



The
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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 — as the day is not always the same.

THE KIPLING SOCIETY

Forthcoming Meetings

COUNCIL MEETING

The next Council Meeting will be held at 323 High Holborn on Wednesday, 20th November, 1963, at 3 p.m.

DISCUSSION MEETINGS

Wednesday, September 18th, 1963, at the Ulster Room, Overseas House, Park Place, at 5.30 for 6.0 p.m.

Mr. J. H. McGivering will introduce a discussion on Kipling and Trains.

Wednesday, November 13th, 1963, same time and place.

It being Stevenson's birthday, Mr. R. L. Green will open a Discussion on 'Kipling and R.L.S.'

ANNUAL LUNCHEON

The Annual Luncheon of the Kipling Society will take place on Friday, 25th October, 1963, at the Connaught Rooms, Great Queen Street, London, W.C.2.

The Guest of Honour will be Professor Bonamy Dobrée, O.B.E., Emeritus Professor of English Literature at Leeds University; Lecturer, Writer and Broadcaster on Rudyard Kipling.

Application forms will go out in September.

NOTICE TO U.S.A. MEMBERS

The United States membership of The Kipling Society will hold a Dinner Meeting at the Williams Club, in New York on **December 5th, 1963**.

Mr. R. E. HARBORD, our President, will be the Guest of Honour and chief speaker.

Please note this date and reserve it for that occasion.

A definite notice will be sent in due course giving full details.

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NEWS & NOTES

' THE TERRIBLE LITTLE DAY-SCHOOL '

As so much has been written about Kipling, it seems strange that none of his biographers has so far identified the day-school in Southsea to which he was sent during his last few years with Mrs. Holloway at ' Lorne Lodge '. The problem was not an easy one : several schools advertised in the Southsea papers of the eighteen-seventies were suggested as possible in *Kipling Journal* No. 135, but it turns out that none of these was the school which Kipling attended.

The actual school did have its advertisement, though no method suggested itself of identifying it among the many then in existence in Southsea. The final identification was made possible by the kindness of Mr. C. E. Price who allowed me to examine the Register kept by his father, Cormell Price, while at the U.S.C, Westward Ho ! Each entry gives the name of the preparatory school which the boy in question attended, or of any previous education : in Kipling's case the school is also entered — ' Hope House, Southsea '.

The City Librarian and Curator of the Central Library, Portsmouth, Mr. H. Sargeant, F.L.A., has very kindly identified the building as the southernmost of the three houses in Somerset Place (next to Somerset House), Green Street, Southsea. I have not so far been able to visit the place itself — but perhaps some member who lives within easy reach would care to do this, and send particulars.

HOPE HOUSE, SOMERSET PLACE, SOUTHSEA

What sort of school was it to which Captain and Mrs. Holloway sent their own son, and later the small boy committed to their care? It seems unlikely at this distance of time that any description of it by an ex-pupil is in existence. But the official description as given in *The Hampshire Telegraph and Sussex Chronicle*, published at Portsmouth, for Saturday, March 6th, 1875, runs as follows :

NAVAL, MILITARY, AND GENERAL EDUCATION

HOPE HOUSE, SOMERSET PLACE, SOUTHSEA

Principal: Mr. T. H. Vickery

The STUDIES pursued at this long-established School, comprise everything necessary to impart a sound Classical, Mathematical, and General Education.

In addition to the general course of instruction, pupils are specially prepared for the Examinations for entry into the Royal

Navy, also for the Legal and Medical Preliminary Examinations. NAVAL CADETS — At the Competitive Examinations for Naval Cadetship all the pupils sent up have been successful.

ASSISTANT CLERKS—At the Competitive Examinations in 1872, all the candidates sent up passed. At that in June, three of the five successful Competitors were pupils of this Establishment.

Mr. Sargeant tells me that, according to the Rate Books, by 1886 Vickery was listed as 'academy (Somerset Place)', next to Edward M. Bewlay, M.A. ('Hope House School'), so that apparently the school had been enlarged, Vickery taking the new building and using it, presumably as an 'academy' for senior boys.

It would be interesting to know more of Mr. Thomas Henry Vickery — who doubtless gave his rather unusual surname to a leading character in 'Mrs. Bathurst'.

KIPLING AS AN AMATEUR ACTOR

Here too is another side of Kipling's life which has received comparatively little study. Yet amateur theatricals find a place in several stories — *Sweethearts* by W. S. Gilbert is performed in 'The God from the Machine', for example, and *The Fallen Angel* (apparently an invented title) in 'The Education of Otis Yeere' is put on at the Gaiety Theatre, Simla, where Kipling in actual fact took the part of Brise-mouche in Sardou's *A Scrap of Paper* in August 1887, the cast including Mrs. F. C. Burton, the 'original' of Mrs. Hawksbee, as Mademoiselle Suzanne.

Kipling had already taken part in both public and private performances at Westward Ho!, playing Sir Anthony Absolute in the school production of *The Rivals* in December 1881, as well as the Executioner in *Aladdin* in the unofficial production which forms the basis of 'Slaves of the Lamp' in *Stalky & Co.*

His earliest appearance in India seems to have been as Desmarests in *Plot and Passion* by Tom Taylor and John Lang at Lahore on 23rd December, 1883 — just before his eighteenth birthday.

A hitherto unrecorded production during this period in India was that put on by 'The Lahore Amateurs' in June 1884, when he was eighteen and a half, of W. S. Gilbert's satirical 'fairy comedy' *The Palace of Truth*. Kipling had the part of Chrysal, Prince Philamir's companion, but he was taken ill after the dress rehearsal and did not actually play it in public.

At Sotheby's sale on 27th May, 1963, six of his letters were sold for £340 which deal with this production. They were addressed to Miss Coxen, who played the part of Palmis, and who does not seem to be mentioned by any of Kipling's biographers. Two of the letters are written as though by 'Joe', Miss Coxen's pony, that dated 20th June, 1884, is in the form of a 28 line poem beginning :

' Fair Mistress — To my lasting sorrow,
I learn you leave Lahore tomorrow.
Conceive my grief (*experto crede*)
I've smashed my master's curb already . . . '

A letter dated 2nd September of the same year tells Miss Coxen of the pony's death in an accident.

With this 'lot' went a number of photographs 'of Kipling and his family at Montreux and Villars and 1896 and 1899 respectively, and six scenes at Springfield, one showing Kipling as a boy'—but he is not recognisable in any of them. And when would he have visited Springfield as a boy? This must refer to the village of that name near Cupar, Fife (all the better-known Springfields are in America): but when did Kipling go to Scotland before he was grown-up? *

A KIPLING BOOM ?

The same sale at Sotheby's contained a 'Fine Series' of 52 autograph letters, signed, consisting of 88 pages, written from Burwash between 1903 and 1912, to B. H. Walton 'concerning their mutual interest in fishing, yachting and travel and discussing his journeys and his visits to Walton, one containing a humorous 8-line poem about Walton and his yacht, one in pictorial cipher, one unsigned, four on post cards, together with autograph drafts on three pages of two poems by Kipling referring to Walton, and typed letters from Kipling to Mrs. Violet Moore.' All these fetched £580—more than twice as much the sum paid for apparently far more interesting and important collections of manuscripts by Barrie, Conrad and Mrs. Oscar Wilde.

Walton does not seem to be mentioned in any book on Kipling, nor can I hazard a guess at his identity—unless his first initial is misprinted in Sotheby's catalogue, and he is identical with John Humphrey Walton, of 'The Cantry', Warbleton, Heathfield, Sussex.

High prices of Kipling letters are paralleled by high prices for his books. Bertram Rota Ltd., in their latest catalogue, offer a large number of items of no special rarity, including the number of Lippincott's containing *The Light that Failed* for 30/-, the American 'first' in book form for 70/-, the limited 1892 edition of *Barrack Room Ballads* (one of 30 copies on Japan Vellum) for £25, *Soldier Tales* for 30/-, the copyright issue of 'The Neutral' for 70/-, and many ordinary first editions of the later books at a pound each.

There is also a new biography of Kipling being written by an American, Mr. Robert Oberfirst, P.O. Box 539, Ocean City, N.J.; an article comparing *The Naulahka* with Forster's *A Passage to India*, by Stanley Cooperman of the University of Oregon in the latest number (Vol. VI, No. 1) of *English Literature in Transition* (Purdue University, Indiana, 1963)—and an advertisement in a recent number of *The New Yorker* showing a delightful picture of Kipling drinking 'Old Crow' whiskey with Mark Twain in 1889.

KIPLING BROADCAST IN U.S.A.

One of our American members sends the following note :

'Mr. Carl T. Naumburg, American Secretary of the Kipling Society, was interviewed on *The Printed Word*, a literary discussion

Note: Mrs. Bambridge writes that these photographs are *not* of Kipling; that she informed Sotheby's of this before the sale, and that he was never at Montreux.

programme of W.K.C.R., the Columbia University radio station in New York. The main theme of the broadcast was Kipling's appeal to the present-day reader. Mr. Naumburg explained that the base of Kipling's popularity lay in the wide versatility of subject matter and interest in his stories. He cited several of Kipling's stories as examples of adventure, humour, science fiction, fantasy and juvenile writing, among other categories. A brief account of the Kipling Society and its activities was also included in the broadcast.

The programme was produced and narrated by Columbia College freshman Frederick Lerner, who is a member of the Kipling Society. It was broadcast in New York on W.K.C.R. on Sunday, March 31st, and was subsequently rebroadcast over W.M.H.C. at Mount Holyoke College in South Hadley, Massachusetts.'

A FILM OF ' THE MAN WHO WOULD BE KING '

The Sunday Express of 28th April 1963 contains a long interview with the film producer John Huston, which contains the following :

' Soon, he said, he would make a film of Kipling's *The Man Who Would Be King*, it was an old dream of his, he said; one he hoped to make with Bogart.

