



*The*  
**KIPLING JOURNAL**

Published quarterly by the

**KIPLING SOCIETY**



NEW SERIES 32-PAGE ISSUE

**JUNE, 1962**

**VOL. XXIX**

**No. 142**

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## THE KIPLING SOCIETY

THE Society was founded in 1927. Its first President was Major-General L. C. Dunsterville, C.B., C.S.I. ("Stalky") (1927-1946), who was succeeded by Field-Marshal The Earl Wavell, G.C.B., G.C.S.I., G.C.I.E., C.M.G., M.C. (1946-1950), Lt.-Gen. Sir Frederick A. M. Browning, G.C.V.O., K.B.E., C.B., D.S.O. (1951-1960).

Members are invited to propose those of their friends who are interested in Rudyard Kipling's works for election to membership. The Hon. Secretary would be glad to hear from members overseas as to prospects of forming a Branch of the Society in their district

The Subscription is : Home Members, 25/- ; Overseas Members, 15/-; Junior Members (under 18, anywhere), 10/-; U.S.A. Branch, \$3.50 per annum. These include receipt of *The Kipling Journal* quarterly.

**Until further notice the Society's Office at 323 High Holborn, W.C.1, will be open once a week, from 11 a.m. to 4 p.m. Please be sure to telephone before calling — HOLborn 7597.**

**Members will be welcomed on other days if they will notify the Hon. Secretary in advance. This particularly applies to Overseas Members.**

# THE KIPLING SOCIETY

## Forthcoming Meetings

### COUNCIL MEETING

The next Council Meeting will be held at 323 High Holborn on Wednesday, August 15th, 1962, at 3 p.m.

### ANNUAL GENERAL MEETING

This will precede the next Council Meeting, starting at 2.30 p.m. on August 15th, as above.

### DISCUSSION MEETINGS

**Wednesday, July 18th, 1962**, at the Ulster Room, Overseas House, Park Place, at 5.30 for 6 p.m.

Lieut.-Colonel A. E. Bagwell Purefoy will introduce a discussion on the Mulvaney Stories, with special reference to 'The Courting of Dinah Shadd' and 'With the Main Guard'.

**Wednesday, September 12th, 1962**. Same place and time. Subject and promoter will be announced later.

### ANNUAL LUNCHEON

The Annual Luncheon of the Kipling Society will take place on Thursday, 25th October, 1962, at the Connaught Rooms, Great Queen Street, London, W.C.2.

The Guest of Honour will be Eric Linklater, Esq., C.B.E., T.D., LL.D.

Application forms will go out in September.

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## NEWS AND NOTES

### EGYPT OF THE MAGICIANS

The Editor apologises for the absence from this number of the *Journal* of his usual *News and Notes* : " He, too, went dumb among the ruins," like Pharaoh Ahkenaton in the fifth Letter of *Egypt of the Magicians* (*Letters of Travel*, p. 260). He has been following Kipling's itinerary of fifty years ago — though by air instead of by Nile steamer — from Cairo to Luxor, and from Luxor to Aswan, and so to Abu Simbel and Wadi Haifa . . . If this number is to be out on time, he can do no more than scribble this note, and postpone until the September *Journal* a full report on Kipling's letters of travel in Egypt and The Soudan, and how they strike a modern visitor.

Meanwhile both Notes and News have been supplied by three members of The Kipling Society which may fittingly open the present number, and are an admirable and welcome change from the usual pattern . . . Other members are urged to follow their example.

R.L.G.

### " BUBBLING WELL ROAD " AND " FUNNY " STORIES

Have my readers ever noticed in what a funny way we use the word " funny ? " Ian Hay epitomized it in one of his dialogues :

A. That's funny !

B. Do you mean " funny " (peculiar), or " funny " (Ha Ha)? and I intend to combine and contrast these two uses of the word in what follows.

I am grateful to our Secretary's correspondent for pointing out the funny (Ha Ha) incidents in some of the surrounding action of the story. I have been blinded to them by the stark horror of its middle and I cannot agree with our correspondent that it is morbid to feel that an intermittent sound of laughter from a hidden source should turn out to be produced by a trickle of water falling on an human corpse floating round and round at the bottom of a deep well, is horrible : and I was through Paschendaele and so am no stranger to corpses. This is not funny in either sense, but perhaps the narrator of the story is made such a fool in order to justify his subsequent collapse from shock.

The description of the well is so graphic that I am sure that Kipling must once have seen something of the sort and felt a true literary urge to describe it. Why did he then decide to describe it in such an absurd story? I present this problem as his supreme instance of the funny (peculiar).

I accept this gladly as another instance of the fact that he must not always be taken quite seriously and so it helps to back my view of "Mrs. Bathurst." This story Dr. Tompkins takes as an instance of the woman ruining the man. But why? Most of us, including Pyecroft, consider that he had ruined her, but as to how or when either ruin had been carried out, we are left guessing. And I have never heard anyone attempt to explain Vickery's extraordinary walks. Funny (peculiar) indeed!

Then there is "Aunt Ellen" which, I know, is fervently disliked by many of our members. Now each event is told with exquisite humour and personal sympathy by the Narrator, including the original packing of the bundle, and I think that it is a count against the story that he never gives a thought to the waste of a token of so much love and care by his own casualness: but then there is no coherent plot or continuity in it. Yet surely the exquisite humour of the description of the drive through Cambridge and the college luncheon with Lettcombe is a real joy: and then we get onto the high road by night, a thing very dear to Kipling's heart and which he has described several times. Incidents follow each other just by chance while the Narrator looks on uninterfering as he tells us is his basic principle at such times.

I submit therefore that we get a good, but wildly exaggerated, account of motor driving just after the first war and also of the casual way in which films might be produced before the great film studios were set up. The story can therefore be well explained by believing that Kipling just let himself go, wrote solely to amuse himself and to produce a literary rag (using the word in its schoolboy sense) in which he invites us to join and I for one do so gladly.

B. S. BROWNE.

## DEPARTMENTAL DITTIES

My edition of this collection of Kipling's early verse is that published in 1899 by George Newnes. In paper covers and with an excellent glossary it was a bargain, even in those days, at sixpence.

When, as a boy, I first knew this little book I had no particular interest in the East and certainly no expectations of going to India. Indeed, somewhere about that time, I was solemnly advised by an Anglo-Indian (old style) uncle, that India no longer offered a suitable career for an Englishman.

However this warning did not affect my interest in Departmental Ditties and by the time the fell clutch of circumstance took me to India I had committed most of the verses to memory. By then the book was dog-eared and its condition was not improved by life in my first bachelor chummyery in Calcutta. Later it was re-bound in leather by the office 'duftri' who made a very good job of it, and it remains a cherished possession.

What an amazing work this is for a boy in his teens! What a variety of styles and of subject matter. What an obvious pleasure he took in rhyme, quip and parody. With what satisfaction he lectures Lord Lansdowne on his becoming Viceroy — a little condescending truly, but kindly meant! Both the 'Old Cigar Box' and 'Christmas in

India', different as they are, might have been written by someone twice Kipling's age. His astonishingly sensitive feeling for the country runs right through the book. A notable example is the 'Interlude from Nowhere in Particular' from the 'Masque of Plenty', and touching this there is a tale to tell.

When the South-West monsoon is late or 'precipitation is deficient' there may well be tragedy for many, especially in the less accessible districts. Then camps would be established, to which the needy were brought, and as they gained strength they would be given light work gradually to rehabilitate them. Some would be assisted to leave the famine areas and go to the Assam to work on Tea Gardens. It will be remembered that 'William The Conqueror' was written on this theme, but that was long after the 'Masque' verses.

Still many years later, there came to me in the course of my lawful occasions, the four notes of Col. Kennedy, a civilian official of the Government of India who had returned from visiting a famine district. In the course of his journey he saw a man lying in the path of his car; he stopped and went to him and said (I spare you the vernacular !)

"What is the matter?"

" Sahib I am hungry "

" Come, I will put you in my motor car and take you  
where you will be fed "

" No, sahib, there I should have to carry earth and I  
am a cow-keeper ".

Having said this the man turned over and 'gave up the ghost'.

While I was reading those notes, lines from the 'Interlude' were running in my head.

The well is dry beneath the village tree —  
The young wheat withers ere it reach a span,  
And belts of blinding sand show cruelly  
Where once the river ran.

Pray, brothers, pray, but to no earthly King —  
Lift up your hands above the blighted grain,  
Look Westward —if they please the Gods shall bring  
Their mercy with the rain.

Look Westward — bears the blue no brown cloud bank?  
Nay, it is written — wherefore should we fly?  
On our own field and by our cattle's flank  
Lie down, lie down to die.

Surely the boy who wrote those lines had genius.

Some years later, that same Col. Kennedy, going on tour left Calcutta by the night train for Ranchi. He was found in his sleeping berth next

morning, lying with head on his hand as though resting. But his head had been severed from his body. I do not remember that the criminal was ever discovered.

F. E. WINMILL.

## NEWS FROM OUR AMERICAN BRANCH

The Kipling Society Dinner Meeting at which I presided was held on the evening of March 28th at the Williams Club with an attendance of twenty five members.

We were particularly fortunate in having most excellent and very well received addresses by Doctor Morton N. Cohen of the English Department of City College of New York and Doctor Howard C. Rice, Jr., Chief of the Rare Books Division of the Princeton University Library.

The subject of Dr. Cohen's address was on the subject of the Kipling Rider Haggard friendship and Dr. Cohen read excerpts from the letters of Kipling to Rider Haggard which was most interesting and unusual in affording a graphic presentation of the very close personal and literary friendship that characterized the relationship of two diverse personalities. Dr. Cohen's intimate knowledge based upon long and close research made his talk of absorbing interest.

