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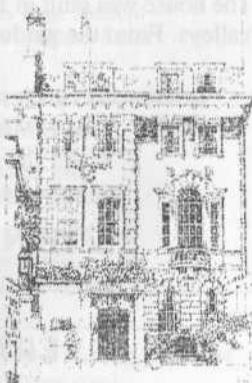
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SECRETARY'S ANNOUNCEMENTS

SOME FORTHCOMING EVENTS

Wednesday 13 April 2011, 5.30 for 6 p.m. in the Mountbatten Room, Royal Over-Seas League, **Professor Thomas Pinney** (editor of Kipling's *Letters*) on "Kipling and America, or 'the lawless golden horde'".

Wednesday 4 May 2011, 12.30 for 1 p.m. in the Hall of India and Pakistan, Royal Over-Seas League, **The Society's Annual Luncheon. The Rt. Hon. Lord Cope of Berkeley**: "‘To Sing the Song o’ Steam’ – the Engineers’ Poet and Pioneer Motorist". For details please see December flyer or contact Jane Kesar.

Wednesday 6 July 2011, 4.30 p.m. **Annual General Meeting** in the Mountbatten Room, Royal Over-Seas League. A complimentary tea will be served at 4.00 p.m. in the Wrench Room for members who inform the Secretary in advance. After the A.G.M., 5.30 for 6 p.m., also in the Mountbatten Room, actor **Geoff Hales** will perform his acclaimed one-man show "Private Kipling – a celebration of Kipling's life in his own verse and prose."

Wednesday 7 September 2011, 5.30 for 6 p.m. in the Mountbatten Room, Royal Over-Seas League, **Speaker to be announced.**

Friday & Saturday 21 & 22 October 2011, an **International Conference** at the Institute of English Studies, London, on "Rudyard Kipling: An International Writer", organised by **Prof Jan Montefiore** and **Dr Kaori Nagai** of the University of Kent, Canterbury. Please see page 7.

Wednesday 9 November 2011, 5.30 for 6 p.m. in the Mountbatten Room, Royal Over-Seas League, **Speaker to be announced.**

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EDITORIAL

Dr F.A. UNDERWOOD

Shortly before this issue went to press, I learnt of the death of Alan Underwood on 13 December 2010 at the age of 84. Rather than rushing out with a sketchy obituary of one of our longest-serving members, I will plan to have a proper retrospective of his life in the June 2011 issue.

THE RUDYARD KIPLING SOCIETY OF AUSTRALIA

David Watts, who started this Australian Society four years ago, has let us know about recent changes to the organisation. Whilst he remains as President, pressure of work has compelled him to relinquish the editorship of *The Jungle Drum*, the quarterly Newsletter of the Society. The new Editor is Naren Menon, who I am sure will gain much pleasure from it. He can be contacted at rksausnews@yahoo.com.au.

THE ABBOTTABAD OLD CHRISTIAN CEMETERY (OCC)

In the December 2010 *Journal*, No.339, I reprinted an article from *Durbar* by Omer Tarin and Sarkees Najmuddin on military graves in the Abbottabad OCC. At the very end of the article (p.49) there was a request for help in identifying the regiment and identities of the largely indecipherable names of a group of men inscribed on a short stone obelisk. Although the request didn't generate any responses, Omer Tarin has kept on investigating this puzzle and, I am happy to report, with complete success. His paper with the results appeared in the Winter 2010 issue of *Durbar* on pp. 160—7 under the title "The Northumberland Fusiliers in Abbottabad 1879". Many members will notice the association with Kipling's 'Tyneside Tail-Twisters' although it is not the 2nd Bn of the 5th Regiment that Kipling knew in Mian Mir.

I cannot reprint this second article, but members who are interested should contact Tony McClenaghan, B.E.M., J.P, General Secretary & Membership Secretary, Indian Military Historical Society, 33 High Street, Tilbrook, Huntingdon, Cambridgeshire PE28 OJP, or email: imhs@mcclenaghan.waitrose.com

THE ALLIANCE OF LITERARY SOCIETIES – A.G.M., 21-22 MAY 2011

Last year Council decided that our Society should join The Alliance of Literary Societies, founded in 1973 and currently having about 125 Societies as members. Any member of one of these Societies is welcome to attend functions organised by the A.L.S. and information can be found on their website at <http://www.allianceofliterarysocieties.org.uk>.

Editorial continued on page 16.