' " Kipling," he said, " was a hell of a writer. He had tremendous gifts, though now, of course, he's out of fashion. The Empire he sang about has vanished. But i always remember drinking with Hemingway once, and Papa (Walter Huston) saying he rated Kipling a better writer than himself. Which was some praise " . . . '

INFORMATION WANTED

Members compiling *The Readers' Guide* would be grateful for information about the two following songs, well known in their day — their authors, composers, dates and a few more lines of each.

SEA WARFARE : P. 47, line 15 : ' Who were you with last night? (1916).

TRAFFICS AND DISCOVERIES : P. 72, line 28, in ' The Bonds of Discipline ' :

' " The Strict Q.T." It's a very old song. We 'ad it at Fratton nearly fifteen years back," said Mr. Pyecroft sleepily.' The story was written in November 1899. R.L.G.

HON. SECRETARY'S NOTES

The Burwash Visit, 1963. Though not a record attendance, the forty-four members and guests to join our annual visit on May 7th enjoyed one of the best of these parties we have held yet. The weather was perfect and the garden lovely, while the countryside on the way from London held all the delight of young greenery that only appears in early May.

Mr. and Mrs. de Candole, the tenants, were our welcome guests at lunch, but we sadly missed Mrs. Newton, who has deserted Sussex for Hampshire. The Study will not be the same without her. We were entertained to tea in the Walled Garden — a new location and a delightful one. A.E.B.P.

'MY FRIEND CAPTAIN BAGLEY'

by P. W. Brock

As ITS TITLE suggests, 'Something of Myself' withholds a good deal, and this is not confined to Kipling himself. No doubt most readers will infer that his friend 'Captain Bagley', with whom he went on Navy manoeuvres in 1897, was the Navy Captain whom he had met on shipboard on his way to the Cape in '91, but we have to refer to Professor Carrington or to contemporary naval publications and Navy Lists to discover that the lifelong friend was in fact Captain Edward Henry Bayly, C.B. While Kipling's regard for the feeling of the 'originals' of his fictional characters ought to have been an example to some later writers, it seems a little surprising that he should have been impelled to disguise the name of a good and honoured friend who had been dead some thirty years. We may safely assume that Bayly would have felt no need for concealment. He did not reach the topmost heights, but he had enjoyed a varied and distinguished career, he scorned convention, and his cheerful and colourful personality evidently won the esteem of his contemporaries and subordinates, who are commonly the best judges of a man's worth as an active member of the human race.

Though his surname is one that is seldom absent from the Navy List, Bayly's immediate forbears had Army connexions. His father was Major George Bayly, late of the 35th Regiment, and his mother, Eliza, was a daughter of Lieutenant-General Savage, a one-time Commandant of the Royal Engineers. Born on the 1st December, 1849, Bayly entered H.M.S. *Britannia*, an old ship of the line used for training young officers, in June 1863, just as the first ironclads were being tested. After the usual period as naval cadet and midshipman, in September 1869, he was promoted to Sub-Lieutenant. (As a touch of contemporary colour, we may recall that this rank was criticised as being 'too German' when it superseded the older title of 'Mate' a very few years before this).

Bayly's first seagoing appointment as a commissioned officer was to H.M.S. *Thalia*, a wooden screw corvette of 2,240 tons displacement armed with six muzzle-loading guns, the last of her Majesty's Ships to be built at Woolwich. Unhappily, the Royal Dockyard founded by Henry VIII and wooden ships were outmoded. The *Thalia* started her service with a trooping trip, was employed on it so often that she became known as 'the Fighting Troopship,' and was at last officially designated as such. In October, 1870, she was commissioned 'for particular service' (i.e., the trooping trip) by Captain J. E. Commerell, v.c., C.B., about to become Commodore commanding the Cape of Good Hope, and West Coast of Africa Station. Most of his officers, including Bayly, and many of the ratings were intended for the corvette *Rattlesnake*, already on the station. The highlight of the *Rattlesnake's* new commission, which lasted nearer four years than the nominal three, was the Ashanti War of 1873-74, threatening the upheaval of the Gold Coast, now Ghana. Today it is common to decry not only 'colonial

wars ' but those whose duty it was to fight them. In 1873, however, it could not yet be said :

' Whatever happens, we have got
The Maxim Gun, and they have not',

thick bush limited the effectiveness of other weapons, sickness soon reduced the odds still further, and the native was not at the far end of a lengthy L. of C. with supplies controlled by an imperfectly informed and economically-minded government. For some time the Ashanti campaign was a near-run thing, calling for a good deal of naval resourcefulness, and it needed the directing hand of Sir Garnet Wolseley to see it to a satisfactory conclusion. For some time during the operations, Bayly, first as a sub-lieutenant and then as a newly-made lieutenant, acted as Civil Commandant of Secondee (Sekondi). From the fact that he spent four years as a sub-lieutenant we may surmise that examinations were not his strongest suit; but examinations are an uncertain index to leadership (or O.L.Q.—officer-like qualities — as the jargon of Hitler's War had it). We need not be surprised that his services in this novel role ashore earned the approval of his Commodore and the thanks of the Governor of the Gold Coast.

After leaving the *Rattlesnake*, Bayly served two more commissions abroad, both as First Lieutenant of a composite-built, barque-rigged vessel and both for nearly four years rather than the nominal three. His first service was in the gun vessel *Arab*, (Commander F. S. D. Broughton) on the East Indies Station, where she was mainly employed in the suppression of the slave trade. The second was in the sloop *Flying Fish* (Lieut. R. F. Hoskyn) surveying Far Eastern waters. One phase of her activities is commemorated in the Flying Fish Channel, leading to Inchon (then known as Chemulpho) which figures prominently in one of the charts in greatest demand during Korean operations in 1950-53. These experiences undoubtedly helped to make a splendid seaman out of Bayly, but isolated service on a distant station was seldom a short cut to promotion. It is not a special weakness of the British forces, but a simple fact of life, that the most glowing testimonial on paper signed by an obscure commander is ineffective, by comparison with being favourably known personally to one or two men at the top.

In those days few ambitious naval officers needed much convincing that 'a young man married is a man that's marred'. Some captains declined the services of a married officer unless he promised to keep his wife at a distance. The coming man often deferred marriage until he was a captain, or at least a well-established commander. But Bayly, though still a lieutenant, was nearly 35 and there is evidence that he put the full enjoyment of life before ambition. On his return to England in 1884, he married Lavinia May, daughter of Colonel G. R. Edwards, of Shropshire.

At the end of the year he was given command of the training brig *Martin*, a handsome little craft with chequered side and a miniature armament of 3-pounder guns. She was a seagoing tender to H.M.S. *St. Vincent*, boys' training ship at Portsmouth, providing said training.

The late Vice-Admiral Humphrey Hugh Smith in his second volume of reminiscences, 'An Admiral Never Forgets' (Seeley, Service & Co.), tells us :

' According to report, Chawbags Bayly's fertility of expression had handicapped him in his career. When in command of one of the training brigs stationed at Devonport he had backed his brig to beat down the Hamoaze against the flood-tide. All went well till he was just below Torpoint, when a sailing barge unexpectedly went about just ahead of him and forced him to anchor to avoid collision. Chawbags proceeded to tell the skipper of the barge exactly what he thought of him, his parentage, his seamanship, his habits, his deserts and his ultimate destination. When at length Chawbags paused, in order to recover breath and select a few more epigrams from his imagination, a voice saluted his ear with : ' Oh, Mr. Bayly, Mr. Bayly.' As luck would have it, the floating bridge had broken down just astern of the brig and on board it were the Commander-in-Chief and the Commander-in-Chief's wife. The Commander-in-Chief had his own peculiar ideas as to what language an officer should use and what he should not. Chawbags' language belonged to the should-nots, and though he had hitherto been one of the Commander-in-Chief's blue-eyed boys, he henceforward became one of the blackest of that distinguished officer's *bêtes noires*, and some considerable time elapsed before a brass-bound hat decorated the top of his head.'

Since there is no record of Bayly's having served in a Devonport brig we may reasonably assume that if this tale is not entirely mythical, the incident occurred in the *Martin* at Portsmouth.

Be that as it may, it is a fact that Bayly was not promoted to Commander till 21 June, 1887. He remained in command of the *Martin* for Queen Victoria's Golden Jubilee Review and had Sub-Lieutenant H. B. Pelly appointed as his First Lieutenant for the occasion. Before that, his only permanent officer had been a Boatswain, though midshipmen were frequently lent for duty and training, on a mutual aid basis.

In April 1888, Bayly received his first appointment as a Commander and became Executive Officer of H.M.S. *Iron Dilke* (Captain H. M. Boyes), an elderly 'masted' battleship, now remembered only for having rammed and sunk her consort and sister, H.M.S. *Vanguard*, in fog in the Irish Sea, thirteen years earlier. It was widely felt that the ensuing proceedings showed a good deal less of the common sense and rough justice confidently expected of naval courts-martial than was usual. The feeling found voice in a sarcastic ballad, 'The Lords of the Admiralty', which enjoyed some vogue in gunrooms of the fleet for a number of years. An incident of that sort can leave a lasting curse upon a ship, but Admiral H. H. Smith suggests that Bayly at least was irrepressible :

"As Commander of the *Iron Duke* Chawbags successfully preserved discipline by making the punishment fit the crime. Two men were brought before him charged with laughing and talking during 'Quarters — Clean Guns'. 'What have you got to say for yourselves?' asked Chawbags. 'Please, sir,' replied one of the men,

'we were laughing over a joke we had read in *Ally Sloper's Half-Holiday*.' 'Well,' said Chawbags, 'if you can laugh during working hours for your own amusement, you can laugh in your own time for my amusement.' He sent on shore for a current copy of *Ally Sloper's Half-Holiday*, and that evening at eight he settled down in his cabin, with a book and a pipe, and ordered the two men to sit on the deck outside his cabin door, under the charge of a sentry, and to read *Ally Sloper's Half-Holiday* and laugh. For the first half-hour the men were able to laugh all right, after that laughing became a bore: but whenever they stopped laughing Chawbags shouted out: 'Sentry, I don't hear those men laughing.' When at ten o'clock they were sent away to turn in, neither man felt that he ever wanted to laugh again."

