



# THE KIPLING SOCIETY

FOUNDED 1927

Registered Charity No.278885

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## NEWSLETTER – MARCH 2021

### FUTURE MEETINGS

We will be continuing to hold virtual meetings for the time being, although expect to be able to recommence meeting in person in September.

- Wednesday 21 April, 6.00pm. Professor Tricia Lootens of the University of Georgia (USA) speaking on ‘Opening *Kim*: Kipling, Twin, Dutt’
- Wednesday 30 June, 5.00pm. AGM. After which Adrian Munsey will address the Society on the production of his acclaimed documentary *Rudyard Kipling: a Secret Life*. Adrian will show some clips from the film and describe to us how it was conceived, planned and shot.

*If you'd like to attend either of the above meetings, please e-mail John Radcliffe at [johnrad@btinternet.com](mailto:johnrad@btinternet.com) for the Zoom link*

- Monday 14th June: 6.00pm. **Please note change of date.** The Honourable Artillery Company is hosting a historical lecture and dinner to which members of the Kipling Society are invited at Armoury House, City Road, EC1. After a two-course dinner, Professor Ian Beckett will address the company on ‘Kipling’s Army Revisited’, with a finish time no later than 9.00pm. The cost will be £30.

*At present, the HAC anticipate that it will be possible to hold this event in accordance with the ‘rule of six’, with guests seated six per table in a large banqueting hall, though if the public health situation prevents this then the event will be held on Zoom instead.*

*Confirmation of arrangements will follow in a future newsletter. If you would be interested in attending in person, please email the Meetings Secretary ([alex\\_bubb@hotmail.com](mailto:alex_bubb@hotmail.com)) now to register your interest.*

Rooms at the Royal Over-Seas League have been provisionally booked for meetings on:

- Wednesday 22 September, 5.30pm for 6.00pm - Speaker and topic TBA
- Wednesday 10 November, 5.30pm for 6.00pm - Madeleine Horton, ‘Rethinking Rudyard Kipling: Genre, Value, and Reputation’.

*We hope that members who cannot attend in person will be able to do so via Zoom. Please keep these dates free in your diary.*

The *Kipling in the News* Conference, being organised jointly by the Society and City University, will now take place on 9 and 10 September. Delegates will be able to attend either in person or on-line. For further details and the programme, see [Kipling in the News: Journalism, Empire, and Decolonisation \(Thursday, 9th September 2021\) • City, University of London](#)

## MEMBERS' PAGES

Password access has been restored to the Members' pages on the website. This is where you will find the most recent two years of *The Kipling Journal*, as well as the extracts from Carrie Kipling's diaries and Kipling's own motoring diaries. Having access to these unique resources is one of the benefits of being a member of the Society.

User Name: **kipmembers** Password: **beetle**

## KIPLING READINGS

Our fourth 'lockdown' reading event was held on 10 February, organised once again by our Chairman, Jan Montefiore. As usual, it attracted many readers and listeners from around the world. The readers and readings were:

### Man and Beast

**Harish Trivedi** Divided Destinies  
**John Walker** 'Lukannon'

### Places (i)

**Howard Booth** Eye of Allah  
**Jan Montefiore** from *Kim* chapter XIII

### Comedy, late and early

**Meredith Dixon** 'A Code of Morals'  
**John R** 'Neighbours'  
**Pamela Morgan** 'Delilah'

### Life and death

**Inger Brogger** The Gardener (ending)  
**Janice Lingley** The Four Angels  
**Harry Ricketts** 'The survival'

### The Sea

**Fred Lerner** 'Sestina of the Tramp Royal'  
**Valmai Holt** 'Big Steamers'  
**Christopher Morrison** from 'A Fleet in Being' and 'Destroyers at Jutland'

### Places (ii)

**Guy Liardet** *From Sea to Sea*: RK and Professor take tea with O-Toyo  
**Maggie Washington** Bridge Guard in the Karroo  
**Mike Kipling** Sussex

### Children

**Maggie Cawkwell** from *How the Rhinoceros Got His Skin*  
**Sarah LeFanu** The Return of the Children

### Public Life

**Bill James** 'Glory of the Garden' (stanzas 3-7)  
**Tonie Holt** 'Ode to Melbourne Shrine'  
**Andrew Scragg** 'The Bonfires'  
**Alastair Wilson** 'The Reeds of Runnymede'

A further reading will take place on Wednesday, 12 May at 6.00pm. *If you would like to read, or prefer just to watch, please email Jan at [J.E.Montefiore@kent.ac.uk](mailto:J.E.Montefiore@kent.ac.uk) for the Zoom link, giving her details of what, if anything, you would like to read.*

## SOMETHING IN COMMON Part 3 – Harry Waterson

The inspiration for this article was a note in the Wikipedia entry for St. Margaret's, Rottingdean that "In the early 20th century, a proposal was received from the developers of the Forest Lawn Memorial Park, a private cemetery in Glendale, California. They wanted to

buy the church, dismantle it stone by stone, ship it to the United States and rebuild it in the park. A price was offered, but the sale was refused, so in the 1940s a series of drawings were made, and an exact replica was built instead."