Dr. Rice spoke on many aspects of the Doubleday Collection which was given to the Princeton University Library by the widow of Nelson Doubleday and which were not included in his account which appeared in the Princeton Library Chronicle and which was reprinted in the Kipling Journal with his permission. Dr. Rice illustrated his fine address with photostatic copies of many very unusual letters which added greatly to the interest in his remarks. Dr. Rice's very interesting talk illustrated the beginning of the Doubleday friendship and the closeness of the relationship between Rudyard Kipling and both Frank N. Doubleday and his son, Nelson Doubleday.

Both addresses were greatly appreciated and very well received and served to illustrate a little known side of Rudyard Kipling's character ; his unusual capacity for limited but close personal friendships of an enduring character.

A brief " Question and Answer " period followed Dr. Rice's address which broadened the scope of both talks.

A unanimous vote decided upon further meetings and the likelihood of interim and informal discussion groups.

From remarks of those present (I was the presiding officer), I judge that the meeting was considered successful.

CARL T. NAUMBURG.

## RUDYARD KIPLING

by Timothy Rogers

Senior English Master, Pocklington School

THERE appeared some years ago in *Punch* 'A "Very-Nearly" Story, not at all by Mr. Rudyard Kipling'. 'Once upon a time,' it tells us, 'an Eminent Writer met a Modern Child.'

'Approach, Best-Beloved,' said the Eminent Writer; 'come hither, oh 'scrutiating idle and pachydermatous phenomenon, and I will tell you a 'trancing tale!'

The Modern Child regarded him with mild curiosity. 'Feeling a bit chippy?' he asked; 'slight break in the brain-box? or why do you talk like that? — No, can't stop now, I'm sorry to say.'

There will always be the child who can't stop, or whose curiosity is so mild that it leads him to what someone has misspelt as 'Blighton'. There will always be the child who, deaf to the spells of poetry and verbal music (the justification, surely, for 'talking like that'), prefers plain prose or 'jolly jingles'. May there always be, too, the child who will number among his important experiences a small 'stute fish, a camel who humphed himself, an elephant 'full of 'satable curiosity', a ship-wrecked mariner of 'infinite-resource-and-sagacity', a Parsee 'from whose hat the rays of the sun were reflected in more-than-oriental splendour'. For the *Just So Stories* belong in the sequence that leads from nursery rhymes through Beatrix Potter to Ransome, Buchan and more Kipling. And they must of course in every good untellybound home be read aloud.

Kipling wrote his children's stories for his own children, and we may roughly judge the youngest level of their appeal by his children's ages when they were written. Thus 'Dan' and 'Una' were seven and eight when they made their play of Puck and Titania; but when the sequel to *Puck of Pook's Hill* was published, they were thirteen and fourteen, and the stories in *Rewards and Fairies* had kept pace with them. We must remember, however, what Kipling said of these historical sketches (in *Something of Myself*): that he 'worked the material in three or four overlaid tints and textures, which might or might not reveal themselves according to the shifting light of sex, youth and experience'. There is no writing down: and, like all great children's stories, they appeal also to grown-ups. The last in each book is more difficult than its predecessors: and many a child must have shared Dan's feelings when he finds 'The Tree of Justice' getting, like the woods, 'darker and twistier every minute'.

With what truth, though, does Dr. Tompkins say (in *The Art of Rudyard Kipling*) that 'the true *utile dulci* of the children's book is not attained unless it conveys intimations of obligations and passions outside the reach of a child's experience.' This Kipling is always achieving,

but nowhere more than in the *Jungle Bo>oks*. It is difficult to remember when one first read them ; it would be wrong to pontificate upon when one first should. The first book is easier than the second, in which indeed some stories—'Quiquern', the beginning of 'Red Dog', possibly 'The Undertakers' and more certainly 'The Miracle of Purun Baghat'—may be beyond a child's reach. But the Mowgli stories in particular, the Lawrence-like understanding of animals, and the Law of the Jungle with all its passwords and taboos will find a sympathetic audience in almost any child—especially in a wolf cub !

There remain three others among the books for children : *Captains Courageous*, *Stalky & Co.* and *Kim*. The order of publication in which I have given them is also, I believe, their order of ascending merit, as well as the suggested order for reading. The first is a long short story rather than a novel. Its characters are Americans, its settings American (it is unique in this) ; and it has always been admired more by American than by English readers. Like most of Kipling's technical tales, it has become dated (made historic might be fairer comment) : steam and diesel have replaced the sailing ship on the Grand Bank ; a cross-American journey that was once a Pullman-car miracle is now an airborne commonplace. One can see, though, why the story was among its author's favourites ; and a sea-loving, adventurous boy will share his enthusiasm.

Kipling retained through life many of the characteristics he portrays in Beetle, and the tale he told was a 'schoolboy's tale, the wonder of an hour !' Beetle was chided by a school-fellow for being so 'filthy technical' ; Kipling never lost a boyish inquisitiveness about things and people (what Arnold Bennett might have called a sense of 'the interestingness of life'), nor a boyish reticence which is shown, for example, in the obliqueness of references to love and religion. Thus the questions put to his friend, Conland, in preparing for *Captains Courageous*, or (in fiction) to Charlie Mears about 'the finest story in the world', are those a schoolboy might have asked ; and the flag-flapping M.P. in *Stalky*, on the other hand, is ridiculed because he 'cried aloud little matters like the hope of Honour and the dream of Glory that boys do not discuss even with their most intimate equals'. It is small wonder, then, that Kipling should appeal to all who have retained the 'Beetle' in them, or that the brilliantly heightened retelling of his memories of Westward Ho ! should still be one of the most popular books about school life.

*Kim* is surely the best of Kipling's books. Spy story, character study, tale of India—it is all these, indeed, but how much more besides. The story grew, wrote Kipling, 'like the Djinn released from the brass bottle.' But if, like Henry James, he was obsessed with a certain mysticism of technique ('When your Daemon is in charge, do not try to think consciously'), he was deeply concerned also with the practical problems. 'It was necessary', he said. • that every word should tell, carry, weigh, taste, and if need were, smell'. And anyone who has visited the shop of Lurgan Sahib or travelled with Kim along the Grand Trunk Road at evening will witness that they do. Lionel Trilling (not one of Kipling's most sympathetic critics) wrote of *Kim* : 'One saw the myth in the making before one's very eyes and understood

how and why it was made, and this, when later one had the intellectual good luck to remember it, had more to say about history and culture than anything in one's mere experience'. It is not everyone's book, and it was not of course written especially for children. But if an otherwise sensible child has reached his teens without reading Kipling, by all means let him begin here; even though the later he reads it, and the more often, the more valuable it will be.

There is much of Kipling to be excluded from an early reading. The difficulty is that there is such a 'diversity of creatures' in each collection that one would have to make a full list of the tales to direct a new reader. There are the obviously unsatisfactory ones such as 'The Tie', the obviously unsuitable ones like 'Love o' Women', the extraordinarily difficult ones like 'Mrs. Bathurst'; yet the three books which contain these stories contain others which a child might read with pleasure. What one might with a grand sweep exclude are the tales of social life in India, the tales of Soldiers Three, and the last two collections, *Debits and Credits* and *Limits and Renewals*. The last two are excluded because of their complexity. In them, instead of displaying his knowledgeability about things, Kipling explored his sense of their mystery; he hinted for the first time at what he did not know. He wrote of the occult and the subliminal; the theme of healing recurs in them, and throughout one is conscious of a deep compassion. In short they are among the most interesting and valuable of his works. Since, however, they belong to that part which G. M. Young has called 'the Kipling that nobody reads', it seemed desirable to make clear the grounds for their present exclusion, and to hope that it be understood as a plea for postponement, not rejection.

Of Kipling we may say as Auden has said of Edward Lear that 'He became a land'. 'Those who admire him', wrote C. S. Lewis, 'will defend him tooth and nail, and resent unfavourable criticism of him as if he were a mistress or a country rather than writer.' And there can be few writers who have inspired so much adulation or so much animosity (sometimes, as witness Professor Lewis, George Orwell and Edmund Wilson, in the same reader). This makes the task of selecting from the studies extraordinarily difficult; but it suggests also a reason why Kipling should be an especially valuable subject for children — indeed for anyone alive to controversy. Hardly any reader likes him a little. And the clashes over such themes as imperialism, cruelty, war may be profitable in themselves if not always relevant to Kipling. As early as 1900 Richard Le Gallienne attacked him for setting loose 'so terrible a monster as human cruelty' and glorifying war. In 1906, under the title of 'Dingley, the Famous Writer', he became the hero of a French novel attacking British imperialism. Still earlier William Watson had replied to 'Recessional':

Best by remembering God, say some,  
We keep our high imperial lot —  
Fortune, I think, has mainly come  
When we forgot — when we forgot.

It is interesting to remember these early skirmishes when we think of the campaigns which followed. Nothing, however, has been so damaging

to his reputation as the tributes of some of his admirers. An author of several books about Kipling (they were much disliked by their subject) wrote bluffly : ' I too have had a slug in the ulnar bone from a Tower musket at forty yards, with this added joy, however — that a little later I was able to land a seven-pound shell in the gentleman's abdomen, through his stockade and all, which left me two up on the round '. And another admirer has confessed : ' After reading the Russian neurotics I want to cut my throat. After reading Kipling I want to cut other people's throats '. But no more of that, or our author will be *removed* from the school library.

Kipling begged his critics not to question other than the books he left behind, and was most discouraging to intending biographers. Fortunately, in writing the authorized biography, Charles Carrington had unrestricted access to the family papers, and his study is therefore the fullest and most reliable. It is indeed more reliable in some details and far more intimate than Kipling's own account, the unrevised and uncompleted *Something of Myself*, in which he out-turked M'Turk in the manner of debunking. One of the most valuable chapters is the last, characteristically entitled ' Working-Tools ', in which he tells not only of his specially ground ink and writing blocks, but also of his methods of workmanship. Both here and in the earlier account of his newspaper apprenticeship, he has much of value to offer to a would-be literary craftsman. (See also *A Book of Words*.)