After Bayly had been in her for two years, in May, 1890, the *Iron Duke* was relegated to reserve and her officers and ship's company turned over to H.M.S. *Howe*, a more modern battleship of the Admiral class. She was the first ship in which Bayly had served that had no sails.

In June, 1891, the promotion of Commander E. H. Gamble of H.M.S. *Mohawk*, then serving on the Cape of Good Hope and West Coast of Africa Station, made a vacancy for a Commander that led directly to the friendship between Bayly and Kipling that followed their meeting in the gigantic three-thousand-ton liner called *The Moor*.* To Bayly, Kipling owed his introduction to 'the Naval society of Simons Town' where 'the Navy Club . . . and the tales of the junior officers delighted me beyond words.' When they parted "'We'll meet again,' said my Captain, 'and if ever you want a cruise, let me know'."

The *Mohawk* was one of the *Archer* class of small cruisers, launched 1886-87, which were originally called 'torpedo cruisers' but were later classed as '3rd Class Cruisers'. They displaced about 1770 tons and were armed with six old 6-inch guns, some smaller quickfirers, one 14-inch torpedo tube and four torpedo-launching carriages. Their best speed was an optimistic seventeen knots and originally they were provided with some light fore-and-aft sails, as steadying sails or for emergency. With three raking masts, a large, ungainly funnel, a schooner bow above the waterline and a ram below it, they now appear to have few attractions except perhaps a rustic simplicity. To Bayly, however, she evidently looked very different: Kipling later remembered 'a certain first night aboard her in the long swell of Simon's Bay when the Captain took Heaven and Earth and the Admiralty to witness that of all cluttered-up boxes of machinery and bags of tricks his new command was the worst.' We must, however, avoid what Doctor Johnson called the vulgarity of patronising our predecessors. If machinery was hardly his speciality, he had a mastery of square-rigged seamanship beyond the imagination of all but a few of us today.

In the autumn of 1892, the *Mohawk* was transferred across the Atlantic to finish her commission on the North America and West

According to 'Something of Myself' Mr. J. B. Primrose's article in the *Journal* No. 145 indicates that the vessel was the *Mexican*, not the *Moor*,

Indies Station. In April, 1893, she had to provide a landing party when tax riots broke out in Dominica. Though naval officers aim at adaptability, operations in aid of the civil power are commonly one of their least favoured ploys. The enemy is not clearly distinguishable, the wrong people are apt to get hurt, no action can be taken until it has specifically been asked for (and the Riot Act read by the civil authorities), and when it has been taken, it is frequently declared later to have been either ineffective, unnecessary or unduly harsh, according to circumstances. On this occasion, there were many injured on both sides and order was not restored until four rioters had been shot. Bayly was amongst those injured, but since he received the approval of the Admiralty and the thanks of the Colonial Secretary, Lord Ripon, and the Governor of the Leeward Islands, and was promoted to Captain on the 1st of January, 1894, he must be considered both deserving and lucky.

At this time, however, captains on promotion were liable to a spell of half-pay — a grievance of great antiquity. Bayly did not get a command afloat until the *Pelorus* commissioned in 1897, and he was then able to invite Kipling for the cruises described in *A Fleet in Being*. Since this was discussed at the Kipling Society's meeting on November 14th, 1962, which is fully reported in the *Journal* No. 145, with a photograph of H.M.S. *Pelorus*, we need only add a few notes here.

It will be recalled that the *Pelorus* was one of the cruisers attached to the Channel Squadron. Admiral H. H. Smith, then a watchkeeper in H.M.S. *Magnificent*, the battleship flying the flag of the rear-admiral second-in-command, gives the following description of a call paid by Bayly upon the *Magnificent's* new captain, 'Monkey' Ferris :

" Ferris was rather overwhelmed by the size of the *Magnificent* and by his new responsibilities. He was particularly worried by the fact that we carried a large number of midshipmen, many of whom had only a few months more to do before they passed for acting sub-lieutenant. A few days after Ferris had taken over his new command I was keeping the forenoon watch in harbour when the captain of the *Pelorus* . . . came on board to call on our new captain. Ferris received him at the gangway. Chawbags Bayly was a hearty, burly, thoroughbred seaman of the old school, with square-faced whiskers, a fore-noise yard voice, and a vocabulary fully charged with poetic similes. 'Well, Ferris,' he shouted, as he shook hands, 'and how do you like your job?' 'Well, Bayly, I am rather worried by it,' replied Ferris. 'You see there are so many senior midshipmen on board.' 'My dear Ferris,' exclaimed Chawbags Bayly, 'what does that matter? I can never see that there is any more difference between a senior midshipman and a junior midshipman than there is between a large cowpat and a small cowpat'."

(From 'An Admiral Never Forgets', already quoted.)
Smith remarks ; 'A very summary way of drawing comparisons between two vintages of promising young officers.' But whatever Bayly's theories may have been, we have evidence that in practice young officers entrusted to his care had no serious grounds for complaint.

If he welcomed new technical developments with something less than enthusiasm, there is no doubt that he had a masterly touch in his own fields. When the new 30-knot destroyer *Thrasher* went ashore on

the Cornish coast in 1897, the *Pelorus* was sent to her assistance. Their Lordships in due course asked the Commander-in-Chief, Plymouth, to convey to Captain Bayly 'their satisfaction at the effectual methods taken for securing the safety of the *Thrasher* . . . and conveying her from Falmouth to Devonport.' This, incidentally, explains the captain's coxswain's remark about the collision mat, reported on page 42 of 'A Fleet in Being' — 'Same mat we used when we tied up the *Thrasher*, sir.'

The result of the misunderstanding with the collier in Milford Haven mentioned on the same page may be seen in a photograph in a contemporary magazine. 'The Navy and Army Illustrated', which shows the stem of a cruiser, clearly the *Pelorus*, with her ram well twisted to starboard. No wonder Kipling was surprised by 'Twenty-Four's' belief in ramming! (*Op. cit.* p. 55). There are other photographs of both the *Pelorus* and Captain Bayly, the latter looking for all the world like a cartoon of John Bull by Bernard Partridge or Raven-Hill in a 'Punch' of fifty years ago.

Early in 1899 there are pictures of Bayly and the officers of H.M.S. *Aurora*, which he commissioned at Devonport for service on the China Station. She was older but larger and more powerful than the *Pelorus*, one of Sir Nathaniel Barnaby's 'belted cruisers' of the *Orlando* class, and her arrival on the station allowed her time to 'shake down' and 'work up' before the outbreak of Chinese nationalism known as the Boxer War. Since Peter Fleming has recently given a lively account of the background of this and the ensuing siege of the foreign embassies in Peking, we need only recall here that in June, 1900, it became the responsibility of Vice-Admiral Sir Edward Seymour, the British Naval Commander-in-Chief, to take charge of international arrangements for the relief of the diplomats and their dependants. The British naval officers under his command included a number of future celebrities. His own flag-captain in H.M.S. *Centurion* was J. R. Jellicoe, who in August, 1914, in accordance with Lord Fisher's long-laid plans, became Commander-in-Chief of the Grand Fleet, reluctantly superseding Sir George Callaghan. In 1900 the latter, then captain of the *Endymion*, was his senior and commanded the Naval Brigade in the second, successful attempt to reach Peking. The future Earl Beatty, Baron of the North Sea, and was then a very young commander in the *Barfleur*. Lieutenant Roger Keyes, the third of Seymour's officers to reach the house of Lords, first made his name commanding the destroyer *Fame* in operations in Pei-ho. There were others of only less distinction and good fortune, whose names became well known in the Service, if not always to the public, amongst them Warrender, Cradock and Stirling. In such an array of varied talent, Bayly's more homespun merits might be supposed to be in danger of being overlooked, but his honesty, tenacity of purpose, strong personality and what the Americans call a 'can-do' outlook brought him creditably through.

When Admiral Seymour set off for Peking at the head of an international force of some two thousand men, mostly seamen and marines, he left Bayly as Senior Naval Officer in Tientsin, about thirty miles from the mouth of the Pei-ho River. It was soon clear that the Chinese

were not only operating in force but were at less of a disadvantage in weapons and leadership than had previously been usual. Both Seymour's expedition and Tientsin were in trouble. As Bayly generously acknowledged, both privately and publicly, Commander David Beatty became 'the life and soul of the defence' of Tientsin. At the most dismal moment, the Russian senior officer, a colonel, proposed to evacuate the city, leaving Seymour in the air—a plan, if that is the word, both pusillanimous and impracticable. Beatty's journal recorded: "I nearly burst, and nudging Capt. Bayly I said: 'Sit on his head.' He did not want much nudging. He got up with a face like a peony and swore lustily, which flattened the whole thing out."

The arrival of reinforcements permitted both the extrication of Seymour's force and the capture of the Chinese city of Tientsin relieved the pressure on Bayly's defence of the European quarter. Three weeks later, an expedition of 20,000 men under military command moved on Peking and relieved the embassies. During the comparatively quiet time which followed at Tientsin, Bayly's midshipman A.D.C.—or '* doggie ', as he was commonly called—went down with dysentery and was replaced by Midshipman Basil Guy of H.M.S. *Barfleur*. The latter wrote:

"I used to have to sit in the verandah of the Consulate from nine to about four or five, except for lunch. It used to be rather funny, as I used to hear all the accounts of people who came to ask anything of Captain Bayly, who was Provost Marshal as well as Senior Naval Officer; and his opinions on the Army and foreigners were always very amusing and he gave them freely to anybody . . ."

When Mr. Guy was eventually ordered to rejoin his ship: "I went down to Captain Bayly to say goodbye and thank him for sending in that report. He was awfully kind and seemed very pleased at my going down to say goodbye." The report referred to may have dealt with Mr. Guy's conduct during the assault on the walled city of Tientsin, but on the evidence available, Mr. Guy's Victoria Cross seems to have been mainly due to a special report by Commander Beatty.