This was never true except that a series of drawings were made. Eaton always built his Old World chapels as new. What he wanted was to evoke a church experience married to a piece of literature and a well-known author. He best realized that ideal with the Church of the Recessional. While he supported the premise that his Old World chapels were exact duplications of the UK originals, in fact they were not. Architect Anson Boyd was often referred to as the Art Director of Forest Lawn. What Eaton wanted from him was not the 'real thing' but an idealized construction of what Americans think they want to see in a quaint country church. He did it brilliantly. Three times.



*St. Margaret's Church*



*Church of the Recessional (Tony Mould)*

Above are interior pictures of both chapels dressed for weddings. The Gospel side wall in St. Margaret's is pierced by windows. The Gospel side of the Church of the Recessional is arched columns matching the Epistle side of St. Margaret's. Certainly, the one is not a slavish reproduction of the other.

There are many other differences but this one is enough to show the Church of the



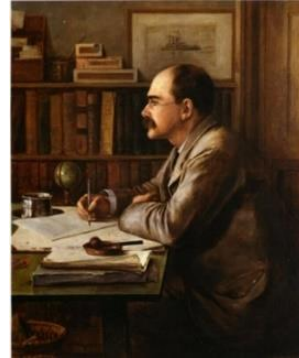
Recessional was a modelled-after replica rather than an exact duplicate. Although this cornerstone set in a Church exterior wall is selling just how close it is to the original and establishing a pedigree going back to 940 A.D. There was nothing left of the 940 A.D. church in the one the Kipling's attended in 1900 A.D. but that is neither here nor there.

One nice added touch. When Forest Lawn congregations exit their pews and turn to leave at the end of a service, they see Kipling's Recessional refrain writ large in caps on the back wall under the rose window; LEST WE FORGET.

The fine hand of Walter K. Neill is also seen in the memorabilia he had assembled for the historical room inside the Church. He carefully placed there the Philip Burne-Jones portrait of Kipling with pen in hand staring out the window of his writing room at The Elms in 1899. Next to the portrait is the Philip Burne-Jones watercolour of St Margaret's Church.



St. Margaret's Church - 1891



Rudyard Kipling - 1899

St. Margaret's is viewed here from the front of North End House in 1891. The unstated inference is that Kipling has been captured in this painting at the very moment of inspiration when Recessional began to roll out from under his pen as his eyes gazed on St. Margaret's. The Church of the Recessional is the glorious result of this Grand Conception.

### CIVIL AND MILITARY GAZETTE - PART 3

Kipling's first identified contribution to the newspaper, on 29 March 1883, was the poem *A New Departure*. He never included it in any subsequent collection.

<b>"A NEW DEPARTURE."</b>	
<p>Under this heading, the <i>Saturday Evening Englishman</i>, publishes the following verses, signed "THE OTHER PLAYER," on the present situation :—</p> <p>He had said, in a Viceregal homily, (Alas, for the sternness of rhyme !) " I surmise British law's an anomaly, " Give place to Bengal for a time." These words were the pith of his homily And Calcutta considered them crime.</p> <p>From the City of Baboos and <i>bustees</i>, From that sorrowing City of Drains, Came the cry :—" Oh my friend, let us trust he's " But mad, through long stay in the plains ; " Perplexed with the stench of our <i>bustees</i>, " His reason has reeled in the plains."</p> <p>And the planters who plant the Mofussil, With Indigo, Coffee, and Tea, Cried out, when they heard :—" Blow that cuss be 'll " Come down on such folk as we be, " Our coolies will ' boss' the Mofussil, " With his pestilent A. C. P. C."</p>	<p>But the Baboos that browsed in each office Of Subordinate Civil Employ Cried " Hurrah for our Viceregal novice ! " Hurrah for the Brahminee boy ! " Let the 'mean white' be silent, and doff his Pith hat to the Brahminee boy !"</p> <p>And the papers they print in Calcutta, And the journals men read in Madras, Were known in their pages to utter Some hints that He might be an . . . ! And this spread, from the sinks of Calcutta, And the swamps of benighted Madras, Till the thought set the land in a flutter— " Ye gods ! was His Lordship an . . . ?</p> <p>For his notions of natives were curious, So India objected, and rose, And, when India was properly furious, He remarked. " This discussion I close, " The heat to my health is injurious, " I hie to Himalayan snows."</p> <p>With the tact that belonged to his station, With a suavity solely his own, He had set by the ears half a nation And left it—to simmer alone. With his maudlin <i>ma-bap</i> legislation, He had played merry Hades and—<i>flown</i>.</p>

