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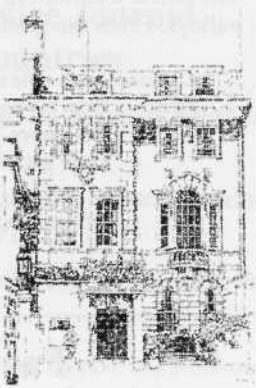

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SECRETARY'S ANNOUNCEMENTS

SOME FORTHCOMING EVENTS: SEE ALSO THE 'SOCIETY NOTICES' ON PAGES 56 AND 34

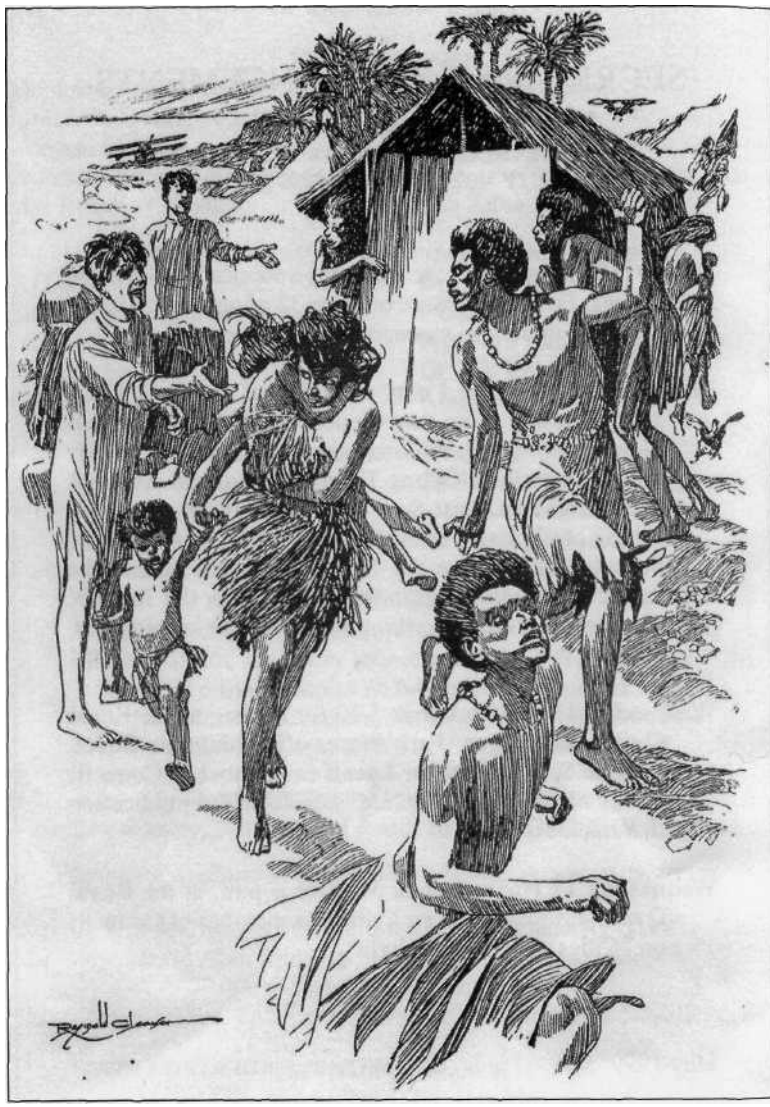
Friday 18 June 1999, a visit to Bateman's, Burwash, Sussex. Full details were on page 32 of our March issue, to which there was an encouraging response.

Wednesday 14 July, at 4 p.m. at the Royal Air Force Club, 128 Piccadilly [note this venue], the Society's **Annual General Meeting,** followed by **Tea** and then by **Dr Jeffery Lewins** (Kipling Fellow, Magdalene College, Cambridge) on "Just So . . . Sir Edward German's setting of Kipling's Songs". At the AGM, members will be asked to approve the Society's revised **Rules,** the subject of a major item in this issue. As for the Tea, UK members received a booking form with the last *Journal,* March 1999.

Wednesday 15 September at 5.30 for 6 p.m., at the Royal Over-Seas League, Park Place, off St James's Street, London S.W.I, **Andrew Lycett** (a member of Council) on his biography of Kipling, scheduled for publication in September.

Wednesday 17 November at 5.30 for 6 p.m. at the Royal Over-Seas League, **Ken Frazer** (a member of Council) on "Cities of Dreadful Night".

May 1999 MICHAEL SMITH & PETER MERRY



"The minute they landed the natives all left.
[see page 8]

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A NOTE ON THE ILLUSTRATION AT PAGE 6

This is a drawing by Reginald Cleaver, accompanying Kipling's story, "A Flight of Fact" (first collected in *Land and Sea Tales for Scouts and Guides,* 1923), when collected with this illustration in *Humorous Tales From Rudyard Kipling* (Macmillan, 1931). (T.R. Cleaver described himself in *Who's Who* as an "Artist in Black and White" – in which medium he displayed a very distinctive style. He was on the staff of the *Graphic,* and contributed to *Punch.* He died in 1954.)

"A Flight of Fact" is the subject of an article at pages 25 to 31. Here is shown the incident in the 'Pelunga Islands' when Baxter and his Observer, having made a forced landing and then swum to one of the islands, appealed to the resident fisher-folk for help. These, however, shocked by the novel apparition of the aeroplane, took to their heels.

The airmen's seaplane, stranded on a coral reef (background, left), is a reminder that at the time in which the story is set (1916/17), no aircraft carrier in the modern sense existed. The parent ship would lower her seaplane on to the sea by crane, to take off from the water; and would recover it, again by crane, after it had landed alongside. Relatively calm water was essential, and even with that, it was a risky technique. Hugh Popham's history of British naval flying, *Into Wind* (London: Hamish Hamilton, 1969) cites a vivid passage from Charles Samson's *Fights and Flights* (Benn, 1930):

> "On the return from a flight, the seaplane used to alight to leeward, and then taxi to the ship, which was kept stationary at right-angles to the seaplane's track. When close to the side the seaplane pilot stopped his engine, and the observer caught hold of a heaving-line which was attached to the hook of the derrick purchase. Woe betide the observer who missed the line."

EDITORIAL

THE CENTENARY OF STALKY

Stalky & Co., which had been serialised in magazines since 1897, came out in book form in October 1899, and was an immediate best-seller – not surprisingly, since its author was at the height of his reputation, as had been demonstrated a few months earlier when his almost fatal illness in New York had led to a remarkable display of public anxiety and sympathy around the world.

Yet this book (which I personally have always enjoyed, for its originality, humour and pace) was controversial from the start, provoking some fierce critical obloquy to set against its popularity with the common reader. Robert Buchanan deplored the "hooliganism" that characterised the book, and the depiction of Stalky and his friends not as likable schoolboys but as "hideous little men"; and George Gissing called the book "the most vulgar and bestial production of our times", fit only to be "burnt by the hangman"; while H.G. Wells, writing years later, viewed Stalky and Co. as "mucky little sadists", and particularly condemned the "orgy" of "torture" in the episode of "The Moral Reformers", where two bullies, Sefton and Campbell, find the tables ruthlessly turned on them by the avenging trio.

It is generally agreed that although the incidents in *Stalky & Co.* are greatly exaggerated if not invented, the background atmosphere is more or less realistic. General Dunsterville ('Stalky') said that he might have been "something like one of the characters depicted, but not on quite so grand a scale. After all, we were only just a lot of potty little schoolboys with playful ingenuity perhaps rather highly developed."

G.C. Beresford ('M'Turk'), in his *Schooldays with Kipling* (1936), comments that one of the features of their school was "the howling of strangely brainless extemporised slang-words, or rather, exclamations, like 'fids,' 'luscious tuck,' 'not likely,' 'ghee I,' 'I gloat,' 'pretty average beastly.' The boys were something like Americans – the more often a catch phrase of established vogue could be repeated the better." Thus it seems likely that Kipling achieved authenticity in the language spoken by the boys in *Stalky & Co.* Certainly the anonymous reviewer in the *Athenaeum* of 14 October 1899 thought so: "Mr. Kipling himself has every reason to feel proud of the success with which he has phonographed the English public-school boy's talk and sentiments."

Still, *Stalky & Co.* is a very singular book, not least in its subversive approval for the unorthodox schoolboys' refusal to accept unquestioningly the conventional discipline to which they are subjected. An anonymous parody of its extraordinary style was

attempted, with some success, in *Punch* of 18 October 1899, headed "Talky and his Friends":

> "Stop rottin'," said the Cockroach. (It was just after dinner on a half-holiday, and the Three were met in Number Five Study.) "Desist from exhibiting the depraved frivolity of your moral natures. Let's get to biznai. What are we goin' to do this blessed afternoon?"
>
> "Cricket?" suggested the Goose. "Shall we go down to the nets? Or racquets?"
>
> "Dry up, you futile burbler!" commanded Talky. Don't you know better than that by this time – after you've been in this amusing old college five years? Bless your innocent heart, my Gosling, we don't play no games – that ain't our line, not by long chalks. We provide light and wholesome readin' for the domestic circle – a chapter a month in a magazine, and then a beautiful red volume."
>
> "D'you think we are ordinary schoolboys?" echoed the Cockroach, and he laughed till he rolled helpless on the floor, gasping: "Fids! Oh, fids! Hefty gloats and fids!" Neither of the others knew what he meant. But then it was a tradition of the college to talk like that.
>
> There was a knock at the study door, and the Chaplain entered. The Goose's *Thucydides* just missed, but Talky's *Gradus* hit him fair and square between the eyes.
>
> "Sorry, Padre!" said Talky. "Clinkin' good heave, though, wasn't it? And we always treat our Chaplain without ceremony, you know. That's another of our traditions."
>
> "Bravo, *mes enfants,"* replied the Chaplain, smiling lovingly upon them, as he seated himself in the only other armchair. "Quite right. In this college, as the Head says, we must always show our blatant originality. In most public schools, I believe, it is but seldom, to say the least, that a master smokes his pipe in a fifth-form study. Consequently I do it in every chapter. Daresay the Head'11 drop in for a quiet weed presently." He lighted his pipe and puffed it silently for some minutes.
>
> "Look here, Padre," said Talky at length. "We're stuck. We're stuck in a bloomin' tight hole, all three of us. Take it by and large, you're a bit less of a thoroughgoing stinker than the other masters. We wouldn't do it if we weren't obliged, and we'll let you down light, but there's no help for it."
>
> "Our Talky speaks in parables," remarked the Chaplain, blowing artistic smoke-rings to the ceiling. "Perpend, Talky,

perpend. In what way can I place my poor services at your disposal?"

"Well, it's like this, Sir – (We call you 'Sir' just once in a way to show there's no ill-feeling). We're making a book, the three of us — Cockroach, Goose an' me. Every chapter shows how we score off a master. We've used 'em all up, bar one. Now we've got to score off *you"*

" 'Twon't hurt much, Padre," added the Cockroach anxiously, "and I'll write a lovely poem about it. Shall we fill your bed with dead rats, or burn your room out, or get you run in as drunk? It don't matter what it is, so long as it'll fill a dozen pages or so."

"Nothing like as bad as Brush-Drill, or Ag-Ag, or the Key," put in the Goose.

The Chaplain smiled more expansively than ever. "Oh, I leave it to you," he said. "At this school the boys treat the masters as they please."

"Except the Head," said a voice in the doorway. It was the Doctor, smoking a cigar. He sprawled affably on the table.

"Downy old bird!" said Talky.

"What a giddy jest!" murmured the Goose.

"Hefty fids! I gloat!" This was the Cockroach's contribution.

"Ah," said the Head, with a wise cock of his left eyebrow. "And when did I flog you three gentlemen last? Not in this chapter, I believe? So I thought. My talented Talky, my golden Goose, my charming Cockroach, if you will honour my poor study with your presence, the omission shall be rectified forthwith."

CORRIGENDA

I must apologise for two conspicuous misprints which marred page 11 of our issue of December 1998. The first, six lines up from the foot of the page, reads as *Britian 's* instead of *Britain's.* The second, four lines later, is more damaging to sense: it reads as *Britain's,* but should of course be *Britons.*

THAT SHOCKING YOUNG KIPLING

By WILLIAM B. DILLINGHAM

[Professor Dillingham is the 'Charles Howard Candler Professor Emeritus' at the Department of English, Emory University, Atlanta, Georgia, U.S.A. In this article he examines a very early poem by Kipling dating from September 1883 (when Kipling was seventeen) and first published in Lahore in 1884 in *Echoes*, a collection of verse parodies written by Kipling and his sister. The poem in question, " 'Way Down the Ravi River' ", was not collected in any of the standard popular editions of Kipling, nor in his *Definitive Verse*, but it can be found in the late Professor Andrew Rutherford's exemplary collection, *Early Verse by Rudyard Kipling, 1879-1889* (Oxford, Clarendon Press, 1986), at pages 197-8. Rutherford's notes remind us that the Ravi or Ravee is one of the great rivers of the Punjab, and flows past Lahore, also that burnt or partially burnt corpses often floated away on the river, after being placed on pyres at the water's edge in accordance with Hindu funerary ritual.