Bayly's own services were commended by his Commander-in-Chief in the following terms:

"Landed at Tientsin as Senior Naval Officer there on the 10th June and remained until the 15th September. During this time he had most arduous and harassing duties, which he performed with constant zeal and a quite remarkable display of tact, temper and good judgement. His judicious manner with the foreigners was both striking and of great value, as an officer without it could not have been as useful, and would probably have done much harm to the public service and the harmony of action required in dealing with so many nations.

"Captain Bayly was very frequently under fire and had very hard work. He has exemplified the ubiquitous ability of a naval officer in a very creditable way and merits very favourable consideration."

He was made a Companion of the Bath and received from the German Emperor the Order of the Red Eagle, with Swords—2nd Class.

A story of the *Aurora* and her sister ship, the *Undaunted*, after the Fleet's return to Hong Kong, heard from Bayly himself, appears in the recollections of Paymaster-Captain G. H. A. Willis, C.B., R.N., 'The Royal Navy as I Saw It', published by John Murray, from whom we have permission to quote :

" Among (the trophies of the Peking Expedition was) a small brass gun which found its way to the *Undaunted* and mounted on its field carriage was placed conspicuously on her poop. Now the officers of the *Aurora* considered that this particular gun should have come, by rights, to their ship, and with the covetous intensity of the slighted determined that, by hook or by crook, the trophy should adorn their ship. The *Aurora's* intentions were suspected and it was not alone zeal in the performance of duty that made the *Undaunted's* marines burnish this gun till it shone like molten gold, and paint and revarnish its carriage so often in full view of the *Aurora*. In due course, however, the Squadron returned to Hong Kong, and suspicion having died down, the *Undaunted's* officers, secure in their possession, asked the ward-room of the *Aurora* to dinner. Dinner over, all the officers adjourned to the quarterdeck and there, under the star-lit sky, cigars were smoked and yarns exchanged. About 10 p.m. right forward on the fore-castle shouts of 'Man Overboard!' were heard and 'Away whaler!' was piped. All rushed forward and there struggling in the water and throwing his arms about was a man, apparently unable to swim, but keeping himself up bravely. Now, not all officers of the *Aurora* had attended the dinner, some being on duty, some having other matters in hand. During that short interval of distraction, there dashed out of the darkness a sampan, making its way unseen to the after part of the *Undaunted*. Here it disgorged a silent party who, with strong and willing arms, dismounted the coveted gun. Then, lashed to a capstan bar, it was deftly carried down to the sampan which, with its mysterious passengers, disappeared again into the night. Before the whaler could reach the drowning man, he also was rescued by a sampan opportunely appearing out of the darkness, and the incident was over. Soon after, the *Aurora's* officers tendered their thanks for a pleasant evening and departed.

Next morning, as eight bells sounded and colours were hoisted, it was noticed that the *Aurora's* poop displayed a gun, suitably mounted, which 'burned like gold', while the gun carriage on the *Undaunted's* poop looked as forlorn as an empty cradle. Feeling between the two ships ran high over this and the captain of the *Undaunted* called on the C-in-C, who said, in effect, he did not want to take official notice of the matter; if, however, the case were reported to him in writing, he would be compelled to do so, but would have to consider the matter from the point of view of the great want of vigilance displayed, in that a gun, prominently mounted, which might even be regarded as part of the ship's armament, had been removed undetected from one of Her Majesty's ships. The *Aurora*, therefore, remained in undisturbed possession of the trophy and soon after left for England to pay off. But for a long

time many were the inquiries as to the completeness of their armament addressed to the *Undaunted's* officers and men by those who wished to get a rise out of them."

In Bayly's enjoyment of his officers' piracy is it not possible to see something of the captain of the *Archimandrite* who aided and abetted the fooling of the spy Antonio, or 'M. de C.' when he was at home?

The *Aurora* was the peak of Bayly's career. Since he was 44 when he was promoted to captain and captains were then taking about fifteen years to reach the top of the list, it was clear that unless there was an exceptional acceleration in promotion, he would reach the retiring age of 55 before he was eligible for flag rank. His last appointment, dated August 2nd, 1902, was to H.M.S. *Algiers*, late *Anson*, a screw ship of the line of 1860, acting as Guardship of Reserve and flagship of the Admiral Superintendent at Chatham. In February, 1904, before reaching the age limit or completing the normal period in command, he retired. Probably he was then a sick man; six months later, 'The Times' reported his death, of paralysis, on August 2nd, 1904. Kipling had lost a good friend and the Navy a great character.

ACKNOWLEDGMENTS

We are indebted to :

Commander J. H. Owen, Royal Navy, for extracts and information from the Journal kept by his cousin, Basil J. D. Guy, R.N., who served under Captain Bayly's command at Tientsin and as a midshipman was awarded the Victoria Cross for gallantry during the attack on the Chinese City.

Messrs. Seeley, Service and Company, for permission to quote from the late Vice-Admiral H. H. Smith's entertaining reminiscences, "An Admiral Never Forgets".

Messrs. John Murray for permission to quote from the memoirs of Paymaster-Captain G. H. A. Willis. C.B., R.N., "The Royal Navy as I Saw It".

Some information and background knowledge of Bayly's part in the Boxer War has been obtained from "The Life and Letters of David Beatty, Admiral of the Fleet, by Rear-Admiral W. S. Chalmers, published by Hodder and Stoughton.

OBITUARY —Mrs. Barbara Shepherd

The Society has suffered a great loss by the death, last June, of Barbara Shepherd. A Life Member of many years' standing, she was one of the most generous contributors to the appeal to Life Members made in 1957, when the Society was in dire straits. She had proved herself a valuable member of the the Council, on which she was about to finish a three-year term. It was, however, as leader of the four 'Macleod Sisters' — faithful supporters of all the Society's functions — that we shall remember her best. We could always count on her presence, and on her pawky, penetrating comments which helped things along. Last but far from least, despite, latterly, the most distressing physical handicaps to both hands and feet — and, we fear, incessant suffering — she was never anything but sprightly and cheerful.

'If you can force your heart and nerve and sinew . . .' Barbara certainly did that, and we offer our deep sympathy to her three sisters, whose loss must be even greater than our own.

R.E.H.
A.E.B.P.

WHAT HAPPENS IN 'MRS. BATHURST'

by Elliot L. Gilbert

II

Vickery's story ends spectacularly, then, in the back country of South Africa, but some of the questions raised by that story still remain unanswered. Indeed, we have still to consider what, for some strange reason, has always been the most controversial of all the 'Mrs. Bathurst' problems, the identity of the second tramp. It was in a New York magazine called *The Colophon* that J. Delancey Ferguson, in February 1932, published an article which took for granted the fact that the tramp found beside Vickery in the teak forest was Mrs. Bathurst herself. Since that time this theory has gained great currency though it is difficult to understand why. Even its proponents, when they attempt to be logical, confess that nothing in the story especially supports their idea and that, in fact, there is much against it.⁹ They do occasionally offer Pritchard's last speech and the song of the picnickers as evidence in their behalf, but as we shall see in a moment, this evidence proves something very different. Their only real reason for assuming that Mrs. Bathurst is the second tramp is, as they freely admit, a subjective one. They just *want* her to be. They feel that the story would not be as good if she were not, that there would be too many loose ends, that for a satisfying plot it is simply required that the two central figures be brought together at the close.

9 First, and quite conclusive by itself, is the fact that a railroad inspector friend of Hooper's had seen the two tramps shortly before the storm and had given them food and quinine. A man and a woman travelling together under those circumstances would surely have been conspicuous and would have made a first-rate story. The inspector could hardly have resisted telling such a story to Hooper, had there been one, and Hooper would have had no reason to conceal the information from the other three men in the railroad car. But there was no story to tell. Later Hooper himself saw the pair and while identification might have been complicated by the condition of the bodies, it is plain that he took for granted that the two were men. 'The man who was standin' up had the false teeth,' he said casually, clearly implying that as far as he was concerned the squatting figure was also a man. It is difficult to think why Kipling would have put these details into his story had he intended the reader to think that the second tramp was Mrs. Bathurst.

But what, then, are we to make of the second tramp? Both J. M. S. Tompkins and C. A. Bodelsen have pointed out that it would have been unlike Kipling to introduce a wholly functionless character into one of his stories. Yet it is Miss Tompkins herself who suggests a function for the second tramp when she says, on page 90 of *The Art of Rudyard Kipling*, that Vickery might have stood up deliberately in order to attract the lightning to himself. Granting that Miss Tompkins is correct, how was Kipling to make such a point as this in a single tableau? Had Vickery been found alone, the fact that he was standing up could only with difficulty have been made to seem significant. The function of the second tramp, then, as he squats beside the tracks looking up, is to call our attention, by contrast, to Vickery's suicidal gesture, to his desire — like the groom in the epigraph — to throw life from him for a little sleep. The illustration of this scene in the September, 1904, issue of *The Windsor Magazine* shows how successfully the juxtaposition of the two figures makes this point. In that picture, incidentally, it is impossible to determine for sure the sex of the second tramp.

Kipling, however, was constructing anything but a neat plot here; his central point was, of course, the untidiness of the universe. Mrs. Bathurst is not the conventional heroine of romantic fiction, hurrying to the side of her destitute lover and casting in her lot with his. In the light of the rest of the story this whole conception is absurd. She is, rather, the unwitting agent of blind chance who dooms Vickery to death without even knowing she has done it. She is far away when the man dies, and she knows nothing of what happened to him, for the fates do not know or care what they've done and they do not die with their victims. It is in just these facts that the great sadness of the story lies, in just this utter failure of communication.

Pritchard's last speech accents the blind impersonalness of Mrs. Bathurst's power.

'Pritchard covered his face with his hands for a moment, like a child shutting out an ugliness.