RUDYARD KIPLING:
AN INTERNATIONAL WRITER

An International conference, to be held on
21-22 October 2011
at the Institute of English Studies, London

KEYNOTE SPEAKERS

Amit Chaudhuri and Charles Allen

'Left and right of the table were two big globes, on one of which a great airman had once outlined in white paint those air-routes to the East and Australia which were well in use before my death.'

Rudyard Kipling, *Something of Myself*

Once again Prof Jan Montefiore and Dr Kaori Nagai of the University of Kent, Canterbury are organising a Conference devoted to Kipling, to be held in London on 21 & 22 October 2011.

Kipling's current reputation is many-sided: sometimes condemned as a racist who embodied the imperial mind-set or dismissed as a writer 'whom nobody read', he is increasingly both valued and criticised for his complex response to the 'otherness' and diversity of races and classes in his writing.

This conference, sponsored by the Kipling Society, focuses on the figure of Kipling as an international writer. It seeks not only to re-assess Kipling's involvement in imperial ideology, but also to examine his interests in wider international affairs and his connections with foreign locations both within and outside the British Empire. The conference thereby aims to re-examine his work and achievement by exploring his diverse roles as an internationalist, and by considering his relevance to our post-modern globalising world.

The two Keynote Speakers will be Amit Chaudhuri and Charles Allen but, at the time of writing, no other speakers have yet been selected. However, those who attended the 2007 Kipling Conference in Canterbury, also organised by Prof Montefiore and Dr Nagai, will know how good that was. (See *Journal* No.326, April 2008). – Ed.

MRS BATHURST AND JACK OF THE STRAW

By CEDRIC WATTS

[Cedric Watts served in the Royal Navy, 1956-8. He was an Exhibitioner at Pembroke College, Cambridge, 1958-61, graduating with a First in English. He took his M.A. and Ph.D. at Cambridge. He became a lecturer at Sussex University in 1965; a Reader in 1979; and a Professor in 1983. Since 2002 he has been a Research Professor of English. His recent work includes the provision of new introductions to *Kim* (Ware: Wordsworth, 2009) and *"The Man Who would be King" and Other Stories* (Ware: Wordsworth, 2010) Thanks to the vagaries of the publishing world, part of this essay written five years ago may have recently appeared in a Wordsworth reprint of *The Best Short Stories*. – Ed.]

One of Rudyard Kipling's most remarkable stories is "Mrs. Bathurst", completed and first published in 1904, which has attracted a great deal of critical attention and controversy. The website of the Kipling Society can lead the interested reader into labyrinthine discussions of this deviously narrated, thematically crafty, and partly-macabre work.¹ Kipling prided himself on ruthlessly paring his tales, remarking that 'a tale from which pieces have been raked out is like a fire that has been poked'; and Kingsley Amis has suggested that in "Mrs. Bathurst" he had raked out too much, while Angus Wilson has opined that 'in the last resort, the story is empty'.² But numerous commentaries and analyses indicate that plenty of readers have found it replete with possibilities, and it contains two of the most vivid incidents in Kipling's *œuvre*, one being the remarkably early depiction of the experience of watching a film-sequence, the other being the revelation of the two charred corpses. As in a painting, obscurities may heighten adjacent clarities. The tale, according to David Lodge, shows that 'indeterminacy of meaning leads to an *increase* of meaning, because it demands more interpretative effort by the reader than does traditional narrative'.³ Not all the effort may be fruitful, we may demur, and not all the attributed meaning may be relevant or appropriate, but Lodge's claim seems mainly valid and aptly encouraging.

The pleasure afforded by "Mrs. Bathurst" derives largely from our quest to solve its mysteries; and, as we seek what it may never surrender, we can appreciate more fully what it does render. While we search it, we are simultaneously searching matters of character, ethics and psychology, and even our understanding of the nature of fiction. The story unfolds as a complex oblique narrative (a tale within a tale, or rather as a tale emerging from tales within a tale) to which several speakers contribute: mainly Pyecroft, assisted by Hooper and Sergeant Pritchard, with some prompting by the narrating character's questions. After at

least two deceptive opening gambits, it gradually resolves into an account of the mysterious relationship between a warrant officer, Mr Vickery, and the eponymous Mrs Bathurst, a relationship which seems to culminate in two puzzling fatalities. The tale is potently enigmatic, its numerous literary techniques apparently combining the following three: 'thematic precipitation', 'delayed decoding' and 'covert plotting'.⁴ The first of the three is demonstrable, the second is self-evident, and the third awaits agreed resolution. Thematic precipitation occurs when, like a chemical solution precipitating crystals, a literary theme generates specific concrete imagery. Delayed decoding is generated when a writer describes an effect but markedly delays or withholds the cause of that effect. Covert plotting occurs when a plot-sequence is so reticently, obliquely or elliptically presented that the sequence may not be perceived as a whole for a very long time: numerous readings may seem necessary; and sometimes many years may elapse before commentators grasp the plot in its entirety. For instance, the covert plots of Ibsen's *The Wild Duck* (*Vildanden*, 1884) and Conrad's *Almayer's Folly* (1895) were not identified in print until 1973 and 1984 respectively.⁵