Professor Dillingham makes interesting comparisons with Wordsworth's famous poem about daffodils, and with the equally famous African/American song, "Way down upon the Swanee River". He quotes in full the first and last of the four stanzas of Kipling's poem, but not the second and third, the text of which, for the sake of completeness, I am quoting here.

Second stanza: "The evening dews were falling fast, / The damp, unwholesome dew; / The river rippled 'neath the blast, / The black crow roostward flew; / And swift the Alligator passed / In chase of his Hindu."

Third stanza: "And, from the margin of the tide, / I watched the twain that fled – / The Alligator, scaly-thighed, / Close pressed the flying dead, / Who gazed, with eyeballs opened wide, / Upward, but nothing said." – *Ed.]*

Nothing is more apparent in Kipling's Indian stories and poems than the wide variety of subjects and tone. His originality, indeed his virtuosity, established his early fame. While working for the *Civil and Military Gazette* in Lahore, he was a young man driven to write – not just to write, but to turn out articles, stories and poems of an astonishing range at a furious rate. His motivations were many and varied, but certainly one was the desire to shock.

This urge to shake up the complaisant moved him, inspired him, and kept him going. He wanted to entertain and to be accepted, but he also wished to open eyes, and to chastise. Norman Page has written that in his early poems, Kipling's "purpose seems to be to bring to the bosoms of his readers the truth about Anglo-Indian life in all its harshness. [... He] is intent upon truth-telling, and his aim, while partly to amuse, is

also, importantly, to instruct and even to rebuke."[1] His vehicle for truth-telling and rebuke was often shock. Charles Carrington has commented that "the first effect of Kipling's work, here and in general, was shocking; he was regarded as a cynical young man who laid bare the seamy side of Indian life."[2]

The results were not always positive, however. Some people do not like to be shocked. Upon the publication of *Echoes* in 1884, Kipling wrote to his aunt Edith Macdonald that the poems had been favourably received generally there in India, but that the *Indian Review* had "cut 'em up savagely".[3] He found the reviewer's treatment "vicious", but strangely he was not much upset. His response was like that of an iconoclast who has successfully provoked. In fact, he used some of the reviewer's negative comments in advertisements for the book. It is not clear why the critic for the *Indian Review* was so offended; but among the thirty-two poems that Kipling wrote for the little volume (his sister Trix composed the rest), several, such as "A Murder in the Compound", could have seemed shockingly distasteful to a relatively genteel audience – a reaction that Kipling actually cultivated.

Parody was the ostensible purpose of *Echoes.* Kipling excelled at it, and he generously believed that his sister did likewise. After the titles of his poems in *Echoes,* he identified in parentheses most of the authors parodied, writers whom he generally admired: Cowper, Burns, Wordsworth, Keats, Browning, Arnold, Emerson, Tennyson, Longfellow, Christina Rossetti, Wilfred Blunt, Heine, Swinburne, Joaquin Miller and William Morris. Some of the poems, however, carried no such identifying labels, among them '"Way Down the Ravi River"', in some respects the most gruesome poem in the collection. Indeed, it is a sort of *tour de force* of shock, cunningly calculated to disturb the peace. Its central image is that of a cadaver in the Ravi River about to be devoured by an alligator (as crocodiles were popularly called in India).

The poem opens as if it is to be a picturesque description of the beauties of nature, echoing Wordsworth's "I Wandered Lonely as a Cloud".[4] Kipling followed Wordsworth's poem in several ways. Both poems are written in the first person; both contain four sestet stanzas; both emphasise the act of *gazing* at the view (Wordsworth writes that "I gazed – and gazed": Kipling mentions gazing three times); and both end with the narrator's indicating that the scene has had a great impact on his life, for he has frequently come back to it in memory. What Kipling sees in remembrance, however, is not golden daffodils by the water, dancing in the wind, but a decaying body in the water, soon to be the meal of an alligator. Abruptly, the first stanza shifts from what promises to be a romantic reminiscence, to the sight and smell of death:

I wandered by the riverside,
To gaze upon the view,
And watched the Alligator glide
After the dead Hindu,
Who stank and sank beneath the tide,
Then rose and stank anew.

In this first stanza, the playful end-rhyming of *view* and *Hindu,* and the internal rhyming of *stank* and *sank,* together with the jaunty metre of the lines, inject into an otherwise gruesome description a strangely incongruous light-heartedness. It is the frolicking light-heartedness of Wordsworth's poem about daffodils, applied to a *memento mori,* with shocking results.

The shock is heightened by an undercurrent of religious cynicism. Kipling reveals that the body is that of a Hindu, presumably a person of religious conviction; but then plays upon the word *rose,* to imply the futility of such conviction. The Hindu rose not from death into after-life; he simply "rose and stank anew"

In the third stanza, Kipling describes the dead Hindu as "the flying dead" – flying not to God, but from the "scaly-thighed" alligator. The eyes of the corpse look heavenward, but see nothing, express nothing. The Hindu "gazed, with eyeballs opened wide, / Upward, but nothing said."

For poetry of the time, the sprightly depiction of a stinking cadaver being pursued by a hungry alligator was a stroke brazen almost beyond belief. Why would young Kipling centre upon such a disagreeable image? Why would he bring the very smell of death into the nostrils of readers, and choose language that would deprive an anonymous corpse of any degree of dignity?

The answer, I believe, is that he was indulging his impulse to shock readers into acknowledging reality. Such a scene as he describes in the poem was not uncommon in India. The Hindu had probably been cremated upon a pyre at the edge of the water, the body only partially burned when it was freed to run with the current, down the Ravi River. The reality that Kipling wanted to display was that the Nature that Wordsworth immortalised in "I Wandered Lonely as a Cloud" was not the Nature that he knew in India. He had a compelling urge to depict another and far different Nature. By playing off his grisly scene against Wordsworth's upliftingly idealised one, he could create the shock of recognition that Nature is not the helpmeet of human beings, but totally indifferent to them (even when devouring them).

Kipling's is a 'Nature poem' no less than is Wordsworth's. A hungry alligator about to devour a dead Hindu floating down a river is as much

a part of Nature in India as daffodils are in England. Thus Kipling's view is of a radically different Nature, where the dew is "unwholesome"; where waves on the water do not "dance" in the breeze, but ominously respond to the "blast"; where the eye meets not daffodils but "the black crow"; and where "jocund company" consists of a gliding predator and its already expired human meal-to-be. The alligator is not malicious: it is not the serpent in the garden: it is simply indifferent Nature following its course. It is the almost unbearable heat of the plains in summer: it is the cholera that strikes randomly and often: it is the flooding river: it is, in a sense, India.[5]

Kipling ends his poem with a jarring contrast to the final stanza of "I Wandered Lonely as a Cloud". Wordsworth's reminiscence of Nature frees him from dark moods, cheers him, fills him with hope:

> For oft, when on my couch I lie
> In vacant or in pensive mood,
> They flash upon that inward eye
> Which is the bliss of solitude;
> And then my heart with pleasure fills,
> And dances with the daffodils.

When Kipling finds himself in despair, as "night comes on anew", his reminiscence of the Nature he has witnessed in India does not relieve him of darkness but if anything heightens it:

> And many a time at eventide,
> As night comes on anew,
> I think upon the riverside
> Where, gazing on the view,
> I watched the Alligator glide
> After the dead Hindu.

By using the word *gazing* in this final stanza, Kipling implies a connection between himself and the dead Hindu, who in the previous stanza "gazed with eyeballs opened wide". Thus he too may some day be devoured by the Alligator, which in the poem is the emblem of India.

The title of Kipling's poem, which he placed in quotation marks, suggests that he was parodying still another work, which he undoubtedly chose for the same reason, to shock. '"Way Down the Ravi River"' is an echo of a song of the time, well known in the English-speaking world, Stephen Foster's popular "Old Folks at Home" (1851), which was better recognised by its first line, "Way down upon the Swanee River". By the time *Echoes* was published in

1884, Kipling could be relatively confident that when he called his poem '"Way Down the Ravi [Ravee] River"', at least some of his Anglo-Indian readers would recognise it as an echo of "Way down upon the Swanee River"[6]. If they were inclined to do so, they could without excessive distortion even sing Kipling's verse to the tune of "Old Folks at Home" – as the first four lines indicate:

Foster	*Kipling*
Way down upon the Swanee River,	I wandered by the riverside,
Far, far away,	To gaze upon the view,
That's where my heart is turning ever;	And watched the Alligator glide
There's where the old folks stay.	After the dead Hindu.

With what must have been mischievous delight, that shocking young Kipling mocked the nostalgia and sentimentality of one of the best-loved American songs of the time, substituting for its mournful, romantic world-weariness and idealisation what he knew to be the dark reality of existence. Few writers under the age of twenty were ever so precocious, so adept at the art of shock, as Rudyard Kipling in 1884.

NOTES AND REFERENCES

1. *A Kipling Companion* (London: Macmillan, 1984), p 166.

2. *Rudyard Kipling,* revised edition (London Macmillan, 1978), p 118.

3. Quoted in Carrington, p 94.

4. As far as I can determine, no one has previously pointed out the target, or targets, of Kipling's parody in '"Way Down the Ravi River"'

5. Throughout the poem, Kipling capitalises the first letter of *Alligator,* suggesting perhaps that it carries an abstract or emblematic meaning.

6. In *Kipling's Reading and Its Influence on His Poetry* (Philadelphia: University of Pennsylvania Press, 1939), pp 166-81, Ann M. Weygandt explores Kipling's early-acquired and extensive knowledge of British music-hall songs (as well as other genres), and American popular airs and ballads such as those included in *Captains Courageous.* She seems, however, to have missed Kipling's parody of Stephen Foster's most widely known song.

LAMENTATIONS OF INVISIBLE OWLS

KIPLING AND '"THE CITY OF BRASS"'

by JULIAN MOORE

[In November 1997 Julian Moore, an Australian engaged in research for a doctorate in English Literature at Flinders University, Adelaide, addressed a meeting of the Kipling Society in London on "The Fears Between" *[sic]*. This was the title he gave to an interesting paper regarding the social and political implications of Kipling's *The Years Between* (1919) – a collection of verse, much of it coloured by Kipling's chronic disillusionment with politics, bitter grief over the Great War, and profound anxiety about the prospect facing a declining Britain.

I hope to publish the text of his paper soon. In the meanwhile, I am glad to place the following short article, which I received from him in early 1997, and which did not deserve to wait so long to appear in print. It examines the origins of '"The City of Brass"' (1909) – one of the more apocalyptic poems in *The Years Between* (and one that was evidently inspired by the intense political passions provoked by the Liberal Government's sensational Budget of that year, which marked a stage towards the attainment of a 'Welfare State'). Kipling himself, in his prefatory epigraph to the poem, had acknowledged a link with *The Arabian Nights.* Here that derived link is studied in some detail. – *Ed.]*

Rudyard Kipling's diatribe of anti-Liberal invective, '"The City of Brass"', was first published on 28 June 1909 in London, in the *Morning Post,* to draw the attention of his readers to the dangers of the Budget for that year proposed by the Chancellor of the Exchequer, Lloyd George. The title of the poem is taken from *The Book of the Thousand Nights and One Night,* where it is one of the stories told by Shahrazad to King Shahryar.

Kipling's use of the title and, to a large extent, of the general tone and content of the story, marks an example of the literary cross-referencing that was an integral part of his later verse. Although his intertextual references were usually biblical, his 1919 collection of verse, *The Years Between,* contains a wide variety of literary sources that range from Shakespeare and John Bunyan to Christmas carols and the classical canons of Greek and Latin texts.

In the case of '"The City of Brass"', his choice of source text must have been influenced by the melodramatic power of the original, and its pervasive message of gloom. The implications of the detailed description in Shahrazad's 'City of Brass' fit so well with Kipling's view of the doom of his own society that his choice of the reference

cannot have been confined to the title alone. Indeed, it is the narrative content of Shahrazad's story that parallels Kipling's fears for British society, in the face of what he and the ultra-Conservative group, of which he was a vocal member, saw as the death of a once-great civilisation.

In a land that the sand overlays — the ways to her gates are untrod—
A multitude ended their days whose fates were made splendid by God,
Till they grew drunk and were smitten with madness and went to their fall,
And of these is a story written: But Allah alone knoweth all!

There are echoes here of a Saidian 'other', of an exoticism of setting that mirrors the essential differences between the time-honoured British ways of doing things and, from Kipling's point of view, the inherently undesirable ways of the new Liberal proposals that would change the whole face of British society.

The story in the original *Book of the Thousand Nights and One Night* is in the form of a quest, in which a wise caliph sends his servants to search for magical spirit-jars that may contain clues to the nature of a lost society. To do this, they must travel to the farthest parts of the known world, and thence on a long and dangerous journey to find the long-lost City of Brass, *"which no stranger has ever entered."*

The expedition members take on the dual role of archaeologists and tourists as they find and decipher inscriptions on ruins, and take note of the crows who are the only inhabitants of this strangely silent land. One of the inscriptions tells of the temporality of power – "*... the rulers . . . passed. . . and were dispersed like shadows . . . driven like straws before the wind of death."* Another mentions that *"About this table / sat many hawk-eyed kings / with many one-eyed kings / to bear them company; / but now all sit in the dark and none are able, / none are able to see. "*

But it is the words" inscribed on a crystal tomb that Kipling takes for his own: *"The drunkenness of youth has passed like a fever . . . For tomorrow the earth shall answer"* expanding them to fit into his thesis of the Liberals' overweening pride and misplaced ambition.