J. M. S. Tompkins has written the most satisfactory account to date of the prose works. It is particularly valuable in its treatment of the later tales, and in establishing a continual development in Kipling's art. On a far smaller scale, Rosemary Sutcliff's little monograph, though it draws much from Professor Carrington and Dr. Tompkins, is also personal in approach, and would be an encouraging guide for a young beginner.

Less has been written about Kipling's verse. T. S. Eliot's introduction to his selection recalls perhaps too often his remark that ' part of the fascination of this subject is the exploration of a mind so different from one's own '. It is good reading for a six-former, however, especially if it can be taken with the essays of Boris Ford, Edmund Wilson and Lionel Trilling. Much, indeed, of the most stimulating criticism is contained in short essays. It would be useful if some of the less accessible of these could be collected for the Kipling centenary in 1965.

Mention must be made finally of the Kipling Society (323 High Holborn, London, W.C.1) whose first aim is to honour and extend the influence of Kipling, and reveal him to younger generations. It issues a quarterly magazine, *The Kipling Journal*, meets for papers and discussions, provides speakers, circulates information among members, and maintains a complete Kipling library. The subscription for ordinary membership (this covers libraries and schools), is twenty-five shillings. A school receives three copies of each *Journal*, and, if in the London area, could send a representative or two to the meetings. How encouraging it would be if a Modern Child could find time to stop there !

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## KIPLING'S ALLUSIONS TO THE MITHRAIC CULT

by A. J. C. Tingley

Mithras, God of the Morning, our trumpets waken the Wall !  
 Rome is above the Nations, but Thou art over all !  
 Now as the names are answered, and the guards are marched away,  
 Mithras, also a soldier, give us strength for the day !

**M**ITHRA, or Mithras, was worshipped in Iran as a solar deity before the time of Zoroaster. His name is derived from a Sanskrit word meaning friend, or friendship, or from an Avestan word meaning compact, or covenant. In the Zendavista, however, Ahura Mazda became the Supreme Deity, and Mithra was relegated to a secondary rôle as chief of the 28 Izeds, the guardian spirits who watched over the happiness and prosperity of the material world. In the course of time he came to be regarded as the protector of truth and righteousness, and the mediator between God and man.

The cult became a favourite one in the Levant, and was honoured by Antiochus, King of Syria. In 67 B.C. it was brought to Rome by captive Cilician pirates, numbers of whom were transported to Italy as slaves and colonists.

From these obscure beginnings Mithraism spread gradually to the provinces of the Roman Empire. The majority of its adherents belonged to the army. The XV Legion, transferred by Vespasian to the Danube, (cir. 70 A.D.) brought the cult to Carnuntum.

The corps of auxiliaries, raised under his successors, Titus and Domitian, and recruited in the Near East, carried the religion to the valley of the Rhine, and also established it in Spain and Britain. In the Antonine period it rapidly gained new votaries (138-161 A.D.). The Emperor Aurelian made it the official religion of the Empire, hoping in this way to establish a state religion broad enough to embrace all the cults of his dominions.

The Roman Empire at its zenith had a standing army of not less than 25 legions. The legionaries were enlisted for twenty years, and although the legions were provided with permanent depots many of these were situated in outlying provinces. The individual soldier was, therefore, obliged to envisage a long period of absence from his home town or village, and the Mithraic organisation appealed to men who were forced to sever their family ties. If, as often happened, the legionary at the end of his service decided to settle down in the garrison town of his army district, the fraternal bonds, forged in the legion could well be maintained and strengthened after his retirement. Kipling in "The Roman Centurion's Song" describes the grief of an officer ordered to return to Rome after long service overseas :

Legate, I come to you in tears. My cohort ordered home.  
 I've served in Britain forty years; what should I do in Rome?  
 Here is my heart, my soul, my mind, the only life I know.  
 I cannot leave it all behind. Command me not to go.

## THE MITHRAEUM

The ritual which accompanied the Mithraic mysteries has inevitably been lost. Little information about it has been vouchsafed by Latin and Greek authors. Members of the cult, true to their obligation of secrecy, have told us little or nothing. Researches into the subject made by M. Cumont and others make it clear that there are some curious parallels between Mithraism and Freemasonry, a point which Kipling was quick to observe and emphasise. The cult has left its own memorials in the form of caves, sculptures and engraved jewels. Some of the most remarkable of these have been found in western Germany, notably at Neuenheim, and also at Heddernheim, near Frankfurt, and Osterburken in Baden.

In Britain Mithraic movements have been found at Isca (Caerleon-on-Usk), Eboracum (York), and in Northumberland at Borovicum (Housesteads), Bremenium (High Rochester), and at other places on the Wall. In 1954 excavations in the city of London on a site damaged by air raids revealed the remains of a Mithraic temple. This discovery was fully reported in the newspapers at the time.

The ritual was performed in a cave (*antrum*) or crypt (*spelaeum*). These were never of great size, and the number of *spelaea* in any locality was increased to correspond with the influx of new initiates.

A Mithraeum usually conformed to the following arrangement.

Portico or entrance.

An anteroom with *apparatorium*, or recess, in which the candidates were prepared.

A short flight of descending steps.

A vestibule.

*Spelaeum*, a crypt with stone benches (*podia*) for the officers and their assistants.

An apse at the far end where the sacred images were placed.

The narrow space between the *podia* was reserved for the ceremonies. At Ostia seven semi-circles set in the pavement mark the stations of priest and candidate. Basins, or stoups, were set in the stone to provide lustrations of water which were regularly employed. The Mithraeum had no outside windows, but was lighted with lamps inserted in embrasures in the walls.

## THE SACRED IMAGES

The central group in sculpture or bas-relief, which faced the worshippers, invariably represented Mithra's sacrifice of the bull. The numerous examples discovered resemble each other closely, and are believed to have been copied from an original work by an un-named artist of Pergamos in Anatolia. Mithra is represented as kneeling on the bull's back and plunging a dagger into its throat. His face is averted and bears an anguished expression, as if he were obliged to perform a distasteful task in obedience to a divine command. The sun and moon look on unmoved as witnesses. The sun in the left hand upper corner is represented by a man's head crowned with rays; the moon, in the opposite corner on the right, is a woman with a crescent in her hair.

From allusions to the subject in ancient Persian manuscripts we learn that the bull was created by Ormuzd, and roved the plains in a wild state. Mithra determined to tame it for the use of man, and overcame it by his own strength. Later he slew it in compliance with the orders of the Sun-god, seemingly against his will. From the bull's tail spring ears of wheat, the blood-drops turn into grains of corn. Hence the sculptured group recalled to the worshippers the discovery of agriculture, and the domestication of animals, the two human inventions which made possible the civilisation of the ancient world.

The sculpture of the bull sacrifice is flanked on each side by the figure of a torch bearer, the one on the left holding his torch flaming and aloft, the other, on the right, has his turned down and about to be extinguished. The left hand figure, Cautes (a rough rock) is associated with the Zodiacal sign Taurus, and his companion, Cautopates, with Scorpio. In the first century, B.C. these two signs corresponded with the months of May and November, in the course of which religious festivals were regularly held to celebrate the changes of the seasons. In classic art a cherub with his torch put out was depicted to express, in graphic form, the death of a well-loved relative or friend; hence, in their deeper significance, the torch-bearers symbolise the portals of birth and death.

#### THE CENTURION PARNESIUS

Kipling makes several allusions to the Mithraic cult in the stories about Parnesius included in the volume of *Puck of Pook's Hill*, and in the poem which accompanies them.

Parnesius was appointed by Maximus as centurion of the 7th Cohort of the XXX Legion (*Ulpia Victrix*).

This Legion certainly existed, and is known to have served for a time in Britain. According to Kipling it formed the garrison of Hadrian's Wall when Maximus withdrew the rest of the Roman forces in Britain to aid him in Gaul and Italy. The fine Mithraic hymn beginning "Mithras, God of the Morning" is described in the Inclusive Edition of Rudyard Kipling's Verse as a "Hymn of the XXX Legion : circa. A.D. 350."

To quote from "On the Great Wall" :

"He (Pertinax) was the nephew of a great rich man in Gaul, who was not always kind to his mother. When Pertinax grew up he discovered this, and so his uncle shipped him off, by trickery and force, to the Wall. We came to know each other at a ceremony in our Temple — in the dark. It was the Bull killing", Parnesius explained to Puck.

"I see" said Puck, and turned to the children. "That's something you wouldn't quite understand. Parnesius means he met Pertinax in church".

"Yes, in the Cave we first met, and we were both raised to the Degree of Gryphons together". Parnesius lifted his hand to his neck for an instant.

The meeting with Amal, from "The Winged Hats."

" As I stooped I saw that he wore such a medal as I wear ". Parnesius raised his hand to his neck. " Therefore, when he could speak, I addressed him a certain Question which can only be answered in a certain manner. He answered with the necessary Word ; the Word that belongs to the Degree of Gryphons in the science of Mithras my God ".

Later Parnesius says — "I knew that those who worship Mithras are many and of all races, so I did not think much more upon the matter ".

#### COMMENTARY

The Bull killing refers to the ceremony which commemorated Mithra's sacrifice of the bull. The votaries were gathered in a specially prepared pit covered with a wooden grating. The sacred bull, decorated with wreaths of flowers, was led on to the grating and stabbed by the officiating priest. As the bull's blood streamed through the grating the votaries drank it and splashed it over their bodies. This was the baptism of blood. Not only did the votaries hope thereby to acquire the strength and virility of the bull, it also conveyed to them the promise of immortality in the world to come.

The rite was regularly celebrated in Rome on the dates of religious festivals, but it would, perhaps, be a mistake to assume that it was frequently performed in the provinces of the Empire. The bull, after all, was a valuable animal, and among the adherents of the cult, officers, legionaries and minor government officials, there were few who could claim an abundance of worldly possessions. When the bull sacrifice could not be enacted the blood of small domestic animals and fowls was substituted.