"Mrs. Bathurst" raises numerous questions. Who are the two figures seen, dead and blackened, charred by lightning, after the thunderstorm? How do they come to be together, isolated in the African forest? How does their fate connect with the previous narrative about Vickery? The standing corpse is surely Vickery's: that identification seems to be confirmed by the false teeth and the tattoo. The evidence concerning the other corpse is peculiarly ambiguous. The cadaver may perhaps be that of Mrs Bathurst. A reader may infer that identification from such features as these: the tale's very title; Vickery's obsession; the quoted lines of "The Honeysuckle and the Bee"; and Pritchard's eventual revulsion from the thought that she has met so horrible a fate. But, in that case, how has she come to be 'squatting down an' watchin' him' (Vickery) in the African teak forest? Is she a benign figure or a medium of vengeance? Why did Vickery's preoccupation with her oblige him to drink himself into oblivion night after night, and why does he declare 'I am *not* a murderer, because my lawful wife died in childbed six weeks after I came out'? (Did Vickery conceal the fact that he was married, in order to enjoy an adulterous liaison with Mrs Bathurst, a widow?) What is the relationship between the tale and its long Delphic epigraph, the portion of drama-script written by Kipling but deceptively headed "From Lyden's 'Irenius'"? That epigraph, by referring to the adultery of Mars and Venus, hints at adultery between Vickery and Bathurst, while strongly emphasising that passion may strike relatively ordinary figures as well as the exalted. The effect of the film-sequence showing Mrs Bathurst has been to drive Vickery into drunken

derangement. Perhaps, as in the use of radio in Kipling's "Wireless", the tale indulges the notion that modern technology may be the conduit of forms of haunting and possession, in this case by imprinting hypnotically a perilously fascinating image on the mind. Repeatedly, we are told that Mrs Bathurst had a 'blindish look'; and, in Kipling's imagination, blindness is sometimes associated with supernatural powers, both benign and malign, notably in the tales "They" and "At the End of the Passage" and in the poem "La Nuit Blanche". He knew John Milton's "Lycidas", which refers to lethal Atropos as 'the blind *Fury* with th'abhorred shears'. Mrs Bathurst seems predominantly benign; but possibly she had unwittingly – blindly – contracted a bigamous marriage with Vickery, and then, after pursuing him to England (via Paddington Station, where she was filmed), had discovered the deception. The story of Boy Niven, narrated near the outset, has shown that people who have been led astray by false promises can subsequently become vengeful; and it also introduces the theme of desertion, portending aspects of Vickery's career. Mrs Bathurst, according to Pritchard, 'never scrupled to feed a lame duck or set 'er foot on a scorpion'.⁶ But then, proverbially, love is blind.

Like Ernest Hemingway's "Cat in the Rain" or Joseph Conrad's "The Tale", "Mrs. Bathurst" is a story so cryptic that it seems to imply a much longer narrative. This implication accords with Kipling's avowed method of construction by excision, in which 'the excised stuff must have been honestly written for inclusion'.⁷ What we have appears tantalisingly enigmatic. Just as the 'souvenir' in Hooper's pocket (presumably Vickery's set of teeth) is never displayed, other facts remain matters of conjecture. Mrs Bathurst (the first "It" Girl" in literature) possesses 'It', here meaning, evidently, 'memorable charisma'. (Vickery says 'I'm *if*, meaning something very different: perhaps 'I'm the victim, the object of pursuit', as in the children's game of tag). We are told that '[there] must 'ave been a good deal between' her and Vickery. We may infer that the relationship between them was so intense that his fate was ironically apt: a literal enactment, or precipitation, of the well-known metaphoric phrase '*coup de foudre*': for that phrase means, literally, 'thunderbolt' or 'lightning-stroke' and, metaphorically, 'love at first sight' or 'instantaneous passion'.⁸ The story's epigraph, that page of quasi-Jacobean dramatic pastiche, suggests that 'women's love' is the agency by which 'Fortune' may unleash against a socially-low person 'the very gerb of long-stored lightnings loosed / Yesterday 'gainst some King'. (The meanings of the obscure term 'gerb', usually 'gerbe', include 'firework producing a display of sparks shaped like a wheatsheaf'.) Furthermore, in the early pages of the tale, the commencement of angry retribution for neglect of duty has