When the wine stirred in their heart their bosoms dilated.
They rose to suppose themselves kings over all things created –
To decree a new earth at a birth without labour or sorrow –
To declare: "We prepare it today and inherit tomorrow."

The atmosphere of inevitable doom is set, parallelling Kipling's view of the probable results of the social and economic reforms that the Liberals were proposing to undertake. The speed and the drastic nature of the Liberal programme were quite foreign to Kipling and his fellow-Conservatives, used as they were to the measured tread of Victorian politics. Change meant a shift in the traditional power-structure, and this could not be borne without protest.

After leaving the ruined tomb, the searchers come upon a statue, *"the appearance of a motionless rider, set upon a high pedestal, brandishing a mighty lance which glowed like flame."* The inscription on it reads, *"If you know not where to go / In this forbidden place /. . . I will show / Your path by the direction which at length / I face.*

It is tempting for the contemporary commentator to see this armed rider as Kipling's view of himself, pointing out the follies of a mistaken political direction to any who would listen or read, and saying that he alone should be seen as a glowing signpost to the proper social destination. The temptation, however, would be misplaced since Kipling did not include a reference to the rider in his 'City of Brass.'

Having been set in the right direction by the statue, the questing party find a mountain from which to look down on the fabled City of Brass, which appears to them as *"a city of dream"*. They can see no trace of human life, and the only living things are *"thousands of enormous vampires whose flight was accompanied by the lamentations of invisible owls calling from dead palaces."*

The effect on the watchers of these surreal images is heightened by the fact that they cannot get into the city because it has no doors or gates. To gain entrance they must climb over the walls. An inscription on one of these walls warns of the fate of the city's previous inhabitants:

> *O sons of men /. . . you are caught in the web of the world / and the spider Nothing waits behind it. / Where are the men with towering hopes? / They have changed places with owls, / Owls that live in tombs / And now inhabit a palace.*

The connection here between an inaccessible city and the xenophobic insularity, physical and psychological, of the British people is not difficult to make; Kipling must have regarded it as one of the most important reference-points of the intertextual nexus. He stresses in his own 'City of Brass' that a loss of power comes from the inability of a people to build on their tradition; and that any change in the fabric of society will begin a fatal downward slide to natural oblivion:

Swiftly these pulled down the walls that their fathers had made them –
The impregnable ramparts of old, they razed and relaid them . . .
They unwound and flung from them with rage, as a rag that defiled them,
The imperial gains of the age which their forefathers piled them.

Once inside the City of Brass, the searching party find only a population petrified by time into stillness. Sentinels, market-traders and warriors are all frozen in a lifeless simulacrum of a once-powerful society. The original text likens the effect to that of a *"magnificently coloured carpet, where cunning looms had caused odourless flowers to flourish among sapless grass and had created all the lifeless life of a forest filled with birds and beasts caught in the exact beauty of their rigorous lines."*

Finally the questers find, guarded by a network of cunning traps and puzzles, a beautiful princess, mummified in a final mockery of the power that had once made the City of Brass great. She personifies, in the original text, the fate of empires and, more particularly, the fate of ambitious rulers who over-reach their own abilities and those of their people.

This, of course, is the crucial point of Kipling's intertextual use of an Arabic legend when discussing the possible fate of a Western high-capitalist society. Britain, for Kipling, was about to parallel the destiny of the legendary City of Brass, and pass "from the roll of the Nations in headlong surrender". The Empire would become the desert, lifeless and unproductive; and the people would be mummified into inaction, lulled into stillness by a welfare system provided by the State. Britain would become powerless by being frozen in time, petrified by a dangerous socialist ideology that threatened the very foundations of centuries of British progress.

With some hindsight and a larger measure of determinism, it seems that Kipling was probably right about the fate of Britain in the latter half of the twentieth century. However, what is more interesting to the contemporary reader than his political foresight is his use of a text from a totally different milieu, to make a point about the events of his own time. The connection between the two texts creates a new light in which to re-read both.

EDITING MRS HAUKSBEE

by JOHN WHITEHEAD

[Our readers will remember that John Whitehead recently edited and published a new book, *Mrs Hauksbee & Co.: tales of Simla life*, an annotated collection of all Kipling's stories about Mrs Hauksbee. His Introduction to the book has been published in the *Kipling Journal* in two parts (September 1998, pages 23-33; and December 1998, pages 12-20). In our last issue (March 1999, page 40) we printed the gist of a letter from him, to the effect that, with valuable help from several readers, he had already compiled further contributions to the Notes in *Mrs Hauksbee & Co.* – and that he would welcome any more help that might be forthcoming, with a view to a new and revised edition.

In response to a suggestion by me, he has now written the following article, which supplements the Notes in his first edition, and provides further examples of the kind of elucidation which can usefully be brought to bear on the Mrs Hauksbee stories and on the well stocked mind of their author. Such elucidation adds significantly to the reader's enjoyment. – *Ed.]*

A reader's greatest temptation is to skim, to slur over words and references he does not properly understand provided he gets the general drift of the passage. An editor's greatest temptation is to over-edit, to gloss words and phrases needlessly for the sheer fun of it. In the case of the editor of the work of a writer of wide reputation like Kipling, it may be pleaded that his readers are likely to include the young, and those for whom English is not their native language. He must cater for them as well as for the well-informed.

The editor of the Mrs Hauksbee stories has the additional responsibility of spotting and drawing attention to the many biblical and literary echoes they contain which the modern reader is unlikely to detect; their recognition is necessary if that reader is to receive the full impression Kipling intended. Although such identifications were attempted in the Notes to my edition of the stories (Hearthstone Publications, 1998), inevitably some eluded me. For drawing two of these to my attention I am grateful to the poet Sheenagh Pugh.

When, in "A Second-Rate Woman" on page 98, Mrs Hauksbee says, "The Waddy is an infectious disease herself – 'more quickly caught than the plague and the taker runs presently mad'", she is slightly misremembering what Beatrice says about Benedict in Shakespeare's *Much Ado About Nothing:*

> Lord, he will hang upon him like a disease, he is sooner caught than the pestilence, and the taker runs presently mad, it will cost him a thousand pound ere 'a be cured. (I, i, 78-82)

This is another tacit reminder that Mrs Hauksbee used to take part in amateur theatricals at Simla's Gaiety Theatre.

Again, in the same story on page 85, when she says of The Dowd, "And yet, she has good eyes, but – Oh! ... She doesn't know how to use them!", she probably has in mind Archer's remark to Cherry in Farquhar's *The Beaux' Stratagem:*

> 'Sdeath, child, you have a pair of delicate eyes, and you don't know how to use 'em. (I.ii)

Since the first edition of my collection of the stories was published I have also been enabled to amplify the Glossary in several respects. Zahra Newby, of the Department of Greek and Roman Antiquities at the British Museum, has kindly identified and provided photographs of the three statues, once on display in the Braccio Nuovo of the Vatican, referred to in the first sentence of Kipling's story, "Venus Annodomini".

The "Devil of Chance in the similitude of a grey ape", who plays a benevolent role in the last story, "Mrs Hauksbee Sits Out", can now positively be identified as the Common Langur or Hanuman monkey (illustrated on the front cover of the book) as distinct from the Rhesus Macaque which is more prevalent elsewhere in Simla, especially on Jakko Hill. That the Langur did haunt the cemetery on the outskirts of Chhota Simla in Kipling's day is confirmed by some lines in his poem, "An Old Song":

> By all that lights our daily life
> Or works our lifelong woe,
> From Boileauganj to Simla Downs
> And those grim glades below,
> Where, heedless of the flying hoof
> And clamour overhead,
> Sleep, with the grey langur for guard,
> Our very scornful Dead . . .

The present definition of '"rickshaw" in the Glossary needs to be clarified. A special type of vehicle under that name evolved in Simla, having two wheels and being attended by four uniformed *jampanis*, two in front pulling on the bar of the single shaft, and two pushing behind. Such is the "Phantom 'Rickshaw" in Kipling's story of that title

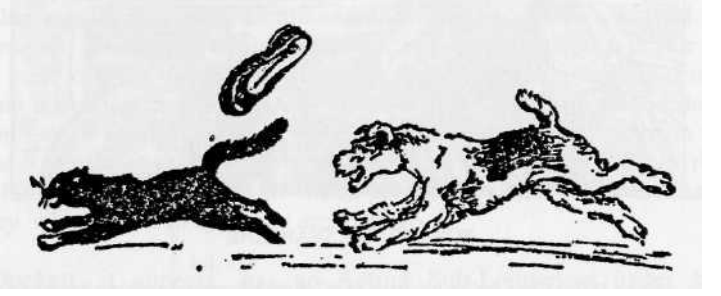
[collected in *Wee Willie Winkie and Other Stories].* Confusingly, a *jampan,* as stated in the Glossary, was a quite different vehicle, being a sedan or portable chair.

Information about the uniform worn by the Simla Rifle Volunteers has been unearthed by Robert Johnston of Berkeley, California, an expert on British military history and army lore:

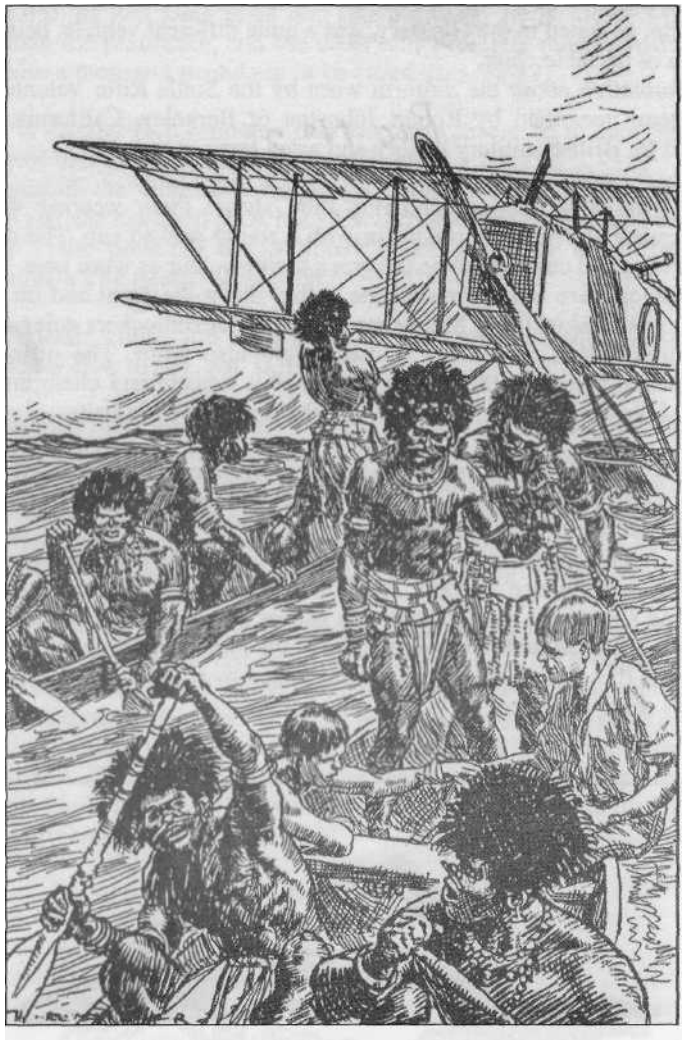
> An early photograph *circa* 1866 shows them wearing what appears to be a grey uniform with a round peaked cap. The dark collar and cuffs could be the green facing colour as worn later. The tunics were braided round the collar, down the front and on the rounded skirt flaps. Men wore a type of knickerbockers going into high gaiters, but loose trousers were also worn. The officer's pouch-belt over the left shoulder had a whistle and chain and a Maltese Cross type of badge, but the men had plain belts.

Only a précis of that information is appropriate in the Glossary, but it does add a footnote to the Volunteer Ball held in the Simla Town Hall in the last story, "Mrs Hauksbee Sits Out".

My hope is that, at the risk of being accused of pettifoggery, my editing will induce readers to look more closely than before at Kipling's text, and so appreciate the stories as fully as did his original readers who had first-hand experience of the Indian environment. Since many of these improvements were suggested by readers, it is clear that others share my hope.



The Cat that Ran. Drawn by I.V. Walter for "The Cat that Walked by Himself, in a shortened *Just So Stories* translated into Russian for 'Education' Publishers, Moscow & Leningrad, 1964. It illustrates Kipling's claim that "three proper Men out of five will always throw things at a Cat. . . and all proper Dogs will chase him up a tree."



TOWING THE SEAPLANE

A drawing by H.R. Millar, for "A Flight of Fact" in the Macmillan pocket edition of *Land and Sea Tales.* "As soon as [Baxter and his Observer] got aboard the canoe and the natives found they didn't bite, they cottoned to 'em no end." In this picture the Observer looks downcast, as well he might have been owing to his embarrassment at having to climb on board naked – unlike Baxter who had retained his shirt and, with it, a more self-assured demeanour.