The Degree of Gryphons was the second Degree in the Mithraic Rite, and will be discussed under the appropriate heading.

The medal, or badge, worn by Parnesius was probably shaped in the form of a serpent. Numerous examples of such badges have been found on Mithraic sites. The serpent, casting its skin annually, was regarded in the mysteries as a symbol of regeneration.

The question which could only be answered in a certain manner was, of course, the sign of recognition entrusted to members of the Degree.

Although the pagan Scandinavians worshipped the bull it is scarcely credible that they were acquainted with the Mithraic Rite. For the development of the story it was necessary for the author to imply that Amal and Parnesius had both been initiated and were members of the same Degree.

The dates of the events described in the Parnesius stories can be determined with great exactitude. In 386 A.D. Maximus invaded Italy with the object of deposing Valentinian II. The young ruler with his mother Justina fled to Thessalonica to invoke the aid of Theodosius, Emperor at Constantinople. Theodosius visited them personally, and subsequently raised an army and assumed command of it himself. He then advanced against the forces of the usurper and defeated them at Poetovio on the Danube. Maximus retreated to Aquileia in Italy, but was captured there, and executed by order of the Emperor in July 388.

Theodosius restored Valentinian in Rome, but in the year 392 he was murdered at Vienne in Gaul.

The Roman world willingly accepted Theodosius as its ruler, and he was the last Emperor to exercise authority over East and West. When he died in 395 the Empire was again divided between his sons, Arcadius and Honorius. It will be recalled that Theodosius sent reinforcements to relieve the XXX Legion on the Wall ("The Winged Hats").

#### THE MITHRAIC MYSTERIES

The Degrees of the Mithraic Rites were divided into lesser and greater arcana, and although many thousands must have been accepted for the former, only a small minority may have qualified for the latter.

A letter written by St. Jerome describing the destruction of a Mithraeum in Rome by Gracchus, *praefectus urbi*, in 377 A.D. mentions seven Degrees in the Mithraic Rite. They were :

1. *Corax* (Raven).
2. *Nymphus?* *Gryphus* (Gryphon or griffin).
3. *Miles* (Soldier).
4. *Leo* (Lion).
5. *Perses* (Persian).
6. *Heliodromos* (Sun's Messenger).
7. *Pater* (Father)

They correspond in number to the seven planets, each of which contributed some characteristic to the personality of the descending soul on its entry into this world. The planets were also believed to be the rulers of the seven domains, through each of which the ascending soul had to pass before reaching the Kingdom of celestial Light. It is a reasonable conjecture that, at some stage in the ritual a word of **power** was communicated to the candidate, which would enable him to claim the right of passage through these gloomy regions.

#### 1. THE RAVEN

Just as the hawk was the emblem of Ra, the Egyptian sun-god, so the raven was consecrated to Apollo, the Hellenic solar deity. In the Mithraic sculptures the raven is placed close to the effigy of the sun, and with open beak appears to be in the act of delivering to Mithra the sun's command to sacrifice the bull.

#### 2. THE GRYPHON

Owing to a copyist's error the real name of this Degree is not known with certainty. There is no such word in Latin as *Nymphus*, and *nympha*, a bride, is not appropriate. A bas-relief at Arcer bears the inscription *ostenderunt chryfios*. This word is thought to be the same as the Greek *kryphios* a griffin, in Latin *gryphus* Kipling adopted this emendation. The griffin is a mythical animal with the head and wings of an eagle, and the body and hindquarters of a lion. The Hellenes imagined that the gold mines and treasure caves of Scythia were guarded by griffins, who fell upon and destroyed marauders who dared to plunder the treasure. The creature was dedicated to the sun, which perhaps explains why it gave its name to a Mithraic Degree.

The bas-relief referred to depicts a kneeling figure wearing a Phrygian cap, and partly hidden by two other celebrants holding a veil. This suggests that the candidate wore a veil when he entered the *antrum* and that it was removed during the ceremony. As far as the present writer is aware there is no definite information regarding the ceremonial in this Degree, so there is no need to be surprised because Kipling does not tell us more about it.

Mr. C. W. King, author of "The Gnostics and their remains", put forward the suggestion that the name of the Degree was *Chnuphis*, a Coptic word meaning serpent. It is known that the followers of Mithra venerated the serpent, but there is no obvious reason why a Coptic title for the Degree should have been chosen when the Latin word *anguis* has the same meaning.

### 3. THE SOLDIER

This was pre-eminently the military Degree. In it the sword and the crown were employed symbolically, and the candidate was instructed to reject the latter with the words "Mithra is my crown". From that time forward the "soldier of Mithra" never wore a wreath or garland, as was the universal custom amongst the Romans on all festive occasions. This singularity was the mark of the votaries of this Degree.

### 4. THE LION

The first three Degrees covered a period of preparation and apprenticeship; in the fourth the candidate was initiated into the higher mysteries. Engravings on Mithraic jewels provide a few pointers to the nature of the ritual performed. The *Leonticus*, or lion-headed man, almost certainly represents the Officer who presided. The lion's head was doubtless a mask, to which parts of the animal's pelt and mane were attached. Other jewels depict a lion standing over the body of a man recumbent on the ground. The Latin phrase, "*Inveni verbum in ore leonis*" ("I found the word in the mouth of the lion"), suggests that an important secret word was transmitted in this Degree.

The Hon was the embodiment of the fiery element and, as water was incompatible with its essence, honey was used to mark the initiate with the secret sign of this Degree. Representations of a table bearing a chalice and loaves suggest that the votaries took part in a sacramental meal.

### 5. THE PERSIAN

It is permissible to assume that the object of this Degree was to inculcate some part of the teachings of the Zendavista. It would be tedious to describe this complex system of mythology in detail. It will be sufficient to remind readers that the Zoroastrians depicted the eternal conflict between Ormuzd, personification of the celestial Light, and Ahriman his rival, ruler of that kingdom of darkness which forever strives against the kingdom of Light. This struggle was ultimately to be resolved in the destruction of the world by fire. Ahriman and his Devas would be purified by being cast into a lake of molten metal, and evil would be banished from the universe.

The monuments having reference to this Degree show the officiant impersonating Mithra, and wearing Persian garb, holding a dagger poised over the head of a naked kneeling man, who covers his face with his hands. In a similar group the same individual is apparently communicating a grip or token to a clothed male figure in front of an altar.

#### 6. THE SUN'S MESSENGER

The Mithraeum, when properly arranged, contained altars dedicated to the sun and moon. The sun by its light and heat maintains the vitality and continuity of the natural world, and Mithra, from the earliest origins of his cult, was identical with the deity of created, or material, light. The votary was instructed to pay his adorations to the sun in the east at sunrise, in the south a midday, and in the west at sunset. The moon was worshipped as the reflection of the sun, and was believed to preside over the generation, and growth, of the animal and vegetable kingdoms. The sacred sculptures show Mithra greeting the sun-god as an equal, and joining him at a feast. Afterwards he entered the sun's chariot to accompany him on his course to the regions of the west.

#### 7. THE FATHER

Some authors have assumed that this Degree was instituted to confer patriarchal authority on those officers who had long, and worthily, served the cult. If this were correct it ought to have been called *Patres* rather than *Pater*, but in Rome this title was assumed by members of the Senate, because they were of patrician birth.

It will be more in conformity with what has already been written if we invest this Degree with a mystical significance, and suggest that it alludes to some deity who may appropriately be regarded as the Father of All. The question to be decided is, which god of the Roman Pantheon was so honoured, and there is strong evidence that it was none other than Saturn, or Chronos. In the Mithraeum Chronos was usually represented as a lion-headed figure of human form wrapped in the coils of a serpent. The following is a description by an eye-witness of a typical example of an image of Saturn discovered in Italy in the 19th century.

" I remember there was found in the vineyard of Signor Muti, opposite S. Vitale, an idol in marble about 3 feet high, standing erect upon a pedestal in an empty chamber, which had the door walled up. This idol had the head of a lion, but the body of a man. Under the feet was a globe, whence sprang a serpent which encompassed all the idol, and its head entered the lion's mouth. He had his hands crossed upon his breast, with a key in each; four wings were fastened upon the shoulders, two pointing upwards, two downwards."

The keys are properly the attributes of Janus, who was the god of entrances and gateways. As the deity invoked in childbirth, he presided over the entrance of all mortals on this their earthly existence. January, the first month in the year, was dedicated to him. It appears certain that there was an affinity between Saturn and Janus, and the Romans had a tradition that when Saturn was expelled from Olympus he proceeded to Italy, where he was welcomed by Janus, who was then the ruler of that

country. Saturn instructed Janus and his subjects in the rudiments of agriculture.

Not all the images of Saturn were lion-headed and of horrific aspect. A Mithraic Chronos at Modena shows the serpent-coiled figure of a man in the prime of life, surrounded by the signs of the Zodiac in an oval frame ; a symbol, not of decay, but of renewal and rebirth.

#### ORGANISATION

The elaborate ritual of the Mithraic cult could not have been maintained without funds. The majority of the votaries did not receive high salaries or rates of pay, but there were others in more affluent circumstances who subscribed to the cult in proportion to their means. Special officers were appointed to manage regular funds and charitable gifts. These included *Magistri*, who exercised administrative duties, *Curatores*, who controlled the charitable funds, and *Defensores*, legal advisers who had the duty of pleading the cause of members in the law courts.

The members were united in a mystic fraternity and addressed each other as " Brother ", while the mysteries offered them a more spiritual and personal religion than that supplied by the official pagan cult. This must have been helpful to many at a time when the imperial power of Rome was often ruthlessly exercised.