been described metaphorically as 'heavy thunder with continuous lightning for two hours'. In the theme of 'thunderly justice', the fatal denouement has been figuratively anticipated. The literal lightning-strike, in reducing two people to charcoal, has been peculiarly and even unnaturally destructive. Here is a literalised 'horror of great darkness' indeed.⁹ Arguably, the theme of 'love and retribution as thunderbolts' has precipitated the horrifying climactic image. (In a personal recollection in *Something of Myself*, Kipling associates a real thunder-storm with destructive lightning, *delirium tremens* and divine vengeance: 'the local Gods missed such a sitting shot as I had given them'.¹⁰)

Of course, there remains the mystery of how the two victims had become vagrants in a forest, and indeed of how, if the figures are Vickery and Bathurst, their paths eventually joined so finally and fatally. There is, furthermore, no certain identification of Mrs Bathurst with that crouching figure. Indeed, the previous emphasis on her confident, generous and independent nature seems in conflict with that apparently subordinate final posture (which, incidentally, is a recommended defensive posture for people caught in a thunderstorm in the open). In any case, how has she, the popular and efficient proprietress of a bar in Hauraki, Auckland, New Zealand, been impelled to travel, via Paddington Station, in central London, and Worcester, near Cape Town, South Africa, to a teak forest near Bulawayo in Rhodesia? Has she indeed been seeking Vickery? If so, why should a charismatically attractive woman pursue an unprepossessing man whose face can resemble an aborted foetus ('white and crumply [...], previous to birth') and who wears clicking false teeth?" On the other hand, Pyecroft claims that 'he was what you call a superior man' who speaks 'genteelly', and the bleached face is associated with his breakdown. Part of the epigraphic dialogue says: 'She that damned him to death knew not that she did it', which implies Mrs Bathurst's absence from the fatal storm, and even possibly her unawareness of the burgeoning of Vickery's obsession. Yet that epigraph tells us that Jack of the Straw's woman loved him and that the love-relationship was adulterous, which suggests that Mrs Bathurst and Vickery indeed had entered a sexual relationship, she (an honest and trusting woman) surely being then unaware that he was married; or perhaps they had gone even further and contracted a bigamous marriage. His 'lawful' wife (as he significantly terms her, as though implying the existence of an unlawful one) has died; and, if Mrs Bathurst, having learnt of the marriage, has either parted decisively from Vickery or has died before his visit to the film-show, those possibilities would largely explain Vickery's deranged entrancement by the film and his indications of guilt. Another part of the epigraph adds: 'He [...] threw life from him', which, applied to

Vickery, may suggest that when he stood up beside the steel railway line, he was courting death by lightning-strike. Both Hooper and the inspector quoted by Hooper speak of the two vagabonds in a way which seems to imply that they are male: 'a couple of tramps'; 'The man who was standin' up [and] his mate'. If one had been female, such an unusual fact would surely have been mentioned. Indeed, Pycroft says 'I don't envy that other man'.

But, in that case, who is the 'mate', the 'other man'? 'No detail was ordered to accompany Master Vickery' – no naval person. By literary logic, the 'mate' should be a character whom we have already met, not somebody arbitrarily inserted. Obviously, he cannot be anyone from the group discussing Vickery's career: Hooper, Pycroft, Pritchard, the narrator. Other characters are ruled out: Boy Niven, for instance, is far away, a boatswain 'in the Channel Fleet'. There remains a peculiar possibility which would be congenial to Kipling's imagination: namely, that Vickery's mate is a reincarnated 'Jack of the Straw', that earlier victim of 'long-stored lightnings'.¹² Jack says 'I must e'en die now to live with myself one day longer': perhaps that 'day' will eventually occur in Africa. If this interpretation seems to be clutching at S/straw, we should recall that Kipling elsewhere (in "'They'", for example) depicts a tangible ghost, while "'The Finest Story in the World'", "'Wireless'" and *Kim* show his interest in time-travelling spirits and modes of reincarnation. Indeed, he liked paradoxical linkages of new 'magic' with old: radio telegraphy is linked to Keats's spirit in "'Wireless'", the Kodak camera with the blind spectre in "'At the End of the Passage'", the motor-car to the ghosts of the children in "'They'", and, as we have noted, the cinema is crucial in "Mrs. Bathurst". Kipling, while disclaiming clairvoyance, claimed to be inspired as a writer by his 'Daemon': 'When your Daemon is in charge, do not try to think consciously. Drift, wait, and obey.' Furthermore, he said that he had been driven out of a house at Torquay by its adverse 'Feng-shui'. He even claimed that, during military exercises at Aldershot, he felt and heard the uncanny presence of soldiers slain in the Boer War.¹³ Within "Mrs. Bathurst", Vickery quotes *Hamlet*, that ghost-haunted tragedy.