THE ORIGINS OF KIPLING'S "A FLIGHT OF FACT"

DERIVED FROM DOCUMENTS PASSED TO THE EDITOR

by JULIAN MILLS

A. INTRODUCTION BY THE EDITOR

In November 1923, *Land and Sea Tales for Scouts and Guides,* "by Rudyard Kipling, Commissioner, Boy Scouts", was published in London by Macmillan and in New York by Doubleday, Page & Co. – though in the American version the title was varied to *'for Boys and Girls',* and the author's Scout status was omitted.

The book consists of a miscellany of prose and verse pieces, some of which had already appeared in periodicals – for instance a story about an adventure with an aeroplane in the Indian Ocean, called "A Flight of Fact", which had been published in June 1918 on both sides of the Atlantic, in *Nash's Magazine* and the *Cosmopolitan.* This is not one of Kipling's greatest short stories, but it is readable and amusing; and was chosen by Macmillan in 1931 for inclusion in *Humorous Tales from Rudyard Kipling.* Its structure is that of a story-within-a-story, and the outer frame is set in wartime, in a busy port on the east coast of England, where three Royal Navy officers, destroyer captains briefly in from North Sea patrols, have forgathered over a drink, to exchange professional news and gossip.

One of them, Lieut.-Commander Duckett, captain of H.M.S. *Gardenia,* is their host in his wardroom, and is the principal narrator of the inner or main story. This story emerges in leisurely fashion. First come eight pages of preliminary scene-setting, including an anecdote from one of Duckett's guests – Lieut.-Commander Marlett, captain of H.M.S. *Phlox* — about a naval and political incident in 1907 in the 'Pelunga' Islands, mention of which prompts Duckett to tell the main story, which is set in the same archipelago.

Duckett, it appears, has an Acting Sub-Lieutenant under his command, who has a cousin called Baxter, a seaplane pilot in the Royal Naval Air Service. Baxter has had an unusual experience in the Indian Ocean, being posted as missing, presumed drowned, and after several months being found again. He "wrote it all home to his people, and the letters have been passed round the family", including his cousin, the

'Acting Sub' in *Gardenia*, who has told the story to Duckett. Now Duckett recounts it to his friends.

B. OUTLINE OF THE CENTRAL STORY

One day in about 1917, Baxter and his Observer (unnamed) were on patrol in their seaplane in the vicinity of "the Pelungas" – which are in reality the Maldive Islands, but the term "Pelungas" is used throughout. Visibility was poor, and they got lost; and when the time came to rejoin their parent ship, H.M.S. *Cormorang* [sic], they could not locate her. Night was fallings and their petrol was running low, and they made a forced landing on the sea. In the next day or two they had a series of misadventures among the neighbouring reefs and islets, trying without success to find a secure place to moor their seaplane, and trying also to make friendly contact with such few native fishermen as they could see, or swim to – but these, not much accustomed to white people and not at all to aircraft, tended to flee from them. Their situation was very discouraging: "No grub, no petrol, and plenty of sharks!" Before long, however, they did gain the confidence of the islanders, who duly rescued them and towed the seaplane to safety and passed the word to their "capital island", whence a message, it was hoped, could be sent to the *Cormorang.* Eventually the two airmen were enabled to rejoin their ship, and the seaplane was also recovered.

The whole episode lasted for several months, and there are sly hints in Kipling's narrative to the effect that Baxter and his Observer used the time to establish romantic relations with some of the island women. That is certainly the inference enviously drawn by Duckett, though he complains that "[Baxter's] letters to his people were too colourless" to be explicit on this point.

C. LETTER TO THE EDITOR, FROM MR JULIAN MILLS

Mr Mills, a long-standing member of the Kipling Society living in Gloucestershire, writes:-

> ... Some years ago a business friend, a nephew of Flight Lieutenant (Guy) Duncan Smith, D.S.C, R.N., (the 'Baxter' of Kipling's story) sent me typed copies of several letters, which I reproduce in the attached pages. The first two (items **D** and **E** below) show how the material came into Kipling's hands; the last (**F**) was the basis for Kipling's main story, which he transposed into the third person.

Kipling's P.S. to item **D**, of course, reveals that he had recently received Marlett's "yarn" of 1907, which would feature in the first part of "A Flight of Fact".

As my friend [writes Mr Mills] was unable to give me details of the correspondents, he put me in touch with Mr Guy Smith, the son of Flight-Lieutenant Duncan Smith, with whom I have exchanged several e-mails (he lives in the U.S.A.). He tells me:-

[a] J.R. Dunlop Smith. *"Sir James Dunlop Smith was a British official in India. He was the Political Secretary. I do not think he knew my father. "*

It appears [Mr Mills continues] that he was no relation to the other Smiths (Duncan the airman, or his father, Guy). Kipling obviously knew him well, as he addressed him by his forename, Dunlop; and ended the letter, 'Ever, Rudyard', which I believe is not very common. One could speculate that he might have known him in the Political Service in India. *[Note:* Lieut.-Colonel Sir James Dunlop Smith, 1858-1921, spent many years in India. From 1883-87 he was Private Secretary to the Lieut.-Governor of the Punjab while Kipling was in Lahore. From 1905-10 he was Private Secretary to the Viceroy; and later, in Whitehall, he was the Political A.D.C. to the Secretary of State for India. – *Ed.]*

[b] Rosher. *"Frank Rosher was my father's uncle. I have a letter that he wrote to my grandfather, William Smith. In it he indicates that he is a close friend of Dunlop Smith. "*

Thus we can see [writes Mr Mills] that, on his return to his ship, Duncan Smith wrote the letter to his father in America; and that, consistently with what Duckett, in "A Flight of Fact," says about Baxter's letter(s) being "passed round the family", Duncan Smith's account was likewise passed round the family including his uncle, Frank Rosher; and that Rosher then sent the letter to Dunlop Smith at the India Office, who in turn passed it to Kipling.

I discovered that Guy Smith moved with his family from England to the United States about 1910. His two sons, Duncan and Harold, learned to fly there; and both then volunteered for the Royal Naval Air Service during the Great War. Duncan Smith's son tells me: "I'm sure my father was awarded the D.S.C. for a number of reasons. These would include bombing and strafing the

Turks, Arabs and Germans. He narrowly escaped death eight or nine times. I have many printed articles, photos, medals, etc. Besides the D.S.C. he was awarded the Croix de Guerre from France, as he also flew missions for the French in the Palestine area. He wrote a story about his 1914-18 adventures entitled *The Aerial Crusader*. I am trying to get a copy.

It is fascinating to me [writes Mr Mills] to see Kipling as editor, weaving source material into a fictional background; and his many alterations and additions. Even the practical change to the account of the boiled chicken: Duncan Smith "plucked and trussed" it, but Baxter plucked and drew it. But Kipling strayed from the truth in the italicised epigraph to "A Flight of Fact", where he says of the story that he had "heard it told" and had "written it from memory".

D. UNDATED LETTER FROM KIPLING TO J.R. DUNLOP SMITH

Astley Hall, Stourport

Dear Dunlop,

I quite agree with you. It takes the cake of the war up to date. You won't get it back again I can assure you but what I can do with such a gem I cannot at the moment tell. Allah will help me I hope.

Ever
(signed) Rudyard.

RS. And the coincidence is that only a few weeks ago I got a yarn about a midshipman and the Sultan of the Maldives almost as inconceivable as your story.

E. LETTER TO F. ROSHER FROM DUNLOP SMITH

India Office, Whitehall, S.W.1
17/9/17

My dear Rosher.

Herewith Kipling's reply. You will see he is going to use this. I have told him he must not give the names of persons or ships. Don't bother to return enclosed.

Yours etc.
J.R. Dunlop Smith

F. EXTRACTS FROM DUNCAN SMITH'S LETTERS TO HIS FATHER

[I have copied this text from the three foolscap pages of a tattered old carbon-copied typescript which was sent to me by Mr Mills. Headed "Private and confidential", it opens with this sentence, by way of introduction: "The following is an extract from letters written by Flight Lieut. Guy Duncan Smith, D.S.C, R.N., to his father recounting the experiences of his observer and himself during the time they were missing in the Maldive Islands when they were officially reported in the Admiralty casualty list as drowned."

The text of the narrative required virtually no editing, except that it was almost all in a solid block without paragraphing, and I have made it easier to read by breaking it into paragraphs. This is an important document, as the obvious and vivid source of the main story in "A Flight of Fact". Kipling has closely adhered to it, not merely for the basic events of the narrative but again and again for the precise words and phrases used. – *Ed.]*

"I suppose the Admiralty will have cabled you, which is a nuisance, as it will have caused you a lot of unnecessary worry. Of course there is no doubt of it, but that my observer and I were missing, and are missing still for the matter of that. We are quite safe now.

We started for flight about 4:15pm and I missed the ship on returning. The visibility was very bad. The clouds were thick and black and I don't think my compass was correct. My observer kept on pointing to things which he thought were the ship and as he had the glasses I followed his directions. We flew until it was dark and I managed to land alright. Then in the dark we taxied right on to a coral reef as we were trying to get on an island. We tried to get the machine off but failed so I fitted up a wireless station and sent our signals.

About 10.30 we floated off with the tide into deep water. I started up the engine and we taxied over to some other island, but kept on getting on to coral so we went up and down firing sign lights to see the reefs, and finally got on the beach of an uninhabited island. It rained all night and we had no sleep.

It rained up to 3.30 the next afternoon. I made three ineffectual attempts to start up the engine, and had only one more start in my air bottle so I overhauled everything thoroughly, and started up. The machine did her full amount of revolutions. If it hadn't we would have been in a fix as we only had a few biscuits and a little water left. I climbed a palm tree and got a few coconuts. The natives from the other

islands would not come near as they hadn't seen many whites before and never an aeroplane and so they were scared to death.

Well we flew for about an hour and a half trying to find the ship, and then my petrol ran out, and I landed near an inhabited island but my engine had stopped so I could not taxi up to it, and the wind blew us slowly away from it, so we tried to swim ashore without avail. Then we blew on to a coral reef again so we took the balloon out of the tail and swam to the island having first hailed a dhow which was too afraid to come up. Also the people on the island hid themselves.

It was about a mile to the island and took us about an hour to swim through shark-infested waters. When we got ashore we were all in, and after resting we had a look around, but although everything bore signs of life, and fires were alight, we could not find anybody, so we went to sleep in one of the huts. All we had was our shirts, and I had brought a water bottle.

In the night I was awakened by hearing some natives talking right in the entrance of our hut, and as I thought I had better say something in case they came in and trod on us, I said the only word I knew of their language, 'Salaam', and they jumped about three feet in the air and were off in the bushes in a second.

In the morning we got up and had a bathe, and each put on a native loin-cloth and had coconuts to eat, and then we went around the island to find the natives, but they had evidently been watching us, for as we went around one side of the island they went around the other, and took the only boat there and rowed away in it. We came back and found it gone, and were rather worried as we were feeling pretty rotten, and none of the natives on the dhows would come near, so we ransacked the huts for food. There was plenty of water, also coconuts and some chickens, so I killed a chicken with a stick, plucked and trussed it, and then boiled it.

In the meantime the observer had been hailing fishing-dhows that were passing the island, but they paid no attention, and I then went out and joined him. After waving our shirts for about two hours, one came close in and we swam out to it. This time I had only my shirt on, and my observer had none at all! As soon as we went on board they seemed to lose their fear, and gave us loin-cloths and stuff to eat, and betelnuts to chew.

I then directed them to go to the seaplane, which had drifted out to sea, and after much talking and waste of time eleven dhows lined up and took it to an inhabited island close by. When we were left alone on the island we had begun to make a raft to take us to the next one. When we reached the other island there was a lot more talking, and we were taken to the village. After having some food we came out and had them haul the machine up on the beach.

We lived for several days there, sleeping in a shed with about fifty natives, and every evening we would have a concert, and one old fellow would sing a song, and then I would sing one. They made me sing at all times of the day and night. We used to go swimming twice a day, but we always had a guard of from 20 to 50. One morning when all the men and women had collected around, and we had been singing and giving them electric shocks from the wireless out of the machine, I told my observer to show them his false teeth. So he took them out, and they all ran away! I also made some dice to pass the time away.

It was very awkward not knowing a word of the language, and whenever I tried to go near the machine I was forcibly removed. Finally the head of the atoll arrived, and we were taken in a dhow to Malé [capital of the Maldives – *Ed.*] where we now are. They are treating us awfully well, giving us everything we can possibly need, and either tomorrow or the next day we leave for Colombo in a sailing vessel. At the island before this I had nearly taught them to sing: 'Hello, Hello, Who's Your Lady Friend?'"

[The following is an extract from a further letter, written after they had landed at Colombo.]

"We went back to the island the other day and fetched the seaplane. We arrived at Colombo Sunday noon in a dhow from Malé, dressed in gorgeous red uniforms and fezzes of officers of the Maldivian Army. We both had short beards, and as we walked up the gangway of the *Raven* and saluted at the top, nobody recognised us, and we nearly got to our cabins before someone finally did, and then we did have some reception. I have photos of it. The Commanding Officer was awfully pleased. They had give up all hope of us."