#### WOMEN VOTARIES OF MITHRA

Some authorities have maintained that membership of the Mithraic cult was confined to men. It may well be that in some localities, and at certain periods, no women were admitted, but it would be a mistake to conclude that there never were any women members. Indeed, after Mithraism became the national religion in the region of Aurelian, their total exclusion would hardly have been possible, though some of the rites may have been forbidden to them. Tertullian, who left some written comments on the cult, said that young women were accepted and that they took a vow of chastity. One of the Mithraic jewels collected by Mr. C. W. King depicts a woman votary giving the sign of secrecy.

As an alternative to admitting women to the mystical Degrees it appears probable that a separate Rite was devised for them, with attribution to Magna Mater. The great Mother Goddess of western Asia was identical with Cybele, whose mysteries had been established in Rome as early as 204 B.C. ; but in this case the cult was confined to women, and men were excluded from it.

#### THE DECLINE OF MITHRAISM

When the Emperor Constantine (306-337 A.D.) placed the cross upon his banners, and ordered the pagan temples to be closed, the triumph of Christianity was assured, and the new religion drew men and women of all classes within its orbit. After the ill-starred attempt of the Emperor Julian to revive paganism, persecution began in earnest, and was widespread in the reign of Gratian (375-383 A.D.). Many of those holding authority in the Mithraic cult were slain in the *spelaea*, which were destroyed or walled up; their followers abjured their creed,

or sought safety in concealment. The Emperor Theodosius was orthodox in his religious views, and opposed all forms of paganism including Mithraism. In his reign the Mithraeum at Saarburg in Lorraine was destroyed.

Although Mithraism had been suppressed in Rome the cult survived in outlying districts of the Empire. Kipling is probably correct in assuming that the Mithraic rites were still practised in Britain in the last two decades of the 4th century. Maximus was responsible for the murder of the Emperor Gratian, and after this event he was recognised as Governor of Britain, Gaul and Spain. His sinister personality is portrayed in the Parnesius stories. He was avaricious and extortionate in the collection of taxes, but he does not appear to have interfered with the religious customs of his subjects.

The closing years of the reign of Theodosius were employed in putting down the revolt of Eugenius in Gaul, and restoring the imperial authority of Rome. He no doubt appointed a Governor to supersede Maximus in Britain, but was too preoccupied elsewhere to exercise his personal authority in the Province. To what extent Mithraism survived in the welter of barbarian invasions of the western Empire in the 5th century is a subject which merits further research.

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## KIPLING AND THE BRONTES

by A. E. Bagwell Purefoy

EVER since starting to read — deplorably late — books by and about the Brontës, I have been surprised at never coming across any reference to them in Kipling. In "The Janeites" and its accompanying poem "The Survival" he shows his admiration for Jane Austen, and one imagines that besides admiring her work he was intrigued by the idea of Genius hidden in the backwoods. But in this respect the Brontë story far exceeded Jane's in interest; four young people, born of a go-ahead but by no means brilliant father, and a gentle, conscientious, perfectly normal mother — and they *all* had the Gift. Some people may rate Anne and Branwell lower than the other two, but you have only to glance at the sketches in the Haworth Museum, and decipher some of the facile verses on tiny sheets of paper in four different handwritings, to realise that every one of them had a spark of sorts. (Maria, the

eldest, almost certainly had one too, but as with Josephine, who died even younger 74 years later, we shall never know for certain.) Kipling was very widely-read, and it is inconceivable that he left the Brontës out of his reading, yet Mr. Carrington told me some time ago that he had found no reference to them in any of the Kipling papers.

I have found, however, instances in the published works that show he sometimes thought on parallel lines with both Charlotte and Emily. This of course is no evidence that he had read either, but when you greatly love two or three authors of genius, it is fascinating to find a passage in one that forcibly reminds you of something another one wrote — and here I have found several instances of resemblance that, to me, seem striking.

It all began when, some years ago, a former member told me he couldn't make head or tail of Kipling's poem "To the True Romance," which forms a fitting prelude to his collection of stories entitled "Many Inventions." I said I'd have a go at it myself, and later on I sent him an attempted paraphrase of each verse. Though this would be child's play to some of our members, I didn't find it at all easy, and thus a good deal of the poem stuck in my mind. It is, in fact, a Salute to the Lady Romance, who, at a stroke of her wand, transforms our lives from dullness to excitement and joy.

About a year later I was reading Charlotte Bronte's novel "Villette", and in chapter Twenty-One came across a longish paragraph in which the heroine thinks longingly of the world of Imagination as an escape from the world of Reason, which at that time was dealing her some bitter blows. This reminded me so strongly of "To the True Romance" that I got down to comparing the two. When looking for similarities between them one must remember that there is a big difference in Atmosphere : whereas Kipling is gaily doffing his hat to the Lady, Charlotte's heroine is writing in anguish, and the anguish is really Charlotte's own, since "Villette" — unlike "Jane Eyre" or "Shirley" — is largely autobiographical, and deals with the worst period of her life : her experience at the *pensionnat* in Brussels. But in spite of that, there are some remarkable resemblances ; here are a few :—

C.B.

Reason might be right : yet no wonder we are glad at times to defy her, to rush from under her rod, and give a truant hour to Imagination.

A spirit, softer and better than Human Reason, has descended . . . bringing breezes pure from a world whose day needs no sun to lighten it. Imagination — Reason's soft, bright foe, *our* sweet Help, our divine Hope.

R.K.

Thy face is far from this our war,  
Our call and counter-cry.

For to make plain that man's disdain  
Is but new Beauty's birth —  
For to possess in loneliness  
The joy of all the earth.

C.B.

My hunger has this good angel  
 appeared with food . . . tenderly  
 has she assuaged the insufferable  
 tears which weep away life itself  
 . . . lent hope and impulse to  
 paralysed despair.

Long ago I should have died  
 of her ill-usage, her savage, care-  
 less blows; but for that kinder  
 Power who holds my secret and  
 sworn allegiance.

Deity unquestioned, thine  
 essence foils decay !

A dwelling thou hast, too wide  
 for walls, too high for dome . . .  
 rites whose mysteries transpire in  
 presence, to the kindling, the  
 harmony of worlds !

When I bend the knee to other  
 than God, it shall be at *thy* white  
 and winged feet, beautiful on  
 mountain or on plain.

Imaginative geniuses must think about this subject a good deal, for  
 there's a poem on the same lines from Emily, beginning :—

O thy bright eyes must answer now  
 When Reason, with a scornful brow,  
 Is mocking at my overthrow ;  
 O thy sweet tongue must plead for me  
 And tell why I have chosen thee !

and later :—

. . . by day or night  
 Thou art my intimate delight—  
 My Darling Pain that wounds and sears,  
 And wrings a blessing out from tears  
 By deadening me to real cares.

R.K.

Thou art the Voice to kingly  
 boys  
 To lift them through the fight,  
 And Comfortress of Unsuccess,  
 To give the dead good-night.

A veil to draw 'twixt God his  
 Law  
 And Man's infirmity,  
 A shadow kind to dumb and  
 blind  
 The shambles where we die . . .  
 Devil and brute Thou dost  
 transmute  
 To higher, lordlier show,  
 Who art in sooth that utter  
 Truth  
 The careless angels know.

Beyond the bounds our staring  
 rounds,  
 Across the pressing dark,  
 The children wise of outer skies  
 Look hitherward and mark  
 A light that shifts, a glare that  
 drifts . . .

Enough for me in dreams to see  
 And touch thy garments' hem :  
 Thy feet have trod so near to  
 God  
 I may not follow them.

But, as I've already suggested, Kipling was happy when he wrote, while the others were not. It would be interesting to know what he would have written on the subject in one of his own black periods. Some of his more agonised verses do, in fact, bear quite a resemblance to those written by Emily in her darker moods.

*E.B.*

O God of Heaven ! the dream of  
horror,  
The frightful dream is over  
now ;  
The sickened heart, the blasting  
sorrow,  
The ghastly night, the ghastlier  
morrow ;  
The aching sense of utter woe.  
(and elsewhere she stresses how  
terrible it is when . . . )  
. . . the pulse begins to throb,  
The brain to think again ;  
The soul to feel the flesh,  
The flesh to feel the chain.

My spirit drank a mingled tone  
Of seraph's song and demon's  
moan ;  
What my soul bore my soul alone  
Within its self may tell.

*R.K.*

(Hymn to Physical Pain)  
Dread Mother of Forgetfulness  
Who, when thy reign begins,  
Wipest away the Soul's distress,  
And memory of her sins.  
The trusty worm that dieth not—  
The steadfast Fire also,  
By thy contrivance are forgot  
In a completer woe.

(The Burden)  
One grief on me is laid  
Each day of every year,  
Wherein no soul can aid,  
Whereof no soul can hear.  
Whereto no end is seen  
Except to grieve again —  
Ah, Mary Magdalene,  
Where is there greater pain?

There are plenty more once you start looking, and the fun of looking was summed up for me by one of our members who is a distinguished poetry critic : " These questions lead to very indeterminate answers, but they also lead the mind on fascinating voyages."

But. I do wish there'd been a story called " The Brontëites."

## OBITUARIES

SIR RODERICK JONES, K.B.E., *died in January, aged 84.*

George Roderick Jones, born 1877, the son of Roderick Patrick Jones. His father died early and he went to live in South Africa with relatives. There he spent most of his early life until 1915 when he came to England to succeed Baron Herbert *de Reuter*, head of REUTERS. Next year he purchased the Agency. His business life is a fascinating story which can be read in *The Times* of the 24th January, 1962. It was through his efforts alone that Reuters remained independent so that its services could be available to the whole of the British Press.

From 1916 he was in charge of British war-time Cable and Wireless propaganda at the Ministry of Information. He was made K.B.E. in 1918.

He married in 1920, Enid, only daughter of Colonel Arthur Bagnold, C.B. Miss Enid Bagnold, the novelist and playwright. There are three sons and one daughter. Kipling was godfather to the eldest child.