A postulable 'covert plot' of the tale would be this. Long ago, Vickery, a married warrant officer abroad (his wife remaining in England), met the widowed and fascinating Mrs Bathurst. They experienced a *coup de foudre*: a rapid love-relationship, which culminated in a bigamous marriage. Vickery then, deserting her, returned to his lawful wife. (Desertion of various kinds – by Moon, Pritchard and others, and Vickery – is a theme of the tale. Other themes are 'trust misplaced' and 'the journey ending in woe', already implicit in the 'Boy Niven' story.) Mrs Bathurst, travelling halfway round the globe

from New Zealand, sought Vickery in England (incidentally being filmed on her journey), learnt the truth, and parted irrevocably from him. Vickery's wife died in childbirth. Perhaps Mrs Bathurst herself has died.¹⁴ Driven to distraction by her screen image, which revives guilty memories, Vickery, by arrangement with his captain, travels up-country, and deserts the service. He may think, like a later supplicant, 'Bad things have come to pass. / [...] Lord, make haste with Thy Lightnings and grant [...] a quick release!'¹⁵ Vickery is then joined in his fatal vagrancy by a reincarnate Jack of the Straw, an earlier victim of the 'long-stored lightnings' of destiny.

One reason for the tale's obscurity may, then, be Kipling's reluctance to make explicit a patently bizarre and partly-supernatural denouement. While being fascinated by the supernatural, he denied being 'psychic': 'I have seen too much evil and sorrow and wreck of good minds on the road to Endor to take one step along that perilous track', he declared, before, ironically, taking 'one step' by describing a time when he had uncannily experienced precise precognition of a future event.¹⁶ It may strengthen the interpretation that I have postulated above that when the story's epigraph eventually evolved into "Gow's Watch" (an incomplete play, just three scenes), Jack of the Straw vanished.¹⁷ Perhaps that was because he had fulfilled his role in the transtextual maze of Kipling's imagination. Numerous other epigraphs employed by Kipling have an explanatory or complementary relationship with the tales that they precede: for instance, "The Return of the Children" provides a Christian eschatological rationale for the apparitions in "'They'", while a quoted quatrain from W. E. Henley about previous incarnations aptly prepares us for the metempsychoses of "'The Finest Story in the World'".

But, of course, the effectiveness of "Mrs. Bathurst" is largely a product of its reticence, its alternation of lucidity and opacity. The dominant impression given by the tale will, for many readers, be one of macabre strangeness: it seems that some encounters and entanglements, however intense and fatal, may lie for ever outside the full comprehension of spectators. In the poem "The Benefactors", Kipling writes (with italicised emphasis):

*Ah! What avails the classic bent
And what the cultured word,
Against the undoctored incident
That actually occurred?*

*And what is Art whereto we press
Through paint and prose and rhyme—*

*When Nature in her nakedness
Defeats us every time?*¹⁸

The critic J.M.S. Tompkins offers this conjecture about Kipling's intentions in "Mrs. Bathurst":

He may have meant the unexplained in the action to reflect the inexplicable in the theme. How and why does a candid, generous woman [...] become the vessel of a destructive power?¹⁹

But even the phrase 'the vessel of a destructive power' seems to offer too conventional a simplification of the data concerning Mrs Bathurst's role. The tale's effectual meaning lies largely in the process whereby we are entangled with the narrative details, are drawn into problem-solving, and are obliged to retreat without achieving certain resolution. It is tempting to say that here Kipling writes as a literary modernist, generating the vivid yet cryptic, the memorable but fragmentary: he partly imitates the film-show described, in which the scenes are arbitrarily juxtaposed or tenuously linked. Even that formulation, however, simplifies the process whereby the narration deviously lures us from a familiar terrain (a reported story of how a serviceman's life was disrupted by his love for a woman) into the peculiarly unfamiliar. Perhaps we are encountering an uncompromising form of realism: in reality, we are often denied full comprehension of other people's lives, so a work of fiction may, exceptionally, emulate that denial. Or perhaps Kipling has indeed omitted too much from the tale. Either way, the certain decoding may be indefinitely delayed; and plot-possibilities may emerge into the overt and vanish into the covert, somewhat like Mrs Bathurst as, repeatedly, she briefly appears before the camera but then vanishes beyond it. We experience a question-soliciting cluster of enigmas and a mobile answer-frustrating clutter of opacities.