"OLD JOHNNY GRUNDY"

KIPLING'S ORPHAN POEM

by DAVID ALAN RICHARDS

[Mr Richards, who is the Society's North American Representative, and was the Guest of Honour at our Annual Luncheon this year, has sent us an interesting note about the origins of a poem, "Old Johnny Grundy". The text of that poem – which he supplied in the form of a steeply reduced but still readable photocopy of a manuscript written in Kipling's 'calligraphic' handwriting, and clearly signed by Kipling – reads as follows:

Old Johnny Grundy had a grey mare.
Hey! Gee! Whoa!
Her legs were thin and her hide was bare.
Hey! Gee! Whoa!
And when she died she made her will:-
"Now old Johnny Grundy has used me ill;
Give every dog in the Town a bone,
But to old Johnny Grundy give thou none."

The Carver came and her image made
In the Market-place where the Children played.
And the Parson preached with unction rare –
"Good people be kind to your old Grey Mare.
And don't you beat her or use her ill,"
Hey! Gee! Whoa!
"Or else she'll leave you out of her Will."
Hey! Gee! Whoa!

The provenance of this poem, and its attribution to Kipling, is not as simple as might be supposed; and Mr Richards's authoritative commentary, below, usefully accounts for a small but curious anomaly in Kipling's present bibliography. – *Ed.]*

One of the apparent puzzles to Kipling collectors who consult both Flora Livingston's 1927 *Bibliography of Rudyard Kipling* and James McG. Stewart's 1959 *Rudyard Kipling: A Bibliographical Catalogue* is why the first contains a book entitled *Fame's Tribute to Children,* published in Chicago in 1892 and identified as being the first edition of the poem "Old Johnny Grundy" [Livingston, item 87], and the second omits it entirely.

The simple answer is that in his later years Kipling denied its authorship, although the facsimile that appears in the book was in his

calligraphy and patently bore his autograph. The more complicated answer is that in making the submission to the book editors' appeal for a poem for children, he seems to have forgotten that he first heard it from his father, John Lockwood Kipling.

The story starts with the world's fair – styled the World Columbian Exposition – held in Chicago in 1893. The wife of the owner of that city's famous hotel, The Palmer House, Mrs Potter Palmer, chaired a women's committee of the Exposition, seeking to raise funds for a Children's Home at the fair, where visitors could temporarily leave their small children. Under her direction, letters were sent to a number of contemporary writers and artists, inviting them to submit (in the words of the book's full title) "a collection of autograph sentiments contributed by famous men and women", to be reproduced in facsimile.

Responses were received from Thomas Hardy, Henry James, A.C. Swinburne, Tchaikovsky, Oliver Wendell Holmes, President Benjamin Harrison, and other literary and political luminaries; and indeed Kipling's own entry was first printed in facsimile in the *Sunday Chicago Tribune* for 4 December 1892 (one of only three facsimiles so printed to whet the public appetite).

The final product, produced in an edition of 500 copies by publisher A.C. McClurg and Company (according to company files) in December of 1892 (when the book received copyright protection by deposit in the Library of Congress in Washington) was first sold at $5.00 per copy on 8-10 December at a "Columbian Bazaar". This event was held in Mrs Palmer's own palatial mansion fronting Lake Michigan at a booth specially established, according to newspaper reports, in "the cozy place under the stairs". All of the authors' original manuscripts were offered at auction at the Bazaar, as a single lot with a reserve price of $500, but failed to sell; they were apparently later dispersed separately, with the Kipling manuscript eventually passing through Sotheby's in 1994 (it is presently owned by an American private collector).

According to a letter from Kipling's agent to Vincent Starrett (cited in the *Kipling Journal* for December 1991), Kipling emphatically denied composing "Old Johnny Grundy" and forbade further ascription of authorship to himself. Apparently aware of the repudiating author's position, Mrs Livingston in her 1938 Supplement noted that Kipling "printed" and "signed it, although it was composed by his father, J. Lockwood Kipling;" and Kipling's sister Alice ("Trix") Fleming said in

a letter to the *Kipling Journal* (December 1938), written after her brother's death, that "Old Johnny Grundy" had been composed by their father in Bombay in 1871. In his personal marked copy of Lloyd Chandler's *A Summary of the Work of Rudyard Kipling* (New York, 1930), Kipling wrote "not mine RK" against the entry for "Old Johnny Grundy"; and in his marked copy of Chandler's manuscript "Index of First Lines" for that book, the corollary marginal note reads simply: "The Father's".

No further personal Kipling commentary on this poem has surfaced, and it would seem the case that, faced with a request that he provide a poem for a book to benefit a children's charitable cause, he remembered (or only half-remembered) his father's ditty of two decades before. This kind of appropriation within the family was not unprecedented: there exist presentation copies of *Echoes* in which Kipling claimed to have written a poem he otherwise attributed to his sister; and without crediting his mother Alice Macdonald Kipling's authorship, he used her poem "Rivals" from *Quartette* as a head to "On Greenhow Hill" in *Life's Handicap,* published in 1891, just the year before *Fame's Tribute to Children.*

In any event, "Old Johnny Grundy" would seem to be the only poem published with Kipling's authorisation which he did not compose, although he wrote it out and signed it. And *(pace* Stewart) that should make it count for any Kipling bibliography and collector.

'CULTURAL JOURNALS'

This is a supplement to the 'Society's Notices' on page 56. The Secretary was recently invited by organisers of 'The First European *Biennale* of Cultural Journals' to attend that event in Genoa, Italy, from 8-13 June, and/or to send specimens of the *Kipling Journal* for display. He discussed it with our Editor, and in response, though unable to attend at short notice in person, he has supplied some past issues of the *Journal,* with brochures about our Society, and details of our website. An international conference of this sort – if it succeeds and goes on to be held in alternate years – might well provide helpful ideas for extending our publicity and finding new members.

THE SOCIETY'S CONSTITUTION

[In the Annual Report for 1998, to appear in our next issue, you will see mention of the revision of our Society's Constitution – or perhaps more properly, of its Rules. This revision is now almost complete; the Council is grateful to those concerned (especially to our Deputy Chairman, Sir George Engle, K.C.B., Q.C., whose professional expertise has been invaluable, and who has devoted a lot of work to it). I might add that although the formal Rules that govern a literary society such as ours will hardly be seen by most members as a very engrossing topic, their relevance and accuracy has an important bearing on the efficiency of our management, and on our standing *vis-à-vis* the Charity Commissioners who supervise our affairs.

I said above that the revision was "almost complete". One stage that remains is for the revised Rules to be approved at our Annual General Meeting in London on 14 July (as the Secretary explained at page 31 of our issue of March 1999). That is why the full text is being published now, so that members who are interested may have a chance of reading it before the A.G.M. – at which Sir George Engle will be present. Until formally approved, the Rules are of course a "draft"; and that is why the formula in their head, below, is phrased to anticipate approval at the A.G.M. Meanwhile, members can be assured that the updated draft has the whole-hearted support of our Council; but anyone with a query is welcome to raise it with the Secretary. – *Ed.]*

THE KIPLING SOCIETY

(Founded 1927)

Registered Charity No.278885

RULES

As approved in 1999 by the Charity Commissioners and by the Annual General Meeting held on 14 July 1999

ARRANGEMENT

NAME, HEADQUARTERS AND BRANCHES

1. (1) The name of the Society is *The Kipling Society.*

(2) The Society shall have its headquarters in England, and shall normally meet in London.

(3) Branches of the Society may be established in accordance with Rule 17 anywhere in the world.

OBJECT AND POWERS

2. (1) The object of the Society is the advancement of public education by the promotion of the study and appreciation of the life and works of Rudyard Kipling.

(2) In furtherance of that object, but not otherwise, the Society has the following powers –

(a) to print, publish and issue quarterly (or at such other intervals as the Council of the Society may from time to time determine) a magazine entitled the *Kipling Journal* devoted to matters of interest to readers and students of Kipling;

(b) to promote and hold lectures, discussions and meetings, and generally to encourage the study of Kipling's life and writings;

(c) for the purposes of education and study, to maintain a library comprising Kipling's works, the works of writers on Kipling, and other material (in any form or medium) relating to Kipling;

(d) to provide speakers on Kipling's life and works for suitable functions organised otherwise than by the Society;

(e) to employ any electronic or other form of information technology to store, process or provide information about Kipling, the Society and its activities;

(f) to give assistance and advice regarding Kipling's life and works and on the organisation of any suitable function dealing with them.

MEMBERSHIP

3. (1) Membership of the Society is open to any person interested in the object of the Society, on payment of the appropriate annual subscription.

(2) There are four classes of Members, namely –

(a) Life Members;

(b) Ordinary Members;

(c) Junior Members (that is, persons under the age of eighteen years); and

(d) Honorary Members (admitted under paragraph (3) below).

(3) The Council may admit as an Honorary Member any person interested in the object of the Society if in its opinion it is appropriate to do so in his or her case.

(4) Junior Members and Honorary Members are not entitled to vote at General Meetings, but have all the other privileges of membership.

(5) No new Life Members shall be admitted until such time as, on a motion by the Council, a General Meeting decides that Members of that class can again be admitted.

(6) The right to vote at General Meetings and all other privileges of membership shall be enjoyed only by paid-up Members, that is to say Members who have paid their subscription for the current year and are not in arrears as regards their subscription for any previous year; and references in the following provisions of these Rules to Members or any class of Members (other than Honorary Members) shall be construed accordingly.

SUBSCRIPTIONS, AND LIABILITY OF MEMBERS

4. (1) The current rates of subscription are as published in the latest issue of the *Kipling Journal.*

(2) The rates of subscription may, but need not, be different for different classes of Members or for United Kingdom and overseas Members of the same class; and the rate applicable to any two Members resident at the same address who have

applied for a joint subscription entitling them to receive only one copy of each issue of the *Kipling Journal* between them may be less than the sum of two separate subscriptions.

(3) The rates of subscription shall be reviewed by the Council from time to time; and the Council may alter all or any of those rates if as a result of a review it thinks it appropriate to do so.

(4) The new rates resulting from any such alteration shall be published as soon as practicable in the *Kipling Journal* and shall apply only to subscriptions falling due after the new rates have been so published.

(5) The liability of a Member of the Society to the Society, or on its account, is limited to –

(a) his or her subscription for the current year;

(b) any arrears of his or her subscription for any previous year;

(c) any unpaid dues incurred by him or her as a condition of participation in any entertainment or other event arranged by the Society.

(6) Paragraph (5) above does not affect any liability incurred by a person in the capacity of a member of the Council.

MANAGEMENT

5. Subject to the provisions of these Rules, control of all aspects of the Society's policy, acts and finances is vested in the Council.

THE COUNCIL

6. **(1)** The Council of the Society shall consist of-

(a) not more than eight elected members, each being an Ordinary or Life Member elected to the Council at an Annual General Meeting, having been proposed for election either by the Council or by notice in writing given to the Secretary by any five or more Ordinary or Life Members not less than 21 days before the date of the meeting; and

(b) the following Honorary Executive Officers of the Society, namely the Secretary, the Treasurer, the Editor of the *Kipling Journal*, the Librarian, the Meetings Secretary, the Membership Secretary and the holder of any other Honorary Executive Office established under Rule 7(5).

(2) An elected member of the Council shall hold office for three years and, subject to paragraph (6) below, shall then retire from the Council, but shall be eligible

for election as an elected member under paragraph (1) (a) above after an interval of not less than one year.

(3) If, between one Annual General Meeting and the next, an elected member resigns from the Council or ceases (more than temporarily) to be able to attend its meetings, the Council may appoint an Ordinary or Life Member to serve in his or her place until the next Annual General Meeting.

(4) At its first meeting after the Annual General Meeting the Council shall, subject to paragraph (5) below, elect its Chairman and Deputy Chairman from among the Ordinary or Life Members who are serving or have previously at any time served as elected members of the Council.

(5) The office of Chairman of the Council shall not be held by the same person for more than two years in succession, and the same applies to the office of Deputy Chairman; and a person who –

(a) ceases to hold the office of Chairman; or

(b) ceases to hold the office of Deputy Chairman and is not thereupon elected Chairman,

shall retire from the Council, but shall after an interval of not less than one year be eligible for election as an elected member under paragraph (l)(a) above, or as Deputy Chairman or Chairman under paragraph (4) above, or as an Honorary Executive Officer under Rule 7(1).

(6) Subject in all cases to re-election, it shall be normal for the Chairman to continue in office for two years, and for him or her then to be succeeded by the outgoing Deputy Chairman, irrespective of the length of time for which each of them has already served continuously as a member of the Council.

(7) If at any meeting of the Council –

(a) the Chairman or, failing him, the Deputy Chairman is in the chair; and

(b) the Secretary or, failing him, another member of the Council nominated by the Chairman or Deputy Chairman to act as Secretary is present; and

(c) there are also present three other members of the Council (one of whom may be the Deputy Chairman if neither in the chair nor acting as Secretary),

those five persons shall constitute a quorum.