'And to think of her at Hauraki!' he murmured — 'with 'er 'air-ribbon on my beer. "Ada," she said to her niece . . . Oh, my Gawd!' It has been suggested that this outburst could only be Pritchard's horrified reaction to the news that Mrs. Bathurst had been burnt to charcoal in the teak forest. But the speech is of much different and much greater significance than that. Throughout the narrative, Pritchard is presented to us as having himself fallen under Mrs. Bathurst's spell. He lovingly recounts his experience in the hotel bar at Hauraki and at each suggestion that Mrs. Bathurst may have been even remotely responsible for what happened to Vickery, Pritchard protests vehemently — protests almost too much — that the lady could not have had anything to do with it. He seems to have a great stake in her innocence and all through the story he rejects the truth which is dawning slowly on the others. But the horrible image of Vickery, totally consumed by his passion, finally breaks through his defences and lets the truth pour in all at once. And the realisation overwhelms him — he is, we have seen, naturally emotional anyway — that Mrs. Bathurst, for all her innocence, has been profoundly involved in Vickery's fate. In his horror, Pritchard recalls what, up to the moment, had always been one of his pleasantest memories, the harmless flirtation in the Hauraki hotel, and understanding now the true nature of that blind, corrosive, impersonal attraction that he had felt and himself almost succumbed to, he 'covers his face with his hands for a moment, like a child shutting out an ugliness'. Outside the office car, waiting for their train, the picnickers sing of romance in conventional, sentimental terms, offering an ironic contrast to Pritchard's belated revelation about the true nature of woman's love.

On a summer afternoon, when the honeysuckle blooms
 And all Nature seems at rest,
 Underneath the bower, 'mid the perfume of the flower,
 Sat a maiden with the one she loves the best.

It makes a properly bitter conclusion to a story which might equally well have ended with Kurtz's despairing words, 'The horror, the horror!'

What happens in 'Mrs. Bathurst' is, in the last analysis, a function of style. All his life Kipling experimented with techniques for drawing

readers into the heart of a story, for forcing them, if possible, to participate in the creative process itself. In 'Mrs. Bathurst', among other stories, he succeeded in a way which was to damage his popularity and earn him a reputation for obscurity. But it was in just such stories as this that he was most brilliantly the innovator, most startlingly the stylist ahead of his time.

Of 'Mrs. Bathurst' it can accurately be said that the style is inextricably bound up with the content. 'Mrs. Bathurst' is a story about a group of storytellers who are trying to put together a story and discover its meaning. The story they are constructing is also the one the reader must construct, so that the two activities go on side by side. The group of four men gathered in the railroad car to spin yarns is, like the cinema and the episode of Boy Niven, a metaphor for Kipling's vision of life: the irrationality of the universe and man's need to find some order in it. When the four come together, each of them, unknown to the others, has certain disordered fragments of a story, quite meaningless in themselves. (It would be more accurate to say that three of the members of the group have these fragments. The fourth member, the writer, will one day record the incidents.) They begin to chat idly, in a random way, and slowly, as they talk, a story begins to emerge, a little haltingly, from the anecdotes and the broken images that each contributes to the general store of information.

Even when all the fragments have been assembled, it is plain that significant information is missing. But it is also plain that with just the pieces available to them they have made an important discovery which leaves them silent and disturbed. They have, in fact, discovered the theme of their own story, and though that discovery is never discussed in so many words, the same fragments of information which led the four narrators to their understanding are available to guide the reader to the same conclusions. Indeed, it is because what the storytellers do is so much the model for what Kipling would have his readers do, that such extraordinary emphasis is placed on the 'picture-frame' elements in 'Mrs. Bathurst'. The process of telling the story is as important to an understanding of the whole as the incidents of the story themselves.

In order to tell his story in the way he wanted to, Kipling had to abandon certain of the conventions of prose fiction, most notably the convention of redundancy. The usual story writer, in an effort to achieve immediate clarity, gives his readers too much information. Composing a conversation between two engineers, for example, he will have one say to the other, 'Do you think there's much chance of getting a bridge across the river at this point?' Kipling, in a similar situation, would be content with 'Well, what do you think?' — a line which might leave the casual reader mystified but which would seem clear enough, in context, to one who had been following the story closely.

The trouble with conventional dialogue is, in the first place, that people don't really talk in exposition. They say just enough to make themselves understood by the people they are addressing and don't behave as if they were aware of a large, unseen audience requiring to be kept informed. More important, such dialogue stands between the reader and the narrative, rejecting the reader's co-operation by assuring

him that he will learn all there is to learn about the story without any effort on his part. In Kipling's dialogue there are few independently meaningful lines; meaning emerges from the total organisation of what has gone before and what is to come. Description here is something more than decoration; it is a background against which individually obscure lines take on significance. A gesture will often finish a sentence. This kind of dialogue stretches the mind, requires, in Miss Tompkins' words, 'a full participation of the imagination'¹⁰ by readers who, like Pyecroft, recognise that seeing and tearing are not the only regulation aids to ascertaining facts.

There are many examples of this sort of dialogue in 'Mrs. Bathurst'. One toward the end of the story is representative. Hooper, speaking of his journey up-country on railroad business, says: 'I was up there a month ago relievin' a sick inspector, you see. He told me to look out for a couple of tramps in the teak.' 'Two?' Pyecroft said. 'I don't envy that other man if—' Pyecroft's aposiopesis, out of context, would be meaningless. It is probably meaningless, in any case, to casual readers of the story who have forgotten about Vickery's lunacy and murderous threats and Pyecroft's fear of being alone with the man. Those who have not forgotten are in a position to reconstruct the end of the sentence and so to participate, with the author and the four men in the railroad car, in the creation of the story.

The whole narrative may, in fact, be considered an extended example of aposiopesis. Hooper brings his hand to his waist-coat pocket, presumably to remove Vickery's teeth, but the hand comes away empty. Pyecroft seems on the verge of learning from Vickery's own lips the story of his affair with Mrs. Bathurst, but Vickery breaks off, saying, 'The rest is silence.' We are left to guess what exactly happened between Vickery and the captain, what Vickery did as a tramp up-country and who his companion was. The tale of 'Mrs. Bathurst', like Kipling's irrational universe, mocks our desire for reasonable explanations. Yet, in the end, the theme of the story emerges powerfully out of the calculated obscurity of the style.

Some aspects of that style are remarkable because of the way they foreshadow similar techniques in writers we are accustomed to thinking of as more serious. 'Mrs. Bathurst' was written in 1904, some months before Leopold Bloom took his memorable walk through Dublin and many years before Joyce began to record the event. Yet this story uses a number of the narrative and structural devices which Joyce was to make famous in *Ulysses*. On the second page of 'Mrs. Bathurst', for example, Hooper says, "'That reminds me,' he felt in his waist-coat pocket, 'I've got a curiosity for you from Wankies—beyond Bula-wayo. It's more of a souvenir perhaps than—'" Here he is interrupted by the precipitous entrance of Pyecroft and Pritchard, and it is not until the very end of the story that we learn the significance of those words and that casual gesture. In *Ulysses*, Bloom, putting on his hat in the morning 'peeped quickly inside the leather headband. White slip of paper. Quite safe.' The explanation of this slip of paper comes only

several episodes later when we read 'His right hand came down into the bowl of his hat. His fingers found quickly a card behind the headband and transferred it to his waistcoat pocket.' Still later we find Bloom handing this card in at the post office. As Stuart Gilbert points out, "These fragments would seem meaningless to a reader who had forgotten the earlier passages; the broken phrases assume an order only when 'an hypothesis is thrown among them'."¹¹

In his study of *Ulysses*, Gilbert further shows how each of the episodes in Joyce's book has, among other things, an art, a symbol, and a technic of its own. Remarkably enough, 'Mrs. Bathurst' may be analysed in just this way. Its technic is the movie newsreel whose structure serves as a model for the structure of the story just as a fugue and a labyrinth give structure to two of the episodes in *Ulysses*. The symbol in 'Mrs. Bathurst' is the storyteller, representing man's eternal quest for the meaning concealed in random events. And the art of the story is aposiopesis, the device of classical rhetoric which seeks, on every level of the narrative, to withhold the ultimate secret.

It is not intended, of course, that this comparison with *Ulysses* should be anything but suggestive. What it suggests is the concentrated creative energy which Kipling brought to bear on 'Mrs. Bathurst', the self-consciousness, in the good sense of that word, of his art. And if there is still some question about the necessity for such self-consciousness, we need only try to imagine this story told in more conventional terms. What would be missing would be precisely that tension, precisely that feverish sense of strain which Kipling deliberately sought to achieve. The style may be tortured and convoluted, but it is appropriate. It is exactly the right style for conveying to a reader of the story 'what happens' in 'Mrs. Bathurst'.

11 Stuart Gilbert, *James Joyce's Ulysses* (New York, 1955), pp. 25-26.

MEETINGS REVISITED – I

By the Hon. Secretary

HAVEN'T you often wished, when reading a Kipling story or poem and puzzling over some obscurity, that another addict was in the room with you to share the problem? What exactly was M'Andrew's sin? Did Manallace really *get* his revenge or not? How do you pronounce 'Chapin'? Even if you haven't a question, don't you often wish someone was beside you to share a giggle or to marvel at the impact of a few words? We assumed your answers to such questions would be 'Yes' when, greatly daring, two of us summoned the first Kipling Society meeting to be held in London for nine years, and called it, simply, 'Come and Talk about Kipling'.

A glance at early Journals shows that, before the war, meetings took place regularly, though they were confined to the winter months and consisted almost entirely of 'papers', read by experts, on rather sweeping subjects like *The Humour of Kipling*, *Kipling and Doctors*, *Kipling the Artist*, etc. The trouble with this kind of address is that it has to assume a pretty wide knowledge of the Works in the audience, and may be above the heads of, and even scare away, the 'ordinary' readers without whom our Society would be dead and buried. But they did form part of a regular programme of meetings, which it is the job of any Society like ours to hold. When the war started they were quite understandably dropped, but although a new programme was published for the winter '45/'46, none at all seem to have been held after that. I rather think that the 'staff' of those days were somewhat obsessed with the profit motive, and considered that any meeting not attended by two or three score members was a failure. I want to stress here that immense value — and entertainment — can be had if only 'two or three are gathered together', provided they are keen and know what they are meeting about. Members in outlying stations, please note!

So it was not till mid-January, 1955, that the then Hon. Sec. and myself risked hiring a room and summoning a meeting. Since then we have held no less than forty, and as I had to be the first speaker at nearly all the early ones, perhaps a few introductory remarks to some of them may be of interest to Overseas Members, and to Home Members who weren't there or who have joined since — particularly as the attendance at the first few was never more than about fifteen.