One critic has suggested that in Kipling (a Freemason), 'the passions of secrecy and revelation are entwined':²⁰ certainly this story flaunts such entwining. 'How do you read it off?', asks Pycroft; 'I've made my 'ead ache in that direction many a long night.' Other heads may well have ached since then. Vickery's apt parting shot is Hamlet's final declaration: 'The rest is silence.' It can serve as this enigmatic tale's ironic riposte to commentators.

NOTES

I am grateful to Laurence Davies for his generously-shared interest in this tale.

Quotations from "Mrs. Bathurst" are from the text in Rudyard Kipling: *The Best Short Stories* (Ware: Wordsworth Editions. 1997).

1. The "Readers' Guide" commentary and notes have been admirably prepared by Cdr. Alastair Wilson.
2. Rudyard Kipling: *Something of Myself and Other Autobiographical Writings*, ed. Thomas Pinney (Cambridge: Cambridge U. P., 1990), p. 121. Kingsley Amis: *Rudyard Kipling and His World* (London: Thames and Hudson, 1975), pp. 97, 106-7. Angus Wilson: *The Strange Ride of Rudyard Kipling* (London: Seeker & Warburg, 1977), pp. 221-3; quotation, p. 221.
3. David Lodge: *After Bakhtin: Essays on Fiction and Criticism* (London: Routledge, 1990), p. 143.
4. 'Thematic precipitation' is a term that I proffer in *'Nostromo in T. P.'s Weekly: Yearbook of Conrad Studies (Poland)*, ed. J. Dudek (Cracow: Jagiellonian U. P., 2007). For instance, in *Nostromo*, the theme 'men short-sighted in good and evil' precipitates the spectacles given by Mrs Gould to Giorgio Viola. 'Delayed decoding' and 'covert plotting' are illustrated in Cedric Watts: *The Deceptive Text: An Introduction to Covert Plots* (Brighton: Harvester, 1984).
5. See Watts: "The Unseen Catastrophe in Ibsen's *Vildand*": *Scandinavica* 12 (1973), pp. 137-41; and *The Deceptive Text*, pp. 160-67 and 47-53.
6. Kipling said that the tale had its inception, first, in 'the face and voice of a woman who sold me beer at a little hotel' in Auckland, and secondly, when he heard a petty officer telling a companion 'about a woman in New Zealand who "never scrupled to help a lame duck or put her foot on a scorpion"'. Then, he adds, the tale 'slid into my mind, smoothly and orderly as floating timber on a bank-high river'. (*Something of Myself*, pp. 60-61.) No mental log-jam, then; and the phrase 'smoothly and orderly' implies an ease and a logical coherence which commentators have struggled to perceive.
7. *Something of Myself* p. 121.
8. Italian has an equivalent phrase, *colpo di fulmine*.
9. Fatal lightning does not normally char its victims so completely; but, in Shakespeare's *Pericles*, two sexual transgressors are utterly destroyed by a shrivelling 'fire from heaven'. The thoroughness of the destruction here may bring to mind the even more disgusting death (by 'spontaneous combustion') of Krook in Dickens' *Bleak House*. The legend of Zeus and Danaë tells of passion culminating in a lethal lightning-strike, but its grandeur mocks the sordidness of Kipling's charcoaled corpses which 'fell to bits'. Other (but very remote) associations include Lear and his Fool in the storm. The biblical phrase 'an horror of great darkness' (*Genesis* 15:12) is quoted by Kipling in, for example, "The House Surgeon" and "Rahere".
10. *Something of Myself* pp. 36-7; quotation, p. 37.
11. The teeth (though not produced by Hooper) almost suffice to identify Vickery's corpse. They may, having been so audible, bring to mind *Luke* 13:28, which threatens sinners with 'gnashing of teeth'; but Vickery's denture clicks 'like a Marconi ticker'.
12. Kipling's 'Jack of the Straw' appears to have no connection with the 14th-century Jack Straw, legendary leader of rebels, other than the data that both share a name, lived long ago and were executed.
13. *Something of Myself* pp. 125, 78-9, 121-3, 124-5. The 'Feng-shui' experience was a source of "The House Surgeon" and "The Rabbi's Song".
14. David Lodge (*After Bakhtin*, p. 152) offers the suggestions that Mrs Bathurst and Vickery met in England and, learning of his marriage, 'she died as a result of the