(8) With the agreement of the Council the Chairman or, failing him, the Deputy Chairman may invite any person having special knowledge of a particular subject to attend the whole or part of a meeting of the Council for the purpose of assisting consideration of any matter relating to that subject.

EXECUTIVE OFFICERS

7. (1) The Council's various executive functions shall be performed by the Honorary Executive Officers, who (subject to paragraph (6) below) shall be elected or re-elected annually at the Annual General Meeting.

(2) At any time when an Honorary Executive Office is vacant or the holder is unable to perform the duties of that office, those duties may be performed by a member of the Council designated by it.

(3) At each Annual General Meeting –

(a) a candidate for election or re-election to each of the Honorary Executive Offices shall be nominated by the Council;

(b) any five or more Ordinary or Life Members may by written notice given to the Secretary not less than 21 days before the date of the meeting nominate a candidate for election to any of those offices;

but no person shall be nominated under this paragraph unless he or she has signified his or her willingness to serve if elected.

(4) The Honorary Executive Officers shall perform their routine functions as representatives of the Council acting with its authority, but shall without delay bring to the Council's notice, through its Chairman, any matter involving a question of policy or principle which may arise in the course of that performance.

(5) The Council may establish Honorary Executive Offices in addition to those named in Rule 6(l)(b) and, if any such office is established between one Annual General Meeting and the next, may appoint a person to fill it until the next Annual General Meeting.

(6) The Council may suspend or abolish any Honorary Executive Office established under paragraph (5) above; and if such an office is currently suspended at the time of the Annual General Meeting, it shall not be filled at that meeting.

(7) If the conduct of an Honorary Executive Officer, whether generally or in a specific instance, appears to the Council to be detrimental to the interests of the Society, the Council, after notifying him or her of that fact and affording him or her an opportunity to appear before it and speak in his or her justification, may remove him or her from office.

(8) If the Council removes an Honorary Executive Officer from office under paragraph (7) above, it may appoint a person to fill the office in question until the next Annual General Meeting.

INDEPENDENT FINANCIAL EXAMINER AND LEGAL ADVISER

8. An Honorary Independent Financial Examiner and an Honorary Legal Adviser shall be appointed annually by the Council, subject to approval by the Annual General Meeting.

PRESIDENT AND VICE-PRESIDENTS

9. (1) In addition to the Honorary Executive Officers there shall be a President of the Society and one or more Vice-Presidents.

(2) The holders of those offices shall be Members who have rendered outstandingly meritorious services in the advancement of the object of the Society or in the conduct of its administration.

(3) A person shall become the President or a Vice-President of the Society on being elected to that office at an Annual General Meeting on the nomination of the Council.

(4) The President and Vice-Presidents shall have no executive functions; but any of them may be invited to attend a meeting of the Council.

(5) Election as President or Vice-President shall be for life unless the person concerned notifies the Council of his or her wish to retire from that office, or ceases to be a Member under Rule 16.

ANNUAL GENERAL MEETINGS

10. (1) In each calendar year an Annual General Meeting shall be held on a date determined by the Council as likely to be convenient for Members wishing to attend.

2) The date of the Annual General Meeting shall be announced in the *Kipling Journal* not less than 30 days before the date of the meeting.

(3) Any five or more Ordinary or Life Members may submit a proposal for consideration at an Annual General Meeting by giving written notice of it to the Secretary not less than 21 days before the date of the meeting.

EXTRAORDINARY GENERAL MEETINGS

11. (1) The Council may call an Extraordinary General Meeting at any time to discuss a matter of importance arising in exceptional circumstances.

(2) The date of any such meeting shall be notified to Members by the best available means not less than 30 days before the date of the meeting.

(3) Any 10 or more Ordinary or Life Members may at any time, by giving written notice to the Secretary, request that an Extraordinary General Meeting be called to consider a topic specified in the notice.

(4) Unless the Council considers the request to be frivolous or vexatious, **a** meeting shall be called as requested on a date determined by the Council, which shall be announced in the *Kipling Journal* not less than 30 days before the date of the meeting.

(5) If the Council refuses such a request as being frivolous or vexatious, it shall explain its refusal at the next Annual General Meeting.

GENERAL MEETINGS: SUPPLEMENTARY PROVISIONS

12. (1) At any General Meeting the Chairman of the Council or, failing him, its Deputy Chairman shall take the chair unless, for special reasons, the Council has, with the agreement of the Chairman, arranged for the President to do so.

(2) At any General Meeting 30 Ordinary or Life Members, of whom three must be members of the Council, constitute a quorum.

(3) If a quorum fails to materialise by the end of 30 minutes from the time fixed for any General Meeting, the person who would have taken the chair shall declare the meeting adjourned to a date and place to be notified.

(4) At any General Meeting, each Ordinary or Life Member present shall have only one vote on any motion.

REFERENCE OF URGENT MATTERS TO COUNCIL BY MEMBERS

13. As regards any matter concerning the Society which appears to him or her to require urgent consideration by the Council, any Ordinary or Life Member may require the Secretary to bring that matter (together with any related proposals in writing submitted by the Member) to the attention of the members of the Council not later than the next meeting of the Council.

FINANCE

14. (1) The Society's financial year runs from 1 January to 31 December.

(2) Such of the Honorary Executive Officers as may from time to time be designated by the Council shall be responsible for the collection and receipt of subscriptions and all other moneys due to the Society; and every officer so designated shall pay all such moneys received by him or her to the Treasurer.

(3) Different officers may be designated under paragraph (2) in relation to moneys due from different sources.

(4) The Treasurer shall be responsible for keeping proper accounts of all receipts and outgoings, and shall produce an annual statement of account.

(5) The Treasurer shall arrange for the annual independent examination of the Society's accounts and shall, when so directed by the Council, arrange for them to be printed and circulated to Members.

THE *KIPLING JOURNAL*

15. (1) Every Member shall receive without charge one copy of each issue of the *Kipling Journal* (or in the case of two Members subscribing jointly, one such copy between them) starting with the issue current on the date on which their membership begins.

(2) Any corporate or unincorporated body may subscribe to the *Kipling Journal* as a Journal-only subscriber.

(3) The rates of subscription for Journal-only subscribers (which may be different in relation to different parts of the world and other differing circumstances) shall be determined by the Council.

TERMINATION OF MEMBERSHIP

16. (1) A Member may resign by giving written notice to that effect to the Secretary.

(2) If a Member's subscription for the current year or any previous year remains unpaid after two written reminders have been sent to him at his last notified address, he or she shall cease to be a Member at the end of the period of 28 days beginning with the day on which the second reminder was dispatched.

(3) If the conduct of a Member, whether generally or in a specific instance, appears to the Council to be detrimental to the interests of the Society or offensive to Members, the Council, after notifying him or her of that fact and affording him or her an opportunity to appear before it and speak in his or her justification, may terminate his or her membership of the Society.

(4) In no circumstances shall the whole or any part of a Member's subscription be waived or refunded.

BRANCHES

17. (1) Any two or more Members may, with the approval of the Council, form a Branch of the Society having the same object as the Society.

(2) Each Branch shall be autonomous, shall have its own committee and officers, and shall be subject to rules of its own making.

(3) Not less than two members of any Branch must be Members of the Society; but, subject to that, a person may (unless the rules of the Branch provide otherwise) be a member of a Branch without being a Member of the Society.

(4) Every Branch shall send to the Membership Secretary –

(a) on its formation, a list of the names and addresses of its members; and

(b) from time to time such amendments or up-dated versions of that list as are needed to secure that the Membership Secretary has an up-to-date list.

(5) If a Branch is to be dissolved, notice of that fact shall be given to the Membership Secretary.

(6) If the way in which a Branch has conducted itself, whether generally or in a specific instance, appears to the Council to be detrimental to the interests of the Society, the Council after notifying the Branch of that fact and affording it an opportunity to make representations to the Council in its justification (either in writing or by sending a representative to appear before the Council), may by notice in writing terminate the Society's recognition of the Branch.

AFFILIATION OF OTHER SOCIETIES

18. Any society whose objects (however worded) are in the opinion of the Council conducive to the promotion of knowledge, study or appreciation of the life or works of Rudyard Kipling may be affiliated to the Kipling Society on such terms as the Council may approve.

FEES FOR SERVICES

19. (1) Any fee received by a Member for services rendered in the capacity of a Member or Officer of the Society shall be paid by him or her to the Treasurer for the benefit of the Society unless its acceptance by the Member for his or her own benefit was approved in advance by the Council.

(2) Nothing in this Rule prevents a Member from accepting reimbursement of expenses actually incurred by him or her in connection with the rendering of any services in the capacity of a Member or Officer of the Society.

BYE-LAWS

20. The Council shall have power to make such bye-laws as it may from time to time consider desirable for resolving any practical difficulty arising under these Rules; but no bye-law may conflict with any policy or principle embodied in these Rules.

AMENDMENT OF THESE RULES

21. (1) Subject to paragraphs (2) and (3) below, these Rules or any of them may be revoked, amended or added to, or revoked and replaced, by a resolution proposed by the Council and passed at an Annual General Meeting.

(2) No alteration to these Rules shall be made which would cause the Society to cease to be a charity in law.

(3) No alteration shall be made to Rule 2 or to any provision of this Rule.

(4) In circumstances of exceptional urgency the Council, if satisfied that the interests of the Society so require, may by resolution put into operation forthwith any alteration to these Rules (except Rule 2 and this Rule) that could be made under paragraph (1) above; but any alteration so put into operation shall cease to have effect at the end of the next Annual General Meeting unless confirmed (with or without alteration) at that meeting.

FOOTNOTE BY THE EDITOR

I have received from the Secretary the draft Agenda for our Annual General Meeting (see page 5) on 14 July 1999. It lists the standard business for the A.G.M. and will be made available to all members who attend the meeting; but it also includes one non-standard item (No 5), as follows:

"To approve the following motion proposed by the Council:

> That the Rules set out on pages 35 to 45 of the June 1999 issue (No 290) of the *Kipling Journal* are hereby approved and shall take effect on 15 July 1999 as the Rules of the Kipling Society, and that the Rules of the Society approved by the Annual General Meeting of 25 October 1979 and all bye-laws made under them are hereby revoked with effect from the said 15 July."

I also think that although most members naturally view the Rules of the Society as a subject of limited interest, safely left in the hands of the Council, they will still wish to know the extent to which the draft new Rules differ in *substance* from those of twenty years ago. The answer to that is adequately outlined in a helpful, though informal, *aide-mémoire* for Council members from Sir George Engle, written earlier this year when they were asked to scrutinise the draft Rules. It indicates that the new draft Rules are *substantially* the same as the existing ones, except as specified below:

2(2)(e) New. Likewise **3(6)** and **4(3)**.

4(5) Preserves the liability of members of the Council as ex officio trustees of the Society.

6 Partly new. Sorts out limits on continuous membership of Council.

6(l)(a) Likewise **7(3)(b)** and **10(3)** and **11(3).** These provisions give paid-up Ordinary and Life Members the right to nominate candidates, propose motions, call for Extraordinary General Meetings, and propose amendments etc to the Rules. The minimum number of Members required to act together for these purposes has been appropriately increased in each case.

6(l)(b) To be read with Rule **7(5).**

6(3) New. Likewise **7(2)** and **7(7),(8).**

6(7) Revised quorum for meetings of the Council.

7(5),(6) Make express provision for what has been the practice.

8 The Financial Examiner (the Auditor as was) and the Legal Adviser are no longer to be members of the Council, since they need to give independent advice. The incumbents have agreed to this.

12(2),(3) Quorum inserted for General Meetings.

14(2),(3) Allows collection of subscriptions to the Society, subscriptions to the *Journal*, charges for luncheons and teas, etc, etc, to be entrusted to different Officers.

15 This, unlike the present Rule X(5), leaves it to the Council to assign responsibility for the printing, publication and distribution of the *Journal*, since Editors may differ as to which of these responsibilities they wish to take on.

15(2),(3) This solves the "corporate membership" problem by creating a category of "Journal-only" subscribers to the *Journal.*

16(2) A tighter version of the present Rule XII(2).

17 The provisions about Branches have been completely rewritten so as to give them the maximum autonomy. A Branch will not be required to make any contribution to the Society's funds.

ORTHERIS OVER THE WALL

An illustration by H. Deluermoz for Kipling's story, "Garm – a Hostage" *[Actions and Reactions]* which was collected as "Garm" in French translation in a volume of Kipling's *Contes* published by the Librairie Delagrave. Pans (second edition, 1929). "When I drove into my garden at the end of the day a soldier in white uniform scrambled over the wall at the far end," – or, as rendered by Louis Fabulet and Arthur Austin-Jackson, "Lorsqu' à la fin du jour je rentrai en voiture dans mon jardin, un soldat en uniforme blanc escalada le mur à l'autre bout." It is Private Stanley Ortheris, who has taken advantage of the narrator's absence to call on that altogether exceptional dog, Garm.