Professor Tom Pinney explains the background as follows. Under Lord Ripon's administration a bill to allow up-country native judges to try British subjects (the A.C.P.C or 'Amendment to the Criminal Procedure Code', called the Ilbert Bill) was introduced in February 1883. The storm of opposition it provoked, particularly in Calcutta, was still raging when Ripon left Calcutta for Simla in late March - the 'New Departure'.<sup>1</sup> More background to the poem can be found in the New Readers' Guide at [A New Departure \(kiplingsociety.co.uk\)](http://kiplingsociety.co.uk)

<sup>1</sup> Thomas Pinney, *The Cambridge Edition of the Poems of Rudyard Kipling*, Vol III (Cambridge, 2013), p. 2247.

## A YOUTUBE RECITAL



[ON THE ROAD TO MANDALAY - Recited by John R. Taft - YouTube](#)

## A LETTER TO RUDYARD

The Society recently received correspondence from a teacher in Brussels, explaining that her bilingual class had been reading books in French and English and that pupils had written letters to their favourite authors. One, Priya Barot, had chosen Rudyard Kipling, and this is her letter, accompanied by a delightful drawing.

*I would have liked to send you this letter when you were still alive (but I was not even born when you passed away in 1936).*



*My name is Priya and I am 9 years old. My mother is French and my father is Indian from Gujarat. I speak Gujarati, English and French.*

*Last year, I read your book "The Jungle Book" and I even learned by heart your poem "If" inspired by your Indian experience. I have been told that you lived in Bombay. I too love this big city of more than 25 million people now! It is actually my second city. I love walking there (even though it is a bit noisy) to discover its Victorian houses built by the English when you were there.*

*I can fully understand your double culture, a mix of Indian and British cultures since I am in a similar situation.*

*I would love to rediscover India with your grandchildren!*

I responded thanking Priya for her lovely letter – and expressing regret that, sadly, Rudyard left no descendants with whom she could explore the sub-continent.

## COINCIDENCES IN THE CAREERS OF RUDYARD KIPLING AND BRUCE BAIRNSFATHER Part 2 – Tonie and Valmai Holt

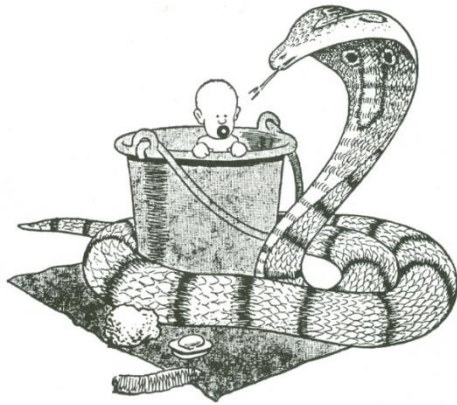
***'Give me the first six years of a child's life and you can have the rest'.***

This quotation is generally attributed to the Jesuits, reinforced in principle by Diderot, Montaigne and Bernard Shaw, and quoted by Kipling as the heading to Chapter 1 of his less than revealing autobiography, *'Something of Myself'*.

The first things Rudyard Kipling and Bruce Bairnsfather had in common were that both were born, and spent the first six years of their lives, in India and both were from distinguished and talented families.

Rudyard was born on 30 December 1865 in Bombay to John Lockwood Kipling, a pleasant, intelligent craftsman and artist, and his wife Alice, one of the brilliant and talented Macdonald family. All her sisters were married to outstanding achievers in their field: Georgiana to the pre-Raphaelite painter Edward Burne-Jones, Agnes to the artist Edward Poynter and Louisa to the MP Alfred Baldwin, father of future Prime Minister, Stanley Baldwin.