- shock'. He adds: 'Could the shock of the revelation have brought on the wife's death?'. This would make a neat – possibly too neat – ironic linkage, and it is perhaps ruled out by Vickery's 'I am *not* a murderer'. On the other hand, in the legend of Venus and Mars, which was cited in the epigraph, the adulterous union became known to the spouse.
15. "His Apologies" : *Rudyard Kipling's Verse: Definitive Edition* (London: Hodder and Stoughton, 1940; rpt. 1945), pp. 816-17; quotation, p. 817.
 16. *Something of Myself*, pp. 125-6. (1 *Samuel* 28:7-21 says that a woman of En-dor summoned the ghost of Samuel to Saul. According to King James VI of Scotland, the ghost was a devil in disguise.) Precognitive dreams, also experienced by Graham Greene, were influentially discussed by J. W. Dunne in *An Experiment with Time* (1927).
 17. See "Gow's Watch" in *Rudyard Kipling's Verse*, pp. 617-27.
 18. "The Benefactors" in *Rudyard Kipling's Verse*, pp. 340-42; quotation, p. 340.
 19. J.M.S. Tompkins: *The Art of Rudyard Kipling* [1959] (2nd edn.: London: Methuen, 1965), p. 89.
 20. Daniel Karlin: "Introduction" to *Rudyard Kipling*, ed. Daniel Karlin (Oxford: Oxford University Press, 1999), p. xiv.

Continued from page 6.

The A.L.S. A.G.M. weekend, which is being hosted by the Johnson Society in Lichfield, is scheduled for 21-22 May 2011. This is open to everyone and I am assured is far from the usual boring A.G.M. event that you might expect. The A.G.M. itself is a very small part of the weekend – giving those attending a great opportunity to learn a lot more about other writers.

THE "CAT" AND THE BRITISH LIBRARY

Last autumn, the British Library published a new edition of Kipling's "*The Cat that Walked by Himself*" and other stories, these others being "The Elephant's Child", "How the Camel got his Hump" and "How the Rhinoceros got his Skin". The texts and Kipling's illustrations are all taken from the *Just So Stories* and the pages of this little book are strewn with the image of the Cat in the 'Wet Wild Woods waving his wild tail, and walking by his wild lone'. (ISBN: 978 0 7123 5809 5, hardback, £7.95).

At the same time, the Library also introduced a range of bone-china crockery and assorted knick-knacks, all decorated with pictures of the Cat either alone or in the Woods. These items can all be obtained from <http://shop.bl.uk/mall/departmentpage.cfm/BritishLibrary/356189/1/1>, the Library's online shop, or by post from Melissa Byrd, Marketing Dept., the British Library, 96 Euston Road, London NW1 2DB.

VERNET-LES-BAINS AND THE KIPLINGS

1910, 1911 AND 1914

By RICHARD DUNCAN

[As a graduate from Clare College, Cambridge, Richard Duncan went to work for the Cargill Corporation, U.S.A. (1959). He was briefly with the Canadian Wheat Board, then returned to Cargill in Geneva (1973) and subsequently London. He retired from the City in 1988, and then accepted the task of raising over £25 million for the Royal Marsden Hospital. In 1992, he and his wife, Gail, bought a property in Escaro, France where they spend six months of the year. Vernet-les-Bains is their nearest 'big' village

This article is based on the talk that Richard gave to members in London on 10 November 2010, but regretfully has many fewer illustrations.. – Ed.]

How did the Kiplings first know about Vernet-les-Bains? Why did they go there in March 1910 with their daughter Elsie? The answer is that Rudyard Kipling's wife, Carrie, had been suffering acute pain, probably from rheumatism or arthritis. While they had been on a family holiday in Switzerland she went to see a medical specialist in Zurich who advised her to try the thermal baths' treatments at Vernet-les-Bains. So began the Kipling love affair with the Pyrenean mountains, their waters, and the good food to be found in the area.

The town lies in the picturesque valley of the river Cady, which is surrounded by the Pyrenees in the Conflent area of the Languedoc-Roussillon region, about 25 miles west of Perpignan. From the late 1890s its hot springs and medical facilities were well known throughout Europe and as far away as Egypt. In fact it was an Egyptian, Ibrahim Pacha, from Cairo who in 1846 put Vernet 'on the map' as a health spa.