Luckily, however, the 'Talk About Kipling' meeting drew well over thirty members, and I found myself sitting alone in fear and trembling, staring at rows of faces I'd never seen before. In case the audience was struck dumb, I'd come armed with a mass of questions of my own, and I shall never forget the reaction when, after a few preliminary words, I asked the first one: 'Do you say Daniel Dravotte or Daniel Dravo?' The result was blank stares and utter silence, and then-and-there I learnt the golden rule: always explain — never assume a random allusion will be grasped at once. Hurriedly I stammered, 'The Man Who Would Be King's name is spelt D-R-A-V-O-T, and I've never been sure how to pronounce it'. Enlightenment followed immediately, and a large majority vote for Dravotte. The pronunciation of 'Chapin' caused a lot of argument, till someone firmly said that in America it is always Tchaypin — and Sophie, bless her, *is* American. The wheel had now started to turn on its own, and I had to use very few more of my questions, but it was another half hour before the meeting yielded its Great Discovery. Quite suddenly a lady's voice at the back started saying astonishing things: Kipling flinging letters to her across the breakfast table; how he'd roared when she'd said her parents wouldn't let her read *Stalky*; how a V.I.P. fell into the pond and had to go to Town in R.K.'s trousers. We had discovered Mrs. Nancy Brett, and for ten minutes we listened pop-eyed while she told how, just after leaving school, she'd been offered the job of 'minding' some children on a trip to Capetown, and next day was being interviewed by Mrs. Kipling! 'I wanted to save money to study music', she said. I don't

know what happened about the music, but she stayed with the Kiplings for three years and then married in South Africa. We still see her now and again, and hear enchanting reminiscences of Bateman's and The Woolsack; if it hadn't been for that meeting we might never have found her at all!

After this success it seemed criminal not to meet again, but it was nearly a year before we did so. One difficulty was to decide what to meet about, and I owe it to a distinguished Librarian for advice on how to proceed. 'Don't read papers', he said. 'Choose some piece of work for each meeting, and ask everyone to come prepared to talk about it'. That is how we began our discussions of individual stories, and although we now sometimes widen our horizons, it was these that really re-established our meetings as permanent features, and—it is safe to say—greatly added to our enjoyment of those stories. By now, we have examined over fifty.

Even though we are not reading a paper, someone has to start things off by 'introducing' the stories chosen. I did this myself for some time, and further occasional accounts of our meetings will consist mainly of these introductions. If they arouse your disagreement or your ire, the Editor will gladly give you space in the Journal to let fly. Here, meanwhile, are the first six groups of stories we talked about together, when we re-started our meetings.

1. The Masonic stories in *Debts & Credits*
In the Interests of the Brethren;
The Janeites;
A Madonna of the Trenches;
A Friend of the Family.
2. The 'English' stories :
An Habitation Enforced;
Friendly Brook;
My Son's Wife.
3. Three 'happy and delightful' stories :
The Propagation of Knowledge;
The Bull that Thought;
The Miracle of Saint Jubanus.
4. *The Second Jungle Book*.
5. Two stories of Revenge :
The Village that Voted the Earth was Flat;
Dayspring Mishandled.
6. Three stories of Early Scientific Discovery :
Marklake Witches;
A Doctor of Medicine;
The Eye of Allah.

On re-reading the introductions I submitted for these stories, I think they may well arouse your critical faculties. Better still, they may send you back to the stories themselves; if so, I really am doing you a good turn!

THE CORBRIDGE STONE

By H. L. Butterworth

THERE is no historical evidence that the XXXth Vl pia Victrix ever served in Britain. However, in the July number of the *Kipling Journal* (1962) in his article on Mithraism, Mr. Tingey stated that 'This legion is known for a time to have served in Britain'. His authority for this statement derived from a former Roman building stone, inscribed with the name of this Legion and its (Parnesius) 7th Cohort. It was excavated by a digging party at Corbridge Corstopitum) only two miles from the scene of Parnesius station on the Wall, in 1912.

It formed the subject of a report in the *Times* at the time of the discovery and of correspondence in 1936 after Kipling's death.

EXCAVATIONS AT CORBRIDGE

The Times, 29-7-1912

Mr. R. H. Foster who is supervising the excavations on the site of the Roman city of Corstopitum (Corbridge) has reported that on Friday morning last, was found a large altar bearing the inscription :—

Discipvli
nae
Augvstorvm
Legll
Avg

" To the discipline of the Emperors (dedicated by) the Second Augustinian Legion." Two days previously was found a centurial stone, originally erected by the Seventh Cohort of the Thirteenth Legion; and there was brought to light also a striking relief of Hercules brandishing a club. The excavations are now in working order, and several interesting buildings are being uncovered.

(Mr. Tingey thinks there is some mistake here and that Thirteenth should read Thirtieth as indeed the following cuttings confirm.)

KIPLING'S GIFT TO THE BODLEIAN

" The Thirtieth Legion on the wall "

The Times, 22-1-36

Rudyard Kipling bequeathed to the Bodleian Library the M.S. of Puck of Pooks Hill. With reference to the bequest Dr. Craster wrote (Dr. H. E. Craster, Bodley's Librarian) : 'Of all the stories told in 'Puck' the most memorable are those that tell of the adventures of Parnesius, Centurion of the seventh Cohort of the Thirtieth Legion ". That Cohort it may be remembered " lay at Hunno where the great North road runs through the wall ".

" No record of the presence in Britain of the seventh or any other cohort of the Thirtieth Legion was known to historians, but some six years after the publication of Mr. Kipling's book there was unearthed in the excavations at Corstopitum, within two or three miles of the scene of Parnesius' adventures, a building stone inscribed with the name of this very cohort. Mr. Kipling was informed of the unexpected corroboration of his historical accuracy, and it was perhaps that curious testimony from excavations inspired and largely executed by Oxford men that prompted his choice of 'Puck of Pooks Hill' for presentation to the University of which he was an Honorary Doctor ".

KIPLING'S PARNESIUS

(Miss Allen's Correspondence)

To the Editor of the Times.

31 Jan., 1936

Sir,—I was deeply interested in Dr. Craster's account of Mr. Kipling's gift to the Bodleian Library of the MS. of Puck of Pooks Hill. When in 1912 I read in your columns of the discovery near Corbridge of the stone mentioning the seventh Cohort of the Thirtieth Legion, I realised that the words were familiar, and I was so impressed by this confirmation of the experiences of Parnesius in those delightful stories that I ventured to write to Mr. Kipling. I received the following reply.

Yours faithfully,

Clementina D. Allen.

Southfield, Woodchester, Stroud.

31 Jan., 1936.

Bateman's,
Burwash,
Sussex.

Aug. 4, 1912

Dear Miss Allen,

Thank you very much for your kind letter of the 2nd. I had missed the letter in the Times but sent for it at once and, like you, I was thrilled. What I liked best was that the Centurion's name had been left blank — which is additional proof if any were needed, that Parnesius was going to have his own name inscribed there as soon as the little trouble on the Wall with the Winged Hats should be ended. It was most kind of you to take the trouble to write to me about it.

Yours sincerely,

RUDYARD KIPLING.

Points of interest in these cuttings are : in the first dated 29-7-12. A Centurial stone is said to have been found. In the second, 22-1-36. A building stone is mentioned. (Numbers of Centurial stones have been found along the Great Wall of Hadrian and also in the larger Roman Castra, as in the multiangular tower in York. They indicate that a body of Roman soldiers namely a Centuria, under the command of a Centurion, whose name occurs on the stone, were once located at or near

the place in question as long as the stone was in situ. Another use for the stone was to mark the particular location of the Centuria in the Castrum. A stone of this kind would have been erected at the beginning and end of their quarters in camp. Thirdly these stones give evidence of a certain amount of work done by the particular Centuria, for example in the building or repairs of a wall or tower, and in this case the inscription would be completed by the addition of the word *fecit* variously contracted.

Kipling, in his reply to Miss Allen, is thinking of a centurial stone. According to Dr. Craster, Kipling was informed of the discovery of the building stone, presumably by the proper authorities, at the time of the discovery.

In "Something of Myself", page 189, he wrote, "Years after the tale was told a digging party on the Wall sent me some heavy four-sided, Roman made, 'killing' arrows found in situ, and most marvelously — a rubbing of a memorial tablet to the seventh Cohort of the thirtieth Legion. Having been brought up in a suspicious school, I suspected a 'leg pull' here, but was assured that the rubbing was perfectly genuine."

Kipling's reply to Miss Allen shows very clearly that he suspected a 'leg pull'.

The actual stone is a small building-stone 8½ inches high and 9½ inches wide. It is illustrated in "Archeologia Aeliana" ser. 3 lx (1913), 267, fig. 17, and is still to be seen in the museum at Corbridge.

It read originally, in letters just under one inch high, "LegXX VV/Coh (V(LI) : this is Leg(io)XX V(aleria) V(ictrix)/Coh(ors) VII, 'The twentieth legion Valeria Victrix; seventh Cohort.'" Another hand has inserted, rather clumsily, an extra 'X' between 'LEG and XX;':

Haverfield, the supreme authority at the time, comments (*ibid*, p. 260), "The XXXth Legion" raised by Trajan A.D. 98. In Britain no trace of it has ever been found. But there is no obvious reason why a Vexillation (detachment) of this Legion should not have been sent here on some emergency.

There is, however, some difficulty in connecting this stone with any such detachment. It is pretty certain that the inscription, as originally cut, bore the letters LEGXX VV; that is, it referred to the well known British 20th Legion. Afterwards — how long afterwards we cannot tell — somebody inserted a third 'X' between G and XX, and he did this in a somewhat cramped or rude fashion, so that the intruded letter is not so regularly cut as the others.