Bruce was born in 1887 in Murree on the borders of Kashmir. There, his father, Thomas Bairnsfather, who originally served with the Cheshire Regiment, was stationed with the Staff Corps of the Bengal Infantry. Thomas had a colourful brother, Lt Col Peter Robert Bairnsfather, 1850-1919 who also served with the Bengal Lancers, retiring in 1904. His 1914 book, *'Sport & Nature in the Himalayas'* is now highly regarded. Bruce's mother, Amelia Jane Eliza Every (known as 'Janie'), was a talented artist, daughter of Colonel Edward Every Clayton, one-time Deputy Lieutenant of Derbyshire, and a skilled artist. Thomas and Janie shared the same grandfather, Sir Edward Every, whose descendent, Sir John Every, was extraordinarily helpful in filling in family details for us when we were working on our Bairnsfather biography.

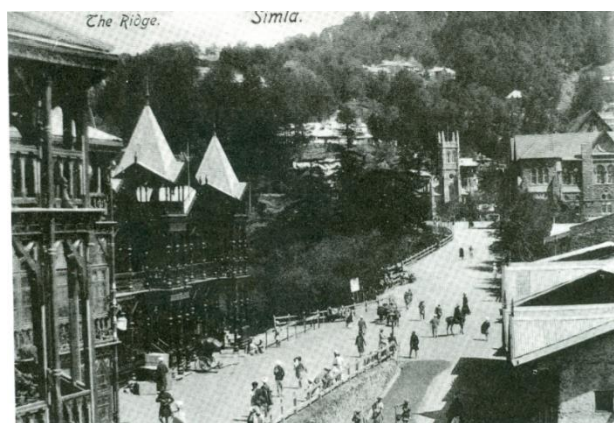


*Illus 5. 'Early days in India'.*

Like Rudyard, Bruce grew up steeped in the colourful, noisy, dry and wet, jungle and plain, hot and cold, odourful, mysterious Indian environment, with its lazy brown rivers, temples, butterflies and snakes. He spoke Hindi with his beloved Aya and loved her colourful tales. The family travelled each year to Simla and other hill stations in the hot season.

### *THE HOT SEASON IN SIMLA*

Simla was another link between Rudyard and Bruce. Clinging on to the sides of the lower Himalayas, 7,000 feet above sea level, it offered relief from the searing heat of the Plains, and Central Government and Military HQ decamped there, by elephant, camel and bullock cart, for several months each year. Simla had all the facilities and activities of a middle to upper class English town. It comprised a C of E Church, riding, shooting, hunting, dancing and other sporting facilities. Shopping was done in 'The Mall', known as 'Scandal Point' for the many illicit relationships that blossomed there. It boasted a theatre, much like a small London one, and on one of our battlefield tours of 'The Golden Triangle and Simla' we were privileged to put on a show on its historic stage before a distinguished audience, with in the front row, a tall, turbaned Sikh General with his Staff and his Lieutenant son.



*Illus 6. Simla c1900.*

We had an outgoing group and many of them volunteered to perform monologues, songs, tunes on the piano, comic pieces etc. Our contribution was a rendition of Kipling's admiring and affectionate poem 'Bobs', the universal nickname given to Lord Roberts.

It was in Simla that Rudyard first met General Roberts, who stayed at his house, Snowdon, during each season. He had recently been awarded the title 'Lord Roberts of Kandahar' after his famous relief of the Afghan town of that name in 1880. In the Queen's Jubilee year he added a ballroom to Snowdon in which Lady Roberts held a play in aid of 'The Homes in the Hills for Indian Nurses Fund'. Major Neville Chamberlain rewrote 'Lucia di Lammermoor' in 'Indian context' for the event and a Prologue was performed 'By a young Lahore journalist, Mr Rudyard Kipling, which attracted some attention, a reviewer going so far as to suggest that "of his literary talent India will one day be very proud..."[*Lord Roberts* by David James.]

It was the beginning of an ongoing friendship, renewed during the Boer War. Rudyard had written his popular poem, *The Absent-Minded Beggar*, which he promoted as a fund-raiser to support the families of soldiers fighting in South Africa. It was set to music by Sir Arthur Sullivan, was illustrated by the famous war artist, Caton Woodville, and reproduced on all manner of souvenirs – from hankies to tobacco jars, much as Bairnsfather's *Fragments From France* cartoons were to be reproduced in WW1. On 20 January 1900, the entire Kipling family sailed for the Cape. There Rudyard was gratified to be asked by Roberts to write for the new army newspaper, *The Friend*. They met again when both families holidayed in Vernet-les-Bains some 10 years later. Elsie Bainbridge (née Kipling) remembers her father acting as translator between the aging Field-Marshal, the commander of the area garrison and the local Archbishop.