LETTERS TO THE EDITOR

[I am glad to receive letters intended for publication. However, since more are received than can in practice be printed, I must be selective, and reserve – unless expressly told otherwise – the usual right to shorten a letter. In some cases it may be possible for the text, and/or enclosures, to be summarised under "Points from Other Letters". My address is given on the penultimate page of this issue. – *Ed.]*

THE FUTURE OF THE BOOK

From Professor T.J. Connell, City University, Northampton Square, London EC1V 0HB

Dear Sir,

In my lecture to the Society last September, on "The Future of the Book, in the Age of Telecommunication" [December 1998, pages 21-40], I speculated on ways in which electronic goods might come to replace books, as a convenient means of storing information. The pace of technological development is such that the "e-book", at prices ranging from £120 to £900, appeared in the High Street in time for Christmas.

I had commented lightheartedly that electronic books would be much like an ordinary book to handle: and one model does indeed come bound in leather. These e-books are about the size and weight of the average coffee-table book, but can be charged (almost instantaneously) from an on-line bookstore. They are capable of holding the contents of up to ten books at a time – fully illustrated in colour, and in any language.

Current research suggests that people's reading manner is changing, especially in the workplace. More than one document may be in use at the same time; and people tend to skip forward and backward, to cross-refer between documents and to take notes, all of which the e-book sets out to emulate. This could mean that hiding in the office behind paper *sangars* may become a thing of the past: a library need be no more than a few plug-in downloading-points; electronic books will come down in price; they will be personalised and subject to 'special offers' like anything else. But will they ever quite match sitting by the fire with one of Macmillan's 'elephant' editions of Kipling, I wonder?

Yours sincerely
TIM CONNELL

KIPLING'S BIRTHPLACE, BOMBAY

From Dr J.D. Lewins, Kipling Fellow, Magdalene College, Cambridge CB3 OAG

Dear Sir,

My wife and I visited India in January 1999, at the invitation of the Bombay Cambridge Society. While we were in Mumbai (as it is now) I gave a talk about Kipling – 'From Mumbai to Magdalene', much on the lines of the talk to the Society a couple of years ago. Mr Saleem Amadullah was one of our hosts, and he kindly arranged to take us to the Sir J.J. Institute of Applied Art to visit the Lockwood Kipling House. Members might like a short report on this visit, in relation to the Society's medallion handed over last year to Mr Amadullah.

The present house is not the original of Lockwood's time, but we were assured it was built to the original ground plan. Behind a wire fence, the outside of the house carries a plaque commemorating Lockwood Kipling's association – but identifies him wrongly, I believe, as the first Principal of the school, rather than a head of a department. Inside the house the Society's medallion is hanging: we were told that formal permission had now been obtained to have it erected on the outer wall, in better view.

The present Dean of the Institute of Applied Art, Professor M.C Rajadhyaksha (the organisation of the Sir J.J. School has changed over the years, and 'applied art' is closer to Lockwood's own talents) told us that he had commissioned a distinguished former pupil to make a bust of Lockwood Kipling; and that, this being ready, on an auspicious day, both would be mounted and formally accepted. I think our Society can be very happy with this.

We were then taken over to the Crawford Market, opposite the School, where Lockwood Kipling's original embellishments stand: two fountains inside, and a pair of *bas-relief* panels on either side of the main entrance – a charming sight. Work in applied art continues much in the style of Kipling, terra cotta and *bas-relief.* It was a visit of much interest.

And finally, during a visit to Poona (now Pune) via the Deccan Queen Express, it was nice to see that Rudyard Kipling would have recognised his former sales outlet: A. H. Wheeler Ltd, Book Stall No 1, Poona Railway Stn. Was this in any way connected with his first Editor, Stephen Wheeler?

Yours sincerely
JEFFERY LEWINS

THE NAME 'PENFENTENYOU'

From M. Max Rives, 33 rue des Mésanges, 30400 Villeneuve les Avignon, France

Dear Sir,

On page 8 of the September 1998 *Journal*, there is a note commenting on a picture on page 6 of the same issue, illustrating an incident in Kipling's story, "The Puzzler" (collected, without illustrations, in *Actions and Reactions).* The comments include a reference to one of the characters in that story, whom you describe as "a Canadian statesman with the curious name Penfentenyou".

Now, during the War, France had an Admiral de Penfentenyou de Kerveleguen who, among other things, was arrested by the Germans: so the name is familiar to many of us. To most of us, also, it definitely sounds Breton, from Brittany. No wonder that a Canadian should bear such a name – even without the *de* and the appendix: as you will know, Canada was first colonised by the French. (Incidentally, it was populated by emptying the jails, putting their inmates into ships and sending them out there.)

Now, I happen to have a brother who lives in Nantes, a city in Brittany; and he has many acquaintances who speak – or at least understand – Breton. I requested his help in finding out what this "curious" name could mean, as I thought it was obvious that it meant something, like many family names in Breton.

In reply, he has explained that Penfentenyou means "Chief (or Head) of the Fountains". And to commemorate the name of our admiral, Kerveleguen means (isn't it poetic?) "The Hamlet of the White Sail".

Regards
MAX RIVES

IMRAY'S RECRUDESCENCE

From Mr M. Jefferson, 21 Hollow Lane, Hayling Island, Hampshire POU 9AA

Dear Sir,

In chapter VII (Working-Tools) of Kipling's autobiographical *Something of Myself*, he muses with unequivocal forcefulness on the Higher Editing of his written work. His observation in the mid-1930s advocated that the careful study of a final draft, and thoughtful

consideration of every paragraph, sentence and word, was essential; letting it "lie by to drain", re-reading, shortening again, reading it aloud; finally declaring "praise Allah" and letting it go; and "when thou hast done, repent not."

I am therefore very intrigued by the vigorous post-publication editing that Kipling employed several decades earlier – specifically to "The Recrudescence of Imray", a short story published in the 1891 edition of *Mine Own People.* The story of the missing Imray and the discovery of his body was published again later that year, re-titled "The Return of Imray", in *Life's Handicap.* The text of the original story, as well as its title, had been emended.

A few examples:- 'bayonet rods' changes to 'ramrods'; 'sat still' becomes 'sat wondrous still'; 'flailed' becomes 'trailed'; 'planted' is altered to 'anchored', 'bursts up' to 'twists up'; 'the station' is changed to 'the police station', 'flog' to 'flay'. There are also some changes of spelling:- 'masheer rod' is amended to 'mahseer rod'; 'Mohammedan' becomes 'Mahomedan'.

The correction of spelling is understandable; but why make these post-publication changes to the text, and why alter the title? (In view of the grisly nature of the story, I have always favoured 'recrudescence' over 'return'.)

H.W. Fowler (of *Modern English Usage)* wittily condemns the use of the word 'recrudescence' when applied to a person; but accepts that it might be used metaphorically in the case of a noxious manifestation. Fowler (1858-1933) was contemporaneous with Kipling. His printed observations could not have had any influence on Kipling, as "Imray" was written in about 1888, whereas Fowler published *The King's English* in 1906, and *Modern English Usage* in 1926. But could they have had some contact and discussion over the matter of 'recrudescence'? Why did Kipling change the title?

I have also pondered over the possibility that the story has a strong allegorical element. The *accidental* discovery of Imray's decomposed corpse, some months after it had been hidden in the rafters of a bungalow, concealed only by a thin ceiling-cloth, is difficult to accept. A few days in the heat, and Imray's remains would have been extremely odoriferous, and not easy to be overlooked by anyone searching for him in the vicinity of his bungalow. Does Imray's return represent the re-surfacing of a buried or hidden problem?

It is no doubt tempting to read too much into the work of 'the master'; but one should be cautious about reading too little. As always, Kipling leaves us his work to relish, and a sprinkling of enigmas to stimulate and retain our interest.

Yours faithfully
MICHAEL JEFFERSON

POINTS FROM OTHER LETTERS

KIPLING ENACTED

From Dr G.V. Hales, 101 Brompton Road, Cambridge CB1 3HJ

The scholar and actor Geoff Hales, who is a member of the Kipling Society, and who has earned a reputation for the virtuosity of his notable one-man performances with his 'Travelling Theatre', has written to inform us that he will be presenting his play, *Private Kipling,* on the evening of Saturday 19 June at Wansfell College, Theydon Bois, Essex, as part of a weekend course which he will be running, on Literature and the Empire. (He is aware that it is impossible to guarantee that this June issue of the *Kipling Journal* will have reached our members in good time before that date.)

He feels that members may also care to be informed of another weekend course, on P.G. Wodehouse, which he will be presenting at Maryland College, Woburn, Bedfordshire, on 5-7 November.

Anyone interested in either event is invited to contact him at the Cambridge address shown above (telephone 01223 212104), or to ask at the venue itself for details.

'J. KIPLING' NAMESAKES

From Mr M. Jefferson, 21 Hollow Lane, Hayling Island, Hampshire PO11 9AA

Mr Jefferson writes to say that he thinks Kipling would have been impressed by the Website of the Commonwealth War Graves Commission. A visit to the site and a search of the register reveals incidentally that there were no fewer than five British Army men named J. Kipling, who were killed during the first world war.

They are listed as follows in the print-out from the 'Debt of Honour Register', which gives their name, rank, unit and date of death: – **Private J. Kipling** (Essex Regt), 8 August 1918; **Lieutenant J. Kipling** (Irish Guards), 27 September 1915; **Private J. Kipling** (Royal Sussex Regt), 3 April 1918; **Private J.S. Kipling** (Royal Army Medical Corps), 8 June 1917; **Driver J.T. Kipling** (Royal Field Artillery), 5 December 1918.

There is also a memorial note about Lieutenant Kipling with a reference to his parentage; and a historical description of the cemetery named after the St Mary's Advanced Dressing Station, Haisnes, which handled many of the casualties from the Battle of Loos.

A MIS ATTRIBUTION

From Mr F.C. Guilmant, 187 West End Road, Bitterne, Southampton SO18 6QN

Mr Guilmant writes about an unusual handwritten document in his possession, of which he encloses a photocopy. The document is a tiny, exceedingly tattered piece of paper, unreadable in places. It is headed, "Written by Rudyard Kipling in the Visitors Book of Cecil Rhodes Guest House at Rondebosch, South Africa." What follows is some verses of near-doggerel, abusing the United States in offensive terms. The handwriting is not Kipling's, and the intended supposition must be that someone else has copied out here what Kipling had (allegedly) written.

The first lines are, *Now, what is your opinion of the land of Stars & Stripes? /Don't you think the ***** country is enough to give you Gripes? /Don't you think their dollar notes are nasty as their smell? / Don't you think their ***** country is a most ungodly Hell?* [The asterisks represent blanks in the text.]

Then, after five more lines in that vein, though in places illegible, it continues its tirade against Americans: *They are over decorated, over dressed and overfed / But never over-educated over-washed or overbred / They make use of two syllables where one the case would fit, /And quite forget that Brevity is called the Soul of Wit. /A jug they call a pitcher and a fringe they call a bang, / And it's dubbed a foreign accent if you talk without a twang. /And every other word they use is a silly sort of slang.*

And it concludes: *Once put me safe where Britain's flag the envious world rebuts, / No more I'll earn* [?] *nor marry* [?] *nor freeze my bally guts / They can put the Spangled Banner where the monkey puts the nuts.*

It would be interesting to hear whether any of our readers know of this item, and its ascription to Kipling (which alone makes it worth attention). My own view is that Kipling was far too good a versifier to have written this sorry jingle. It is simply not professional enough to be his. Moreover, though he had a love-hate relationship with the U.S.A. (his affection for his American wife, and memories of happy years in Vermont, offset by his exasperated intolerance of what he saw as national shortcomings), he rarely descended to the childish level of abuse that these verses display, and it is almost unthinkable that he would have effectively 'published' such an outburst by inscribing it in a guest house visitors' book. So I guess that someone else wrote it and mischievously attributed it to Kipling. – *Ed.*

KIPLING AND LORD DUNSANY

From Dr Peter Jackson, 49 West Drive, Caldecote Highfields, Cambridgeshire CB3 7NY

Dr Jackson brought to our attention a letter to the Editor of the *Daily Telegraph* (11 February 1999) from the historian and journalist Kenneth Rose about Lord Dunsany, the 19th Baron [Lieut-Colonel Randal Arthur Henry Plunkett, Indian Cavalry (Guides) retired] who had recently died at the age of 92, and whose obituary had appeared in that paper on 9 February.

Rose had written that whenever Dunsany came to London from his Irish home, Dunsany Castle, he would lunch at the Beefsteak Club, to which he had been elected sixty-six years before. He had told Rose, in a recent telephone conversation, that "during his last visit a fellow-member had asked him what he thought of Kipling". Dunsany had replied: "As Kipling put me up for membership of this club, I can only tell you that I am on his side."

OUR AUSTRALIAN BRANCH

From Mr LEI. Hawkins, Sandbanks, 7317 Nepean Highway, Edithvale, Victoria 3196, Australia

Mr Leo Hawkins, President of the very active Australian Branch of the Kipling Society, wrote in April with an outline of various impending meetings, all to be held at the Soroptimists' Club, Melbourne. These were: 2 May: Peter Ellingsen (the recently London-based correspondent of Fairfax Newspapers) on "Kipling, Freud and I" (or "Me"). Also the Annual General Meeting of the Branch. 16 May: A one-day seminar on "Kipling Revisited", being promoted by the Council of Adult Education. **4 July:** Harry Ricketts, on his biography of Kipling, *The Unforgiving Minute.* **7 November:** David Larkworthy (of the Australian Branch) on "How much Urdu did Kipling really know?"