From South African war days he was in touch with Kipling. In 1919 he helped him to prepare the series of five articles "*The War in the Mountains*" which appeared in the *Daily Telegraph* and the *New York Tribune* in June 1917: collected only in the Sussex Edition Vol: XXVI, and in the Burwash Edition Vol: XX. These articles describing a visit by Kipling to the Italian front during World War I were first taken down by Jones as a sort of 'interview' which when typed was carefully corrected by Kipling.

Jones was a very early member of the Kipling Society and was at once asked to be a Vice-President. He was the last of those Early Vice-Presidents. Three or four times during the 35 years from 1927 he presided over the annual luncheons, most recently in 1960.

He was a man of splendid judgment who had many interests. He was a Member of the Council of the Royal Institute of International Affairs from 1927-1955. A Member of Council of Roedean School from 1939. Chairman from 1950 until his death.

He received decorations from many countries, notably France, Italy, Greece and China.

SARA McCORD HARBORD — was the daughter of Frankland Pearce Perrin of Kansas City, Missouri and of Kentucky, U.S.A. Educated at the Convent at Georgetown, Washington, D.C., she was brought up from early childhood in Baltimore, Maryland, by her step-father Charles Henry Grasty, the Editor-Proprietor of the Baltimore News. She was married in London in 1920 to our President.

Their only child Sara Vos, wife of Maxwell Robert David Vos, lives in New York.

BROOKING, J. H. C.

*The Founder of the Kipling Society* died suddenly on March 8th, aged 91.

John Henry Chilcote Brooking, M.I.E.E., was born in Liverpool on 13th February 1871 of Cornish and Devonshire families. Before being apprenticed as an electrical engineer he served as an apprentice to the sea, making at least one voyage round the world in a sailing ship. This experience influenced him for the rest of his life. He was an organiser with very considerable thrust. In his own business he helped to found :—

In 1908 The Institutions of Mining Engineers and Electrical Engineers ; 1921 The Institute of the Rubber Industry.

Having been connected with electrical engineering for over 70 years he retired in 1947.

He was extremely fond of music; this led him to the founding in 1933 of the flourishing *The Proms Circle*, of which Sir Henry Wood was the first President, but earlier he founded our own Kipling Society. This was on the 4th February, 1927. Lieut.-General Sir George Mac-munn, our first Honorary Treasurer, who took the chair at the founding meeting, added the following to the Minutes of that meeting :—

" The Founders specially wish to record their appreciation of the energy and enthusiasm of Mr. Brooking in bearing the burden of the inauguration, which will earn for him the gratitude of hundreds of thousands throughout the Empire."

More particulars of the Society in its earliest days are given throughout Journal No. 1 of March 1927, and in 1960 Mr. Brooking described the Founding in Kipling Journal No. 133, page 18.

He married in 1899 Frances M. White; they had two sons and two daughters, all four alive today. He married secondly in 1946, Dorothy M. Harrison, who shared, and who we hope will long continue to enjoy, so many of the things that interested him so greatly. We send her our sympathy on her loss of a partner devoted to so many great things and a kind and vivid personality.

## REPORT ON DISCUSSION MEETING

*14th March, 1962, in the Ulster Room, Overseas House*

The business of the meeting was preceded by an announcement of the death of the Founder of the Society, Mr. J. H. C. Brooking, M.I.E.E., and the President made a short survey of his two major interests in life, the Kipling Society and the Friends of the Sir Henry Wood Promenade Concerts (if that is the correct title : if not I apologise) of which, if not the founder, he was early a moving spirit.

This evening the members present had the great pleasure — and showed it — of welcoming Mr. Edward Price, the son of Cornell Price, the founder-headmaster of the United Services College, Westward Ho !, where Kipling was educated. The latent genius in the schoolboy Kipling was discerned and encouraged by Cornell Price, who for this if for no other reason is worthy to be numbered among the great headmasters.

Kipling's Schooldays was the subject of this evening's discussion, with special reference to "An English School", a factual but brief account of life at the U.S.C, and it was fitting that the son of Kipling's headmaster should be with us to promote the discussion. Not surprisingly, and to the manifest satisfaction of his audience, the opening of his discourse developed into a biographical sketch of that "in every way remarkable man", his father. We learned that he was educated at King Edward's School, Birmingham, which he joined at the beginning of 1847. For the most part, during his earlier years there, his end-of-term reports were good, especially for mathematics; but the indeterminate character of some of his reports for Modern Languages and English Composition is interesting when his later career is taken into account. At King Edward's School he became a firm friend of Edward Burne-Jones, two years his senior; a friendship that was to flourish at Oxford and until the latter's death in 1898.

In 1854 Cornell Price won an Open Scholarship to Brasenose College, Oxford. When he went up he became automatically a member of "The Set" (later to be known among themselves as "The Brotherhood"), a group of young men of high ideals and attainments mainly from King Edward's School, Birmingham, but also including men of the calibre of William Morris, who went up to Exeter College, Oxford, from Marlborough at the same time that Burne-Jones joined Exeter College. Another boy from King Edward's School to go up to Oxford at the same time as Cornell Price was Harry Macdonald, brother of the four gifted Macdonald sisters, one of whom, Alice, was to marry J. Lockwood Kipling and become the mother of Rudyard Kipling.

Most of the members of "The Brotherhood" (including Price) were set initially on taking Holy Orders; but a visit to Northern France and the Low Countries in the summer of 1855 by Burne-Jones and Morris (Price was to have gone with them but was unable) opened up entirely fresh and exciting ideas for the future. It was during this visit that they fell under the spell of the work of the Italian Pre-Raphaelite painters Giotto and Fra Angelico, and also of Van Eyck and Durer. From then on they were to be the disciples of the English Pre-Raphaelites, Rossetti, Holman Hunt, Madox Brown, Millais and others. During his undergraduate days Price was one of the inner ring of this Pre-Raphaelite group; and thereafter he always kept in as close touch as the nature of his work would allow, with Burne-Jones and William Morris during their lives. The first monthly number of *The Oxford and Cambridge Magazine*, produced by "The Brotherhood", came out in January 1856. Cornell Price made three contributions during the magazine's life of one year — one being a sensitive essay with "Shakespeare's Minor Poems" as its subject. Of the other two, one (in collaboration with C. J. Faulkner) was a thoughtful treatise on unhealthy working

conditions in factories entitled " Unhealthy Employments " ; and the other, under the title " Lancashire and *Mary Barton* ", dealt largely with the relations between employers and employed in the machine age — many of the ideas expressed and the conclusions arrived at in this article would be valid today.

After taking his final degree in 1859 he put in about a year studying medicine at the Radcliffe Infirmary, Oxford, with a view to becoming a doctor. But this did not satisfy him. He did a little coaching while still at Oxford, but the need to start became urgent and in 1860 he was offered, and accepted, a post as tutor in Russia to the son of a Russian Count. His pupil turned out to be dull and not a very easy charge.

Price was not a great games player, but he was a first-class gymnast, a good player of Rugby Fives, and it is believed that he rowed in one of his College boats. Whilst in Russia he got a lot of riding and skating.

His Russian tutorship lasted for about three years. During his time abroad he managed to master the Russian language as well as to improve his knowledge of French, German and Italian. He made translations of one or two of the works of Russian authors — his translation of Tolstói's *Taras Bulba* was published towards the end of the century.

On returning home from Russia in 1863, he secured the appointment of Head of the Modern Side at the newly opened Haileybury College. His great success in this post led to his being chosen 11 years later as the first Headmaster of the new school being started at Westward Ho ! The aim of the United Services College, Westward Ho ! was to provide a first-class education as cheaply as possible for the sons of serving and retired officers of limited means. If vacancies were available civilians also could enter their sons. Initially the School fees were fixed at 60 guineas per annum for boarders, and a School Prospectus of 15 years later (December 1889) gives the then fees as follows :—

For Boarders :

Sons of officers with nomination	— 60 guineas per annum
"    "    "    without    "	— 70 guineas    "    "
"    "    "    other than officers	— 75 guineas    "    "

For Day-scholars :

Sons of officers with nomination	— 18 guineas    "    "
"    "    "    without    "	— 21 guineas    "    "
"    "    "    other than officers	— 24 guineas    "    "

Only 20 Senior Day-boys are privileged at the above rates : super-numeraries pay one-third higher.

So far as is known the School had no endowment fund of any description to fall back upon, and was dependent for its income solely on the school fees paid by the parents. It is reasonable to suppose that Price must have found it increasingly difficult, as time went on, to run things to his satisfaction on this slender and fluctuating income.

He started the School in the Autumn Term of 1874 with 58 boys. Five of these came with him from Haileybury, seven were superannuated boys from other public schools, and the remaining 46 came from prep. schools or private tutors. He modelled the School on Haileybury,

whose traditions he followed closely. He was perhaps somewhat unorthodox for those days in his approach to several aspects of teaching. He did not believe in the harsh methods of Victorian discipline, **but** appears to have achieved his ends more than satisfactorily by subtler means, operating a flexible regime and giving the boys every reasonable chance to "blow off steam". Both Kipling ("An English School") and Dunsterville (*Stalky's Reminiscences*) make a point in their different ways that the School was "healthy" and "clean", and it seems proper to give the chief credit to Cornell Price for this satisfactory state of affairs.

1,014 boys passed through his hands during his 20 years as Headmaster. Although by no means all the boys joined the Army or Royal Navy after leaving, a great proportion at some time in their lives went out to serve in some capacity or other in various parts of the Empire. Of these 1,014 boys, four were awarded the V.C., and over 90 the D.S.O. There were, besides, many recipients of other high orders and decorations.

At this point, amid general regret, the inexorable hand of time brought an end to the proceedings, and more than one member expressed a hope that they might be regarded as Part I of the subject as projected, and that Mr. Price might be persuaded to give us Part II at a later date. He may be assured of an enthusiastic hearing. He has been good enough to assist in the preparation of this account of his discourse.