*To be continued*

## THE (CONCRETE) JUNGLE BOOK



'Ayeesha Menon takes Rudyard Kipling's family classic and gives it a darker twist, re-imagining it in the concrete jungle of present-day India. A gangland coming-of-age fable.

Mowgli, the orphan boy at the centre of the story, is being brought up by the Wolves, a gang of petty criminals in a tenement block in Mumbai, and quickly learns how to survive in that world. But when the villainous politician, Tiger Khan,

threatens Mowgli's life, two residents of the tenement block, "black panther" Bugs and "bear" Buldeo, offer to help him escape and he embarks on a journey of self-discovery through the city, meeting "creatures" along the way who don't always have his best interests at heart.'

*Recorded in India.*

[BBC Radio 4 - The Jungle Book, Episode 1](#)

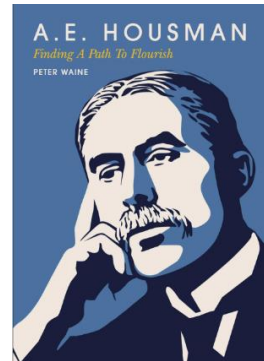
[BBC Radio 4 - The Jungle Book, Episode 2](#)

## A SHROPSHIRE LAD

A new biography of AE Housman has been written by Peter Waine, the Chairman of the Housman Society, who writes 'Housman wrote much more than the relatively few poems which are favourites in most anthologies; indeed there are four books of poetry filled with

gems. Kipling and Housman had a great mutual respect and at the time of Housman's death in 1936 these two great literary giants were regarded as preeminent. There was much debate about whether Housman was a war poet and how he interpreted conflict which was another overlap between Kipling and Housman. This enigmatic character warrants a biography which serves both the needs of those who already love his poetry and be a comprehensive but succinct introductory for those who perhaps do not. I have also argued that this complex, contradictory character can be explained partly by him being autistic, a view never expressed before.

This year is the 125th anniversary of the publication of *A Shropshire Lad*; what better time to revisit or be introduced to this wordsmith par excellence, who declined the Poet Laureateship and who at the time of his death in 1936 was the nation's favourite poet along with his contemporary Rudyard Kipling. In addition to biography, my book will contain a substantial appendix of Housman's poems as well as examples of the artwork which have accompanied his verse over the years.



For more details about the book, including how to order at a special offer presale price of £15 reduced from £20 until 30th April please see [Home | Peter Waine.](#)

Of Housman, Kipling wrote that the high-water mark of all War verse was his short poem 'To an Army of Mercenaries'. They were not funereal, Kipling said, 'merely descriptive of the First dead Army that went out and was mopped up while England was getting ready.' 'Only eight lines but absolutely *perfect*'. Apparently, Kipling and Housman only met once.<sup>2</sup>

## SERENA'S 'IF'

Serena Williams reads Rudyard Kipling's famous poem, 'If', reimagined by spoken word artist Deanna Rodger to celebrate International Women's Day.

<https://www.bbc.co.uk/sport/av/56294852>



*If you can keep your head when those around you  
Don't notice what you do;  
If you can trust yourself when others doubt you,  
Because the only trust you need comes from you;  
If you believe in more than you have ever seen;  
If you dream big every time you train;  
If you've ever learned about winning and losing,  
And how to treat those feelings both the same;  
If you stand against trolls and gossip  
That twist your words into clickbait headlines;  
If you've been hated and kept on chasing champion  
status,  
Taking any backlash in your stride;  
If you can chase the wins despite injuries  
Which have sat you out from selection,*

*And all alone face your recovery,  
Refusing to let it bench ambition;  
If you can force your focus and your muscles,  
When they've nothing left to give,  
To keep on working and, despite the struggle,  
Dig deep and say... "I can do this!"  
If your heart beats loud at stadium support,  
And if you leave it all in the ring, on the track, the  
pitch or court,  
You'll know that greatness is greater than gold,  
It's inspiring change from what's gone before;  
If you've ever felt unstoppable,  
Or felt that together is what makes you strong,  
Yours will be the world to take by storm,  
And you'll be a woman - who's won!*

<sup>2</sup> Thomas Pinney, *The Letters of Rudyard Kipling*, Vol 6 (Palgrave Macmillan, 2004), pp. 417-8.