Mr Hawkins also announced the Branch's "first venture into publishing, with the release on 16 May of a pamphlet, *Kipling's Ode at the Melbourne Shrine* by Julian Moore (ISBN 0-646-37287-4)." The price in Australia will be AUD 5, including postage; overseas £3.50 Sterling, including airmail postage. Orders to the Branch Secretary (see page 4).

KIPLING IN FRENCH

From M. Pierre Gauchet, 49 rue Scheffer, 75116 Paris, France

In 1986, Pierre Gauchet, a member of the Kipling Society, translated into French one of Kipling's short stories, '"In the Interests of the Brethren'" (collected in *Debits and Credits).* This story is set, essentially, specifically and most evocatively, in an ambience of Freemasonry, at a fictional Lodge, "Faith and Works 5837", in wartime London. The translation, headed "Dans l'Intérêt des Frères" and helpfully annotated, was published in the July 1986 issue of the French masonic review, *Renaissance Traditionelle.* The Editors of that publication recently invited Pierre Gauchet to re-publish the story, with fuller notes, and he is doing so – and has courteously been in touch with me over the use that he needed to make of relevant references in the *Kipling Journal.*

He has also presented me with three issues of *Renaissance Traditionelle* – that of July 1986 containing " 'In the Interests of the Brethren'", and two others (of October 1990 and January 1993) containing references to Freemasonry in Kipling's works. I am passing all these to the Society's Library, which I am sure should have them.

A passage in Pierre Gauchet's letter, in which he enlarges on the well-known Italian phrase, *Traduttore, Traditore* (meaning that the translator is inevitably to some extent a 'betrayer'), reads as follows. – *Ed.*

"It is not easy to give an answer to the problems encountered by the *traduttore traditore,* but I started to be concerned with these problems when I met the 'treacherous' translators on the familiar ground of Freemasonry in the French editions of Kipling's books.

The familiar ground makes it obvious, so I'll take a very obvious example. When Kipling visited Penang in 1889 *[From Sea to Sea,* volume 1, Letter IV] he 'saw a windowless house that carried the Square and Compass in gold and teakwood above the door.'. But in the translation French readers will see a 'quadrilateral with equal sides and square angles', and an 'instrument with a moving needle'. In Kipling's books, the reader has to be familiar with many grounds: when yours is mined, you move forward with less confidence.

Kipling's love for France lasted for ever. His French readers prove that despite some misunderstandings that love is returned."

SOCIETY NOTICES

FROM THE SECRETARY, MICHAEL SMITH

[See also the Announcements on page 5 and a supplementary Note on page 34.]

COMMUNICATION

Members may have noticed that, as specified on page 4 of our last issue, the Secretary can now be contacted by e-mail, addressed to **brownleaf@btinternet.com** This medium is being increasingly used by those who are on-line. It is a welcome addition to my capacity to keep in touch with the needs and interests of members – though naturally it is only an adjunct to our traditional methods. The great advantage is that I can respond almost instantly, and at a fraction of the cost of postage.

In addition, many members are enjoying the potential 'forum' that our mailbase provides, for the expression of views and the posing of questions on any Kipling-related matter – the range of topics is extremely wide. For fuller details of our new web-site, see pages 33-34 of March 1999.

I would also like to say how much I welcome hearing from members on the telephone. Their good humour, their courtesy and their appreciation of what the Society offers – with its varied programme of events and with the sense of community engendered by its *Journal* – are a delight. Please do stay in touch.

SUBSCRIPTION RENEWAL DATES

Our Membership Secretary, Roger Ayers, has devised a system whereby members who prefer to pay their annual subscription each year by cheque rather than by standing order to their bank can be automatically forewarned of their renewal date. This will appear at the foot of the address-label on the envelope containing their copy of the *Journal.* We hope that they will find the scheme convenient and helpful.

NEW MEMBERS

We welcome the following, listed by Roger Ayers in early May:

Mrs E. Breuilly *(Birmingham);* Mr Michael Catovsky *(London W3);* Ms J.A. Flanders *(London NW5);* Mr Clifford R. McMurray *(Clark's Summit, Pennsylvania, U.S.A.);* Mr David Page *(Harrow, Middlesex);* Mrs Valerie Whittle *(Rottingdean, East Sussex).*

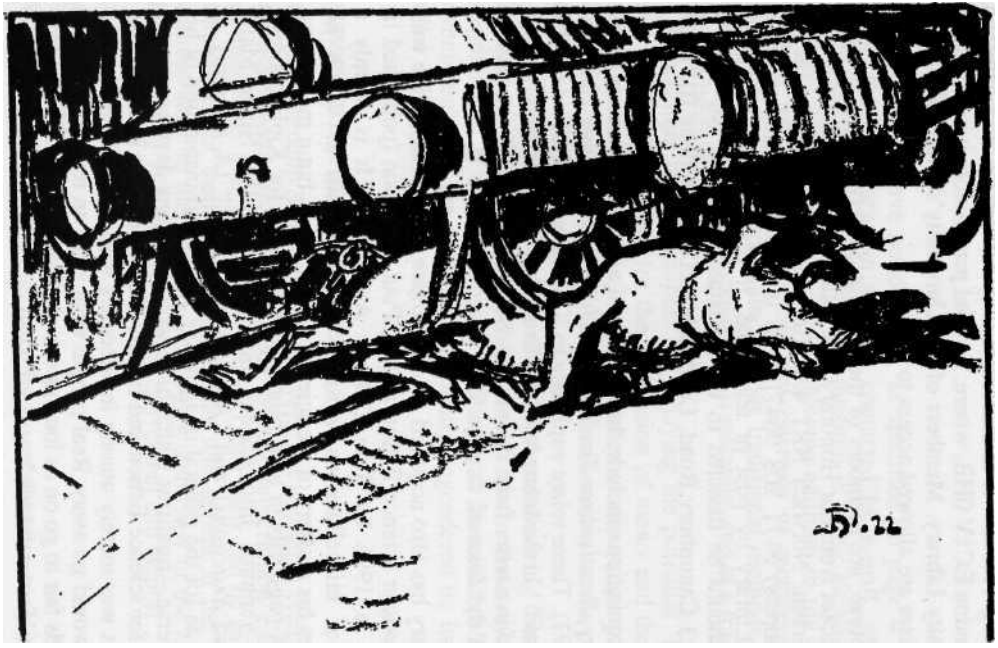
THE SOCIETY'S LIBRARY

The Society's Research Library contains some 1300 items – books by Kipling, books and articles relating to his life and works, collections of press cuttings, photographs, relevant memorabilia, and a complete run of the *Kipling Journal.* It is located at City University, Northampton Square, London ECIV OHB, where, by kind permission, it is housed in the University Library. Members of the University's Graduate Centre for Journalism are allowed access to it.

So, of course, are members of the Kipling Society, if they obtain a Reader's Ticket from our Honorary Librarian, Mrs Trixie Schreiber, at 16 High Green, Norwich NR1 4AP [tel. 01603 701630, or (at her London address) 0171 708 0647], who is glad to answer enquiries about the Library by post or telephone. If Mrs Schreiber is away, enquiries should be directed to the Assistant Librarian, Mr John F. Slater, of 13 Canonbury Road, London Nl 2DF (telephone 0171 359 2404).

Recent acquisitions include three issues of a French periodical about Freemasonry, *Renaissance Traditionelle* (July 1986, October 1990 and January 1993). These relate explicitly to Kipling, and include a French translation of " ' In the Interests of the Brethren' " *(Debits and Credits),* as explained in a letter from their donor, M. Pierre Gauchet, reported in this issue of the *Journal,* at page 55.

The Library has also acquired *All One Universe,* a book by the well known American science fiction author, Poul Anderson (published in New York in 1996 by Tom Doherty Associates). It is mainly a collection of miscellaneous writings by Anderson, in which he demonstrates his mastery of the science fiction *genre,* but it includes an eloquent six-page tribute to Kipling – not so much for Kipling's own impressive ventures into science fiction ["With the Night Mail" *(Actions and Reactions)* and "As Easy as A.B.C." *(A Diversity of Creatures)]* as for the general imaginative power and inspiration of his prose and verse – qualities which have won him many devotees among enthusiasts for science fiction and fantasy. "If at times he [has] seemed in eclipse, it was merely among intellectuals who never liked him and wished he would go away. Real people went right on reading him." So Kipling "bids fair to go on as long as our civilization does. He may well outlive it, as Homer did his."



Death of a shote (or shoat – a newly weaned pig). Another picture by H. Deluermoz (see page 47), for the railway story ".007" *(The Day's Work).* It shows the humiliating derailment of the proud 'Mogul freight' (la Mogole des marchandises) by a pig.

THE *KIPLING JOURNAL*

AN EXPLANATORY NOTE

The *Kipling Journal,* house magazine of the Kipling Society, is sent quarterly to all our currently subscribing members. Its contributions to learning since 1927 have earned it a high reputation. It has published many important items by Kipling not readily found elsewhere, and a vast quantity of valuable historical, literary and bibliographical commentary, in various shapes, by authorities in their field. In the academic study of Kipling, no serious scholar overlooks the *Journal's* wealth of data. (The entire run since 1927 is now being comprehensively indexed.) Scores of libraries and English Faculties, in a dozen countries, receive the *Journal* as corporate members of the Society.

However, though scholarly in general tendency, it is not an austerely academic production. It aims to entertain as well as to inform. This is both necessary and easy. Necessary because our membership is as representative of the ordinary reader as of the university researcher. Easy because there exists an inexhaustible reservoir of engrossing material – thanks to the great volume and variety of Kipling's writings; the scope of his travels, acquaintance and correspondence; the diversity of his interests and influence; the scale of the events he witnessed; the exceptional fame he attracted in his lifetime; and the international attention he continues to attract.

The Editor is glad to receive, from members and non-members alike, articles or letters bearing on the life and works of Kipling. The range of potential interest is wide, from erudite correspondence and scholarly criticism to such miscellanea as justify attention, e.g. reports of new books or films; press cuttings; sales catalogues; unfamiliar photographs; fresh light on people or places that Kipling wrote about; and of course unpublished letters by Kipling himself, particularly ones of any biographical or bibliographical significance.

Authors of prospective articles should know that length may be crucial: the volume of material coming in steadily exceeds the space available. A page holds under 500 words, so articles of 5000 words, often requiring preface, notes and illustrations, may be hard to accommodate quickly. Even short pieces often have to wait. Naturally, as with other literary societies, contributors are not paid; their reward is the appearance of their work in a periodical of repute.

The Secretary of the Society arranges distribution of the *Journal,* and holds an attractive stock of back numbers for sale. However, items submitted for publication should be addressed to **The Editor, *Kipling Journal,* Weavers, Danes Hill, Woking, Surrey GU22 7HQ, England.**

THE KIPLING SOCIETY

AN EXPLANATORY NOTE

The Kipling Society exists for anyone interested in the prose and verse, and the life and times, of Rudyard Kipling (1865-1936). When founded in 1927 by J.H.C. Brooking and a few enthusiasts, it met with vehement and predictable disapproval from Kipling himself; but it quickly gained, and thereafter retained, a substantial membership. It remains today one of the most active and enduring of the many literary and historical societies in Britain. Moreover, being the only one in the world that focuses specifically on Kipling and his place in English literature, it also attracts members from many other countries, who all receive the quarterly *Kipling Journal* (subject of a descriptive note on the previous page).

As an essentially non-profit-making literary organisation, run on a voluntary basis to provide a service to the public as well as to its members, the Kipling Society is a Registered Charity (No. 278885) in Britain. Its overall activities are controlled by its Council, though routine management is in the hands of the Secretary and the other honorary officials. There is a large membership in North America; and an active branch in Melbourne, Australia.

For fuller particulars of its organisation, and a list of impending meetings, see pages 4 and 5 of this issue. The Society's main London activities fall into four categories. *First,* maintaining a specialised Library which scholars may consult, and which is located in City University, London; *second,* answering enquiries from the public (e.g. schools, publishers, writers and the media), and providing speakers on request; *third,* arranging a regular programme of lectures, usually but not exclusively in London, and a formal Annual Luncheon with a distinguished Guest Speaker; *fourth,* publishing the *Kipling Journal.*

Kipling, phenomenally popular in his day, appeals still to a wide range of 'common readers' attracted by his remarkable prose and verse style, his singular ability to evoke atmosphere, and his skill in narrative. These unacademic readers, as well as professional scholars of English literature, find much to interest them in the Society and its *Journal.* New members are made welcome. Particulars of membership are obtained by writing to the Membership Secretary, Kipling Society, 295 Castle Road, Salisbury, Wilts SP1 3SB, England. (The Society's Internet web specification is: http://www.kipling.org.uk)

The annual subscription rate is £20 – both for individual and for corporate members, whether in Britain or abroad. This remains the 'minimum' rate: some members very helpfully contribute more.

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