P.W.I.

## HON. SECRETARY'S NOTES

*Our next Guest of Honour.* Members who attended the Annual Luncheon in 1955 will be delighted to hear that we have once again secured Mr. Eric Linklater as Guest Speaker. We always get a fine address on these occasions, but for sheer racy wit Mr. Linklater's previous effort must be unsurpassed. It appears in print in Journal No. 116, and if he merely repeated it we should have good value; but in his letter of acceptance he said that only recently he was thinking how much more remains to be said about Kipling. So *don't miss the Lunch this year* — it's on October 25th.

*Kipling Dinners in U.S.A.* Two have been held already, in New York and in St. Paul, Minnesota. A report on the former was sent to the Editor by the Hon. Sec., U.S.A., who presided; this appears elsewhere in this issue. The St. Paul meeting was the second to be held at the home of our other great American supporter, Mr. Lesley Ames. A full programme including three recordings by Boris Karloff, of "Frankenstein" fame: two Just-So's and "Mowgli's Brothers" (the latter being particularly impressive). Several members read poems or stories aloud, two unusual choices being "Namgay Doola" and "The Feet of the Young Men."

It is splendid to hear of Overseas Members getting together like this, and thus obtaining far more value from the Society than we can supply from Home.

A.E.B.P.

## LETTER BAG

### FOREIGN SERVICE IN THE ROYAL NAVY ca. 1900

With great respect to the late Commander Merriman, I must question the statement, in his article on *The Pycroft Stories* in the *Journal* for March 1962, that up to the First War "A commission on a foreign station ordinarily lasted five years." Though commissions occasionally lasted even longer in the first half of the nineteenth century, not later than 1865 four years had become usual. By 1890 the normal period had been reduced to three years on the station. Allowing for passages at economical speed to and from a distant station and for the odd administrative or mechanical delay, absence from home might amount to three and a half years, but that had come to be considered a long commission.

Soon after Sir John Fisher became First Sea Lord in October 1904 he shortened commissions to two years on "welfare" grounds, overriding objections that this was uneconomical.

P. W. BROCK

### ' STEAM TACTICS '

Here is a little mystery. *Traffics and Discoveries* has the famous story *Steam Tactics*. There has been much correspondence about that motor tour, but this is a smaller matter. On Page 208, Line 12, is the hyphenated word Hammer-pond (see Uniform and Pocket Editions). When I have asked what is a hammer-pond I have been informed that it is the same as a dew-pond, but your predecessors did not agree to that, for a dew-pond is described as "A shallow pond usually artificial, fed by condensation and said never to go dry. They are made on downs having no other water supply."

There is an excellent illustration of a dew-pond facing Page 25 of *Kipling Journal* No. 4 of January 1928. To return to the story — it goes on (line 15) "*water dead ahead*" and the frontispiece of *Kipling Journal* No. 30 of June 1934 shows a delightful picture of the (hammer)pond, but it is *not* a dew-pond. Where have we gone wrong? I am sure some readers will be able to tell us through your columns. Is it possible that the pond in the Zoo was a hammer-pond or dew-pond which was converted into an ordinary pond by planting sheltered gardens round it.

HERON.

### CAPTAIN BEAMES, 19th BENGAL LANCERS

Does any member of the Society know how closely Gadsby resembled his "original," Captain Beames, 19th Bengal Lancers (Carrington, pp. 99, 112) ?

I would be most grateful if anyone can tell me :

1. Whether Beames was the heir to a title and an estate,
2. The date of his marriage.
3. When he left India and the Army.

*Corpus Christi College, Oxford.*

M. G. BROCK

## THE PYECROFT STORIES

The late Commander R. D. MERRIMAN, R.I.N.

### PART II

#### THE BONDS OF DISCIPLINE

The first of the series. In this story the plot is built round the discovery on board one of H.M.'s ships of a stowaway who, there was good reason to believe, was a foreign spy. Though little publicity was given it at the time, I believe some such incident actually occurred. Of the elaborate and fantastic measures taken to mystify the spy I do not propose to treat. In fact it would be quite unfair to take it seriously. You remember that it was deliberately planned to show the R.N. as inefficient and corrupt, its officers drunken and insubordinate, its discipline tyrannical and brutal, the ships' company mutinous and lazy and the ship filthy. To this end the ship was, by concerted arrangement, turned into a floating slum for the benefit of the spy, who duly records, in his secret diary, this carnival of anarchy, which diary was subsequently published in some obscure way, in France, a copy falling into the hands of the author of this story. All, of course, quite impossible, but an exuberant piece of writing. I like it best for the subtle way in which Kipling manages to convey the atmosphere of a waterside pub at one of our principal naval ports where there would be perhaps a dozen big ships in full commission, to say nothing of small craft and shore establishments.

#### THEIR LAWFUL OCCASIONS

To my mind the best of the Pyecroft series. In fact, I would rank it among the 12 best he ever wrote : and this despite certain errors in the use of technical terms, of which there are not a few. The plot is rather more probable than that of *Bonds of Discipline*. It concerns the exploits of an obsolete T.B. dug out of reserve and commissioned for the manœuvres, commanded by Moorshed (a midshipman in the last story but now, by inference, a sub-lieutenant) and including in her ship's company Pyecroft and the almost equally famous Hinchcliffe; the latter i/c of the engine-room. In 1897 Kipling had been a guest on board one of the new destroyers while undergoing her trials, and the experience had evidently made a great impression on him, for he makes use here of several vivid expressions he had already used in a letter describing the experience (Carrington 252). For it is for the passages of superb description that I think this story should be valued. The stealthy get-away from Portland under cover of darkness ; the impression of coming up on deck as day began to break, after an uncomfortable night in the bowels of 276 ; the silent onset of fog and the feeling of blind helplessness when it closes down. I do not think that even Conrad has written of these things in a more vivid manner. I need not recount the rest of this skylark but it is all excellent fun.

## STEAM TACTICS

Is an adventure in the author's car, with the able assistance of Pycroft and Hinchcliffe met by chance in a Sussex country road. Such plot as there is centres round one of Kipling's *bêtes noire*, the officiousness of the county constabulary in the matter of the speed limit. Here again it is the passages of magnificent description, this time of the Sussex scenery, that appeal most. These are linked with appreciation of the new power of speed and locomotion offered by the then new invention of the motor car. This latter aspect is, of course, something that would be in complete accordance with the mentality of Pycroft and Hinchcliffe, whose professional delight in the new toy is beautifully exploited. The juxtaposition of naval ratings and rural scenery and rural types heightens the effect. Witness the invective which Pycroft launches on the plain-clothes constable, beginning " You manorial gardener ! " : epitomising the sailor's opinion of anyone not brought up in his own admirable and right-minded profession. To many of us the story is evocative to the point of nostalgia, recalling as it does the peace of the countryside in a day when a car might drive through a county from one end to the other without meeting another, and this on one of the main roads which, says the Narrator in a moment of exasperation, " are used for every purpose except vehicular traffic ".

## A TOUR OF INSPECTION

I am delighted to see that, through Mrs. Bambridge's kindness, this story has now appeared in our Journal ; and I am greatly obliged to Mr. Harbord for having brought it to my notice earlier and for lending me his fortunately-preserved copy of the *Windsor Magazine* for December 1904. To my mind, this story ranks at least with *Steam Tactics*.

It is in fact a continuation of motoring adventures amidst Sussex scenery ; and I personally would have selected it for inclusion in one or other of the volumes rather than *Bonds of Discipline*. I need not recapitulate the plot. It shows Pycroft (this time disguised in plain clothes which leads to his being mistaken for a B.O.T. inspector) at his resourceful best. All the old charm of description of the English countryside is to be found in it ; as well as the riotous fun in working out the solution of an awkward predicament : the overpowering of the drunken Welshman and the taking in tow of the barge by the new and powerful motor car to a place of safety further up the canal is told with all the old infectious gusto. But what, to a naval reader, seems most admirably done is the portrayal of the smart and seamanlike reaction expected from any trained man of H.M.'s Navy in an emergency, either afloat or ashore. I don't think that in any of this series Kipling has done a better piece of characterisation ; albeit the circumstances are pure burlesque. There are a few loose ends, which is perhaps the reason why Kipling decided not to include it in one of the volumes ; but it is very funny. I personally enjoyed it immensely.

