


The house may have been closed for much of the year, but maintenance work has continued. The pentrough at the mill has been replaced (Kipling’s turbine pipes can be seen in the

foreground). Also, the gardens team has done an amazing job of repairing Kipling's cart so that it can be used for displays at Visitor Reception. The sides are made from a beautiful oak which has been varnished. It has also been repainted and now looks very smart. At first, it was thought that it was for carrying luggage, as at railway stations, but further research suggests it may in fact be a market barrow.

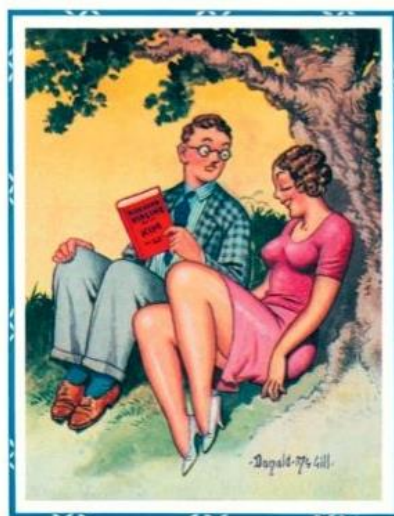
THOSE TREES AGAIN

As well as a similarity to a Tolkien drawing (see last issue), member Maggie Washington wonders if Paul Nash might have recalled Kipling's cat walking alone when sketching *Men Marching at Night 1918*, particularly the unusual, high viewpoint



.... AND FINALLY

"Do you like Kipling?"
"I don't know, you naughty boy,
I've never kippled!"



Merry Christmas and a Happy New Year to all!