It has been suggested that this was done by the original stone cutter, who either wrote XX at first by mistake or was afraid, as he came near the end of the line, that he would not have room for all the letters in it. This is not very probable. There is no good reason why a stonecutter should have blundered either in lettering or in the spacing of so simple a text; whilst, so far as the spacing is concerned, there was no difficulty, while the second V could have been omitted (as sometimes

happens) or could have been carried over into the next line. It is to be noted further that the inscription itself suits much better a Cohort of a British Legion than a detachment from another Province. The form of words adopted is, of course, very common, but it seems to be used rather for the former than the latter case.

" We are, in the end, reduced to an estimate of probabilities in deciding the interpretation of this little text. But probabilities seem to suggest, not that a vexillation of the thirtieth was in Britain but that the stone was set up to the twentieth and afterwards some traveller or soldier from Germany, perhaps a stray man from the thirtieth, added the third ' X ' for auld lang syne. For anything more we must await further discoveries."

Haverfield also published the stone in *Ephemeris Epigraphica* IX (1913) p.688, no. 1385, observing that in line 1 *ex tribus X prima videtur postmodum intrusa, scilicet scariphata potius quam incisa* *. He again avers his belief that the addition was ancient. A year later, however, Haverfield (*Northumberland County History*, X.502) dealt with the supposed connection between the stone and Parnesius, as follows : " It is an odd coincidence that, long (six years) before this stone was found Mr. Rudyard Kipling, in his romance ' Puck of Pooks Hill ', introduced a seventh Cohort of the thirtieth Vlpia, as fighting at Han-num, close to Corbridge about AD 388. Our stone, whatever its purpose, is likely to be at least 200 years earlier ".

Thus far Haverfield : a present day authority, whom I cannot quote at the moment, comments : " First, Haverfield was certainly right in implying that the lettering is not of a style at all likely to have been used in the days of Magnus Maximus; so that even if the text with the insertion is accepted, it is not contemporary with Parnesius. Secondly, since the office of Centurion had by 383 A.D. been obsolete for nearly eighty years, the unit of Parnesius could not have been thus described, and in this matter Kipling has erred." (Loud cheers for Uncle Sir Edward Burne-Jones). " Thirdly, while the idea that the insertion had been made in modern times was not entertained at the time of discovery, it seems to me not impossible that someone familiar with his Kipling might have been tempted to make a Clandestine alteration. In short, if the insertion is genuine it is not of the late fourth century; whilst if it is modern the whole matter falls to the ground."

My acknowledgments and thanks for most generous assistance to the following : The Staff of the John Ryland's Library, The Cheetham's College Library, Carrington Page 376.

City of Salford Central Library, Mr. W. O. Hassall of the Bodleian, Professor I. A. Richmond, All Souls Oxford, A. J. C. Tingey Esq., S. Africa, W. Bulmer Esq., Hon. Keeper Corstopitum Museum.

* " The first of the three X's seems to be a later addition, it is obviously scratched rather than incised ".

both English and Scottish speech, especially in verse). Furthermore, the name Tomlinson is English rather than Scottish, and in any event is not the typical Scottish name one would expect in the circumstances. Finally, Kipling's admiration of the Scottish character, as evinced by M'Andrew, McPhee, McRimmon, etc., would surely not allow him to take a member of that hardy race as the archetype for his pusillanimous hero.

KIPLING IN VERMONT

by Donald L. Hill

MANY people must believe that Kipling left America in 1896 simply because of the fear and humiliation he suffered during his famous quarrel with his brother-in-law, Beatty Balestier. This view was current during Kipling's lifetime, when details of the quarrel remained obscure; it seemed to be given all the corroboration it needed when Mr. Balestier's version appeared in 1937;¹ and so far as I have been able to discover there was no objection when in 'The Kipling that nobody read'² Edmund Wilson took the position that the quarrel was responsible not only for Kipling's leaving America, but also for a sudden and very important change in his attitude toward America and toward England. Because of this unpleasant experience, says Wilson, he came on the one hand to hate America, on the other to invoke 'the protection of the British system' and to prostrate himself before 'the power of British conquest.' My aim here is to suggest that the importance of the Balestier episode in Kipling's life has been exaggerated: I propose that it was not solely nor even chiefly responsible for his leaving America, and further that there is no good evidence that it produced any significant change in his attitudes. In 'The Kipling that Nobody Read,' Wilson's main point is that Kipling's neurotic fears appear in his work and help to explain it. This point seems to me sound enough, and I do not wish to call it into question. I hold only that Wilson misinterprets the role of the Balestier episode, and therefore of the American period, in Kipling's development, and my criticism is thus aimed not at the foundations of his argument, but only at one of its buttresses.

I.

Beatty Balestier was a farmer who had inherited money, but who, by the time of Kipling's coming to Vermont, had spent it in extravagant living.³ He was famous throughout the countryside for drinking, spending, quarrelling and ribaldry. While Kipling was getting settled near Brattleboro during 1892 and 1893, Balestier acted as his bailiff, supervising the building of his house, hiring workmen, and buying supplies for his household. The salary which Kipling paid him for these services was at that time the chief source of his income. But the Kiplings made a mistake when, worried about Balestier's spendthrift ways, they offered to support his family for a year while he took a job elsewhere and got back on his feet. Balestier, far from being grateful, was outraged, and

refused the offer in violent language. Later the Kiplings bought some land from Balestier for a dollar on the understanding — so Balestier said — that he could continue to mow it. But Mrs. Kipling began to turn it into a formal garden and thus provided the incentive for another quarrel. The families stopped speaking to each other and Balestier ceased to act as Kipling's bailiff. Finally Kipling remarked to an acquaintance, 'I've been obliged to carry him for the last year; to hold him up by the seat of his breeches.' Unfortunately this remark got back to Balestier. On May 6, 1896, Balestier, drunk and driving his team, met Kipling alone on a country road. He blocked the road and Kipling fell off his bicycle in order to avoid a collision. According to testimony which Kipling gave later in court, Balestier threatened to blow out Kipling's 'Goddamn'd brains' if he did not publicly retract his claim that he had been supporting Balestier. (Balestier said he had merely threatened to give Kipling a thrashing). Kipling referred Balestier to his lawyers and spoke of 'consequences'. The two parted without fighting but in great anger, and a few days later Kipling had Balestier arrested on a warrant charging 'assault with indecent and opprobrious names and epithets and threatening to kill.' The hearing which followed brought Kipling a technical victory, for Balestier was to appear before a grand jury in September. But the Kiplings did not wait for the grand jury to meet; they left Vermont for England in August and never returned.

Wilson holds that Balestier had become a vivid and concrete reminder of the bullies of Kipling's childhood and a symbol of 'all that was wild, uncontrollable, brutal in the life of the United States . . . The schoolboy, rendered helpless in a fight by his bad eyes and his small stature, was up against the bully again, and fear drove him to appeal to the authorities' (p. 137). The episode changed the course of Kipling's life, Wilson says, in that it forced him to abandon his sympathetic attitude toward America and to surrender to 'the British System.' According to Wilson, Kipling first declared his new allegiance to 'the British system' in *Stalky & Co.*, written just after his 'flight' from America. This book and other works of the time show that he had come to hate the enemies of England indiscriminately, his early hatred of his own oppressors having 'now become almost entirely dissociated from the objects by which it was originally aroused' and 'turned into a generalized hatred of those nations, groups and tendencies, precisely, which stand toward the dominating authority in the relationship of challengers or victims' (p. 139). He suddenly ceases to feel kindly toward Americans: His whole tone toward the Americans changes . . . He now approves of them only when they are prepared to pay their tribute to Mother England and to identify her interests with theirs' (pp. 139-140). He adopted the same criterion at this time, says Wilson, in judging the Irish: whereas he had earlier enjoyed their recklessness and their sense of mischief, he now demanded that they be loyal to England first of all. In the stories of the Boer War he showed 'almost all the correct reactions . . . though he may criticise the handling of a campaign, he never questions the rightness of the object' (p. 143). The Indians also were 'now to be judged rigorously on the basis of

their loyalty to the English in Africa ' (p. 147). Wilson thus represents Kipling as suddenly, because of the Balestier episode, turning to imperialist England with a desperate and narrow partisan loyalty in an effort to identify himself with the chief power in the affairs of the time. ' He invoked the protection of the British system and at the same time prostrated himself before the power of British conquest, which was feared in the U.S. and which even at that moment in South Africa — the Transvaal Republic declared war on Great Britain in October of the year of his return — was chastising truculent farmers ' (pp. 137-138).

The weakness in Wilson's arguments is that all these attitudes appear conspicuously in Kipling's work long before 1896. For example, one may take his glorification of England's authoritative role among nations in *Stalky & Co.*, the book in which, according to Wilson, Kipling first declared his new allegiance to ' the British system '. Wilson points out that Cornell Price, headmaster of Kipling's school, was in real life a literary rather than a military man, a friend of the Gladstonian Burne-Jones and an anti-imperialist. In *Stalky & Co.*, however, Price appears as an ' intent Spartan trainer for the bloody and risky work of the Empire . . . '

Kipling must now have a headmaster who will symbolise all the authority of the British educational system, and a school that will represent all that he has heard or imagined — see his high-lighting of the fagging system — about the older and more official public schools. The colonial who has criticised the motherland now sets out systematically to glorify her (p. 138).

Kipling did subject Cornell Price and the school to some sort of transformation⁴, perhaps, as Wilson says, with the object of glorifying England. But he did not do it first in *Stalky & Co.* As early as 1893, in an article called 'An English School'⁵, he had represented both the headmaster and the school in the very colours of *Stalky & Co.* The school, wrote Kipling in this article,

was created for the sons of officers in the Army and Navy, and filled with boys who meant to follow their fathers' calling.⁶ . . . The school motto was ' Fear God, Honour the King ' : and so the men she made went out to Boerland and Zululand and India and Burma and Cyprus and Hongkong, and lived or died as gentlemen and officers . . . When a boy was fourteen or fifteen he was generally taken in hand for the Army Preliminary Examination, and when that was past he was put down to 'grind ' for the entrance into Sandhurst or Woolwich; for which it was our pride that we passed direct from the School to the Army, without troubling the 'crammers'. We spoke of 'The Shop', which means Woolwich, as though we owned it. Sandhurst was our private reserve; and the old boys came back from foreign parts and told us that India was only Westward Ho ! spread thin (XIV, 563-564).