(To be Concluded)

# THE KIPLING SOCIETY

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER, 1961

INCOME				EXPENDITURE				
1960		£	s	d	1960	£	s	d
	<b>Subscriptions — Ordinary Members :</b>							
358	Renewals .. .. .	391	5	5	103	Office Rent .. .. .		125 0 0
74	New Members .. .. .	52	5	0	15	Printing and Stationery .. .. .		22 13 5
432					29	Postages and Telephone .. .. .		30 11 5
2	<b>Life Members .. .. .</b>			443 10 5	51	Office and Sundry Expenses .. .. .		88 3 3
				2 10 8		<b>Journal Expenses :</b>		
	<b>Subscriptions from Branches :</b>					Cost of printing and despatch of Kipling Journal .. .. .	365	11 4
3	Victoria B.C. .. .. .	20	8	0	288	DEDUCT : Current Sales .. .. .	25	9 0
41	Melbourne .. .. .	15	8	0	26	Donations—per Contra .. .. .	25	0 0
30	Auckland — New Zealand .. .. .	25	0	0	253		50	9 0
85	New York .. .. .	101	1	1				315 2 4
159				161 17 1	44	<b>Publicity Expenses .. .. .</b>		18 12 6
	<b>Sales :</b>				6	Entertaining Visitors .. .. .	28	0 0
43	Back Numbers of Journals .. .. .	95	15	8	6	LESS : Paid by Staff .. .. .	14	0 0
—	Books .. .. .	6	16	0	4	<b>Books, Furniture, etc. .. .. .</b>		— — —
43				102 11 8		<b>Transfer of Specific Donations—per Contra</b>		
	<b>Donations :</b>					Per Journal Enlargement .. .. .	—	— —
	General .. .. .	120	7	0	76	Towards Readers' Guide .. .. .	—	— —
76	From Life Members for Journal .. .. .	3	10	0	226	<b>Office Removal Expenses .. .. .</b>		79 15 1
150	Towards Readers' Guide .. .. .	—	—	—	113	<b>Depreciation of 3½% War Stock .. .. .</b>		140 0 0
238				123 17 0	52	<b>Balance, being excess of Income over Expenditure for the year .. .. .</b>		30 3 6
18	<b>Interest on Investments .. .. .</b>			17 10 0				£864 1 6
	<b>Functions : Profit on —</b>							
13	Members' Meetings .. .. .	8	14	9				
	Visit to Batemans .. .. .	4	0	3				
				12 15 0				
4	DEDUCT Loss on Annual Luncheon .. .. .	10	4					
				12 4 8				
£896		£864	1	6	£896			£864 1 6

# THE KIPLING SOCIETY

BALANCE SHEET AS AT 31st DECEMBER, 1961

1960		£	s	d	£	s	d	1960		£	s	d	£	s	d
	<b>INCOME &amp; EXPENDITURE ACCOUNT</b>							4	<b>CASH IN HAND</b> .. .. .				3	19	2
749	Balance at 31st December, 1960 ..	800	13	5				593	<b>CASH AT BANK</b> .. .. .				716	17	9
52	Excess of Income over Expenditure for the year .. .. .	30	3	6					<b>INVESTMENT</b>						
801					830	16	11	513	£500 3½% War Stock, at cost .. ..	513	2	3			
	<b>LIFE MEMBERS</b>							113	LESS Provision for depreciation .. ..	253	2	3			
5	Balance at 31st December, 1960 ..	2	10	8				400	(The market value at 31st Dec., 1961 was £260)				260	0	0
2	Written off to Income and Expenditure Account .. .. .	2	10	8					<b>15 STOCK OF JOURNALS AND STATIONERY</b> (say) .. .. .	15	0	0			
3									<b>— BOOKS, FURNITURE, etc.,</b> not valued (See notes 1 and 4)						
	<b>SPECIAL DONATIONS FROM LIFE MEMBERS FOR ENLARGING JOURNAL</b>														
216	Balance at 31st December, 1960 ..	190	0	0											
26	Allocated to 1961 Journals .. .. .	25	0	0											
190					165	0	0								
	<b>READERS' GUIDE FUND</b>														
197	Balance at 31st December, 1960 ..	18	13	2											
179	Printing, typing, etc. .. .. .	18	13	2											
18															
<u>£1012</u>					<u>£995</u>	<u>16</u>	<u>11</u>	<u>£1012</u>					<u>£995</u>	<u>16</u>	<u>11</u>

Signed: M. R. LAWRENCE, Hon Treasurer  
A. E. BAGWELL PUREFOY, Hon. Secretary

**NOTE** (1) The realisable value of Library books, etc., cannot be estimated, but should be considerable. There is also a small amount of furniture not valued.

(2) A Bust of Kipling held by the Society and donated by Lord Bathurst is at the Society's Office.

(3) The Society holds the Wolff Collection and may retain it so long as the Society is in existence.

(4) Library books, the Bust of Kipling and the Wolff Collection are insured with the North British and Mercantile Insurance Co. for £3,000 against loss by fire.

## THE REPORT OF THE HONORARY AUDITORS TO THE MEMBERS OF THE KIPLING SOCIETY

We have examined the above Balance Sheet at 31st December, 1961, and the accompanying Income and Expenditure Account for the year ended 31st December, 1961, with the Books and Vouchers of the Kipling Society and certify that they agree therewith.

5, Albemarle Street,  
Piccadilly, London, W.1.

Date: 13th March, 1962.

MILNE, GREGG & TURNBULL,  
Chartered Accountants.

# ANNUAL REPORT FOR 1961

THE big event of the year, which affected every member of the Society all over the world, was the enlargement of the Kipling Journal from 24 to 32 pages. This means that in four years we have doubled its size, for up to December 1957 it was only 16 pages long. The increase has thrown a lot of extra work on the Editor, Mr. R. L. Green, and the thanks of all of us are due to him for the admirable way in which he does the job.

Our other activities went according to plan, to wit : six Discussion Meetings, the Burwash visit, and the Annual Luncheon (where we welcomed Mr. and Mrs. Charles Carrington, in belated recognition of the former's splendid Kipling Biography).

The only unsatisfactory feature of 1961 was Membership, where we had a stand-still year, as follows :

Number on 1st January, 1961	...	...	795
Joined in 1961	...	...	66
Lost in 1961	...	...	60
Number on 31st December, 1961	...	...	801

The big disappointment was the poor result of our usual advertisements in the *Times* and *Telegraph*; these seem to have reached saturation point and we have dropped them for the time being. The best recruiter was our TV appearance in January, which brought us 15 new members in a month. But by far the most satisfactory way is still recruiting by existing members, and we are extremely grateful to those (more than a few) who have helped in this. Please keep at it.

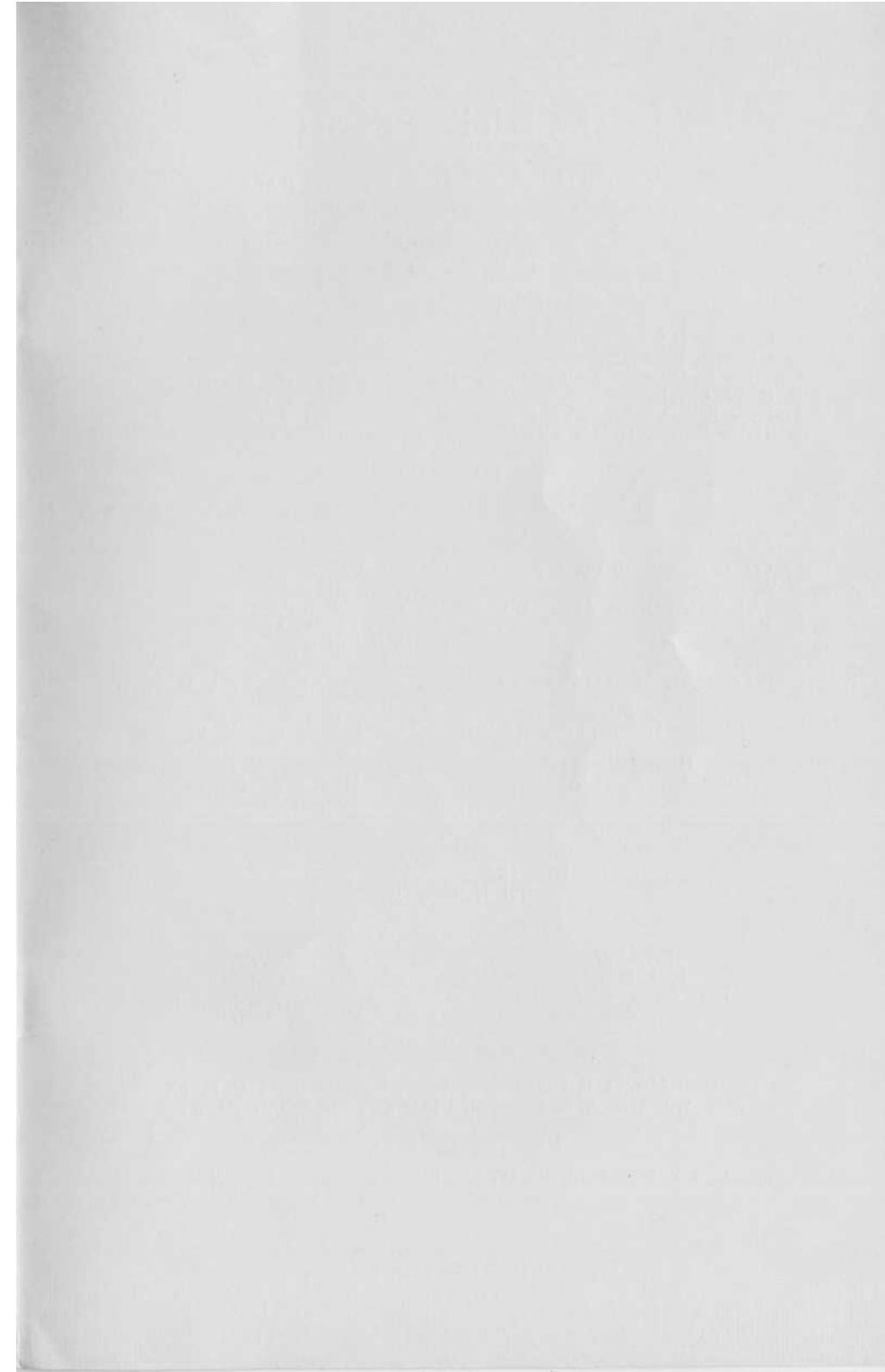
In Finance we fared reasonably, but our income was again largely from Journal sales and some generous donations — both undependable items. We were delighted to welcome a new Hon. Treasurer, Mr. M. R. Lawrance, who is a qualified Chartered Accountant.

We need more, and more, Members !



NEW MEMBERS of the Society recently enrolled are :—*U.K.*: Mmes. K. M. Crawford, G. M. Clarke; Miss M. Forrest; Messrs. K. S. Estlin, L. J. C. Wood. *U.S.A.*: Mmes. A. Greenfield, R. G. Merton; Miss M. S. Tower; Delaware University Library, Texas Technological College; Mr. J. M. Shaw.

We heartily welcome you all.



# The Kipling Society

Founded in 1927 by J. H. C. BROOKING, M.I.E.E.

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