The Headmaster is that of *Stalky & Co.* also; scrupulously fair, rather severe in manner, a man of the world rather than a scholar or a preacher, trusted and loved by all the boys, and undoubtedly a ' Spartan trainer for the bloody and risky work of the Empire '. Both *Stalky* and

McTurk appear in this article, briefly but, so far as the descriptions go, exactly as they appear later in *Stalky & Co.* In 'The Brushwood Boy'⁷, a story published six months before Kipling made his charge against Balestier, there is a second description of the same school, and Kipling's attitude toward it is the same. The reappearance of these materials and attitudes in *Stalky & Co.* can hardly be taken to mark a new phase in Kipling's feelings about England.

Objections of the same sort may be made to Wilson's other claims for the view that Kipling suddenly in or soon after 1896, turned against America and embraced 'the British system'. Arguing that now Kipling's 'whole tone toward the Americans changed' that - the ideal of the "Anglo-American-German-Jew", which at the time of Kipling's first trip to America represented for him the future of civilization, now immediately goes by the board (p. 139), Wilson cites as evidence 'An Error in the Fourth Dimension', collected in *The Day's Work* in 1898. The story is a satire on an American in England. Wilson, assuming that it was written after 1896, uses it as evidence of Kipling's newly aroused animosity toward Americans. Actually the story was first published in December, 1894. The next work Wilson cites for the same purpose is 'The Captive', first published in December, 1902, six years after the Balestier episode and thus too late to be evidence of an 'immediate' change in Kipling's attitude toward Americans. Wilson's attempt to support his argument by claiming a change at this time in Kipling's attitude toward the Irish is open to the same sort of objection: Kipling had earlier excoriated Irish agitators against England in the strongest possible terms and in several places, including 'One View of the Question' (February, 1890) and the poem 'Cleared' (March 8, 1890). The 'correctness' of his attitude toward the Boers is the same as the 'correctness' of his attitude during his Indian period toward the Afghans, the Burmese, and the Russians. It might truly have been said of him as early as 1885 that 'though he may criticise the handling of a campaign, he never questions the rightness of its object'.

In short, Kipling's attitude toward Americans and toward other non-British peoples does not seem to have undergone any important change during his four years in America. A real change does appear in his attitude toward England. During this period he did, after all, abandon his scornful criticism of the 'Home English'; he did come to accept, by and large, the 'British system'; and he did finally move back to England. But his return was the outward sign and fulfillment of a gradual, rather than a sudden, reconciliation with England. A new respect for England as the mother of Colonies began to appear in his work as early as 1893 in 'A Song of the English', and his acceptance of England as his own country was not a suddenly prompted conversion of 1896, but the major theme of his life during the whole decade 1893-1903.

NOTES

- 1 Frederic F. Van de Walter, *Rudyard Kipling's Vermont Feud* (Weston, Vermont, 1937).
- 2 *The Wound and the Bom* (Cambridge, Mass., 1941, pp. 105-181).
- 3 My summary of the Balestier episode is based on Van de Water.

4. Other accounts of the school differ from Kipling's in many respects. See G. C. Beresford ('McTurk'), *Schooldays with Kipling* (New York, 1936), and L. C. Dunsterville ('Stalky'), *Stalky's Reminiscences* (London, 1928).
5. *Youth's Companion*, October 19, 1893. For information as to the first publication of Kipling's works I have relied on Flora V. Livingston's *Bibliography of the Works of Rudyard Kipling* (New York, 1927) and her *Supplement to Bibliography of the Works of Rudyard Kipling* (Cambridge, 1938).
6. *Collected works of Rudyard Kipling* (New York; Doubleday, Doran & Co., 1941), XIV, 559. Subsequent references to Kipling's writings are also to this edition ('The Burwash Edition').
7. First published in *Century Magazine*, December, 1895.

[To be continued]

BOOK REVIEW: "Authors and Places," by Roger Lancelyn Green. (Batsford 15/-)

"Over there is the island where Old Brown bit off Squirrel Nutkin's tail, and up this lane you'll find the gate Peter Rabbit squeezed under — only it's metal now, not wooden." Mr. Green doesn't actually say these words, but they typify many an extract from his fascinating new book. He has visited the haunts of over forty famous prose and verse writers of both sexes, and now lovingly describes these and shows how some of their features have been worked into his heroes' writings. The author must have found it as exciting as a battlefield tour and far less exacting, though the amount of work he has put into it must have been prodigious. Most of the well-knowns are there: Dickens, Stevenson, Barrie, Carroll, Kipling (to name a very few), and, among a dozen ladies besides dear Beatrix, Mrs. Gaskell, Mrs. Ewing, E. Nesbit and the Brontes.

Kipling gets a generous allowance, and while his devotees already know most of it, everyone will find something that is new or half-forgotten. (I myself never realised that John wasn't born in a Kipling home, but across the road at Aunt Georgie's; nor that 'Dan' and 'Una' were invented in South Africa, Daniel stemming from the Den of Lions and Una from 'The Faerie Queen').

Besides R.K.'s section, I myself lingered with special joy over Beatrix Potter and the Brontes, and it is safe to say that everyone who loves reading will find several passages of especial and personal delight in this charming new book.

A.E.B.P.

NEW MEMBERS of the Society recently enrolled are:—U.K. : Mrs. N. L. Griffin, Miss C. L. Nicholson, Messrs. G. Carter, A. G. Day, P. D. Mathie. VICTORIA : Mrs. E. M. Haynes, F. R. Hasse.

We heartily welcome you all.

LETTER BAG

'WINGED HATS'

Could you help to settle an argument? In *Puck of Pook's Hill* the Centurion of the Thirtieth was sent to the Wall. The Emperor was Maximus who must have been in Britain about 300 A.D.

Parnesius according to Kipling, defended the Wall against the 'Winged Hats'. A pundit friend holds that there were no 'Winged Hats' invasions until 789 A.D.

Was Kipling wrong?

J. C. KEATING.

(Yes, if he meant the Norsemen. He surely meant Angles, Saxons or Jutes : but do they qualify as 'Winged Hats' ? Note that he is careful to call them *Northmen* — Editor)

THE PLUMMER BLOCK

As a passionate lover of ships and engines, I was surprised to find some doubt being expressed about the Plummer Block and the fact that modern engineers did not understand the real significance of a thumb being kept on a possibly heavily stressed bearing.

It merely tends to emphasise how quickly common habits and customs tend to be completely forgotten when the need for them ceases to operate.

The lack of knowledge about sailing ships and their handling, even at sea, today, has to be experienced to be believed. The handling of bearings in operation is a similar, forgotten custom.

W. C. Fox.

SCARCITY OF WOMEN

One reads with interest Mrs. E. A. Coxon's article in the *June Journal* — what a challenge is here !

In regard to the scarcity of women characters in Rudyard Kipling's books, this would appear to be inevitable, Kipling living, as he did, among strongly masculine preoccupations, and being an intensely objective writer.

But when one reviews Mrs. Coxon's second point — that he found women sufficiently uninteresting to merit consideration — misgiving stirs, and some of the loveliest bits of writing drift through memory :

Liza Roantree and her woman's 'way with ribbons' — that gentle story with its bitter close : Ameera and John Holden's sorrow — this some consider the flower of all Kipling's tales : Elizabeth I of England grandly confronting time's bitter flood : the record of Badalia, and her 'rare fidelity' — read the chapter heading here : Bella, 'with arms out-held an' a look in 'er face' — a tale of the trenches : 'Dimonds—an-pearls' — (a story of great power with a Swinburne chapter heading) and her 'golden miracle 'av a voice' : Lizbeth, her wild young heart conflicting with a 'cold Christ and tangled Trinities' : the blind woman who had neither borne or lost: Miriam and William the Conqueror, in more conventional settings, but unerringly drawn : Mrs. Ashcroft, doing

what she did 'for love's sake'—a lovely tale : Maisie, Bessie and the Red-haired girl — as foils to each other, described by another writer as Kipling's best book, but little read nowadays : Helen Turrell, in that little gem who went away 'supposing him to be the gardener' : Mary Postgate, 'thoroughly conscientious, tidy, companionable, and ladylike' — a masterly description in the light of what follows — igniting the match that 'would burn her heart to ashes'— and Dinah Shadd, 'the strong, the patient, and the infinitely tender.'

A final point: to quote Mrs. Coxon — 'Kipling says something to the effect that the female is built by Nature for one purpose only'— ('for one end only by blind Nature' — *Stalky & Co.*)

But what a purpose !

It might, therefore be fitting to end with two quotations from Kipling at his most tender — first, a mother to her Son, 'Who had seen and smiled' — 'Did'st Thou push from the nipple, O Child to hear the angels adore Thee' — and, second, likewise a mother, but to him of the stormy sunset — 'And after all your trapings, child, lie still.'

A. M. PUNCH.

KIPLING STREET

I have examined some two hundred directories in the Library of the City Corporation and produced the following, which I do not regard as exhaustive :

Adelaide, Kipling Street and — Road.
Ashford, Kent, — Road.
Basingstoke, — Walk.
Bath, — Avenue.
Bexleyheath, — Road.
Birmingham, — Road.
Cardiff, — Close.
Cheltenham, — Road.
Colchester, — Walk.
Exeter, — Drive.
Grantham, — Close.
Grays, Essex, — Avenue
Ipswich, — Road.
London, — Street, Bermondsey; — Terrace, Edmonton.
Manchester, Rudyard Street, — Street.
Mansfield — Street.
Melbourne, 5, — Streets.
Newport (Mon.), — Hill.
Portsmouth, — Road and — Buildings.
Rock Ferry (Cheshire), — Avenue.
Stanmore (Middlesex), — Place.
Tilbury, — Avenue.
Wellington (N.Z.), — Street.
Wigan, — Avenue.
Windsor, — Memorial Building.
Wolverhampton, — Road.

J. H. MCGIVERING.

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