So popular was Vernet with the English that the local weather reports were published daily in *The Times* and several other English national newspapers. These papers were readily available in Vernet. There was a direct rail link from Paris (the Quai d'Orsay) to Villefranche-de-Conflent, a village close to Vernet, where the line ends. This service included a dedicated carriage from Paris to avoid the hazard of changing trains! A horse-drawn carriage, a *diligence* service was available for visitors from the train to Vernet.

Much of the social life of the town was centred in and around the Casino and its adjacent *Parc*. The building contained an English Club with an extensive library of English, French and Spanish books. The honorary librarian for a time was Alfred Emberson whom we will come across later. Anglican Church services were conducted during the winter season in a large room in the basement below the Club. During the summer, the building was used as a casino as well as a venue for gala dinners

and balls. A photograph of Rudyard Kipling shows him sitting in the English Club or a hotel lobby reading a newspaper. Today the Casino is used as a theatre for concerts and plays, as a restaurant, as a casino, and last but not least, the venue for Sunday afternoon tea dances – *les thés dansants!* During the time of the *Belle Époque*, concerts were held at 5:00 in the afternoon in front of the Casino, in the *Parc*, now an extensive and impressive *Arboretum*. Small tables were set up for the audience where guests were served drinks by waiters dressed in blue uniforms. We also read that in the *Parc* other entertainments were offered such as boating excursions, donkey rides for children and croquet.



THE CASINO

In letters to his son, John, then back at Wellington College, you can read that Rudyard and Carrie would undoubtedly have strolled up to the Winter Garden (*Le Jardin d'Hiver*), which today is in the process of being refurbished and replanted. They would also have hiked up to the

English Waterfalls (*Les Cascades d'Anglais*), some three hours up and down at an energetic pace! The monastery of St-Martin-du-Canigou also was and is today a destination for intrepid walkers such as Kipling.



THE ABBEY OF ST-MARTIN-DU-CANIGOU

Many other letters can be found in the six volumes of *The Letters of Rudyard Kipling*, edited by Prof Thomas Pinney. For example Kipling writes to John from the Grand Hotel du Portugal,

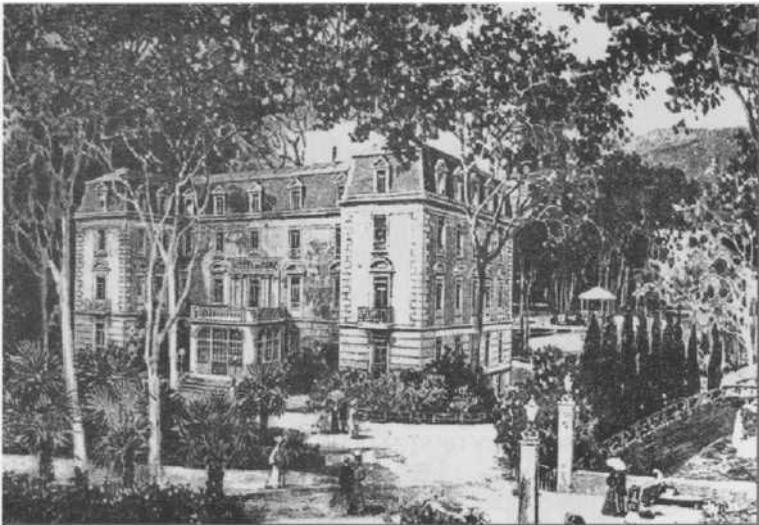
Vernet is a queer little brown stone town among bare hills which rather remind one of the Karoo [South Africa], surrounded by high mountains on the tops of which snow still lingers. It is very crisp and cold but very bright. We went climbing up the mountain paths before lunch and found a cork-tree. I cut off a bit of the bark to bring home to you.

We haven't quite settled down here yet because the rooms they have given us are not very nice and we want them to change us to some other side of the hotel where we can get more sunshine.

[3 March 1910]

In fact they did get better rooms by moving from the Hotel du Portugal to the Hotel du Parc. The Hotel du Portugal still exists today, although now owned by the Social Service for the Army (*le Service Social de l'Armée*) for the benefit of retired officers and their wives.

Unfortunately, the Hotel du Parc was a victim, amongst many other buildings, of a massive flooding of the river Cady in 1940. We were able to visit the Hotel du Portugal with Andrew Lycett in late June last year when he kindly made time to visit Vernet. There one can see the *Livre d'Or* (guest book) in the *Belle Époque* room which shows the Kiplings' hand written names against the date of 25 March 1910.



GRANDE HÔTEL DU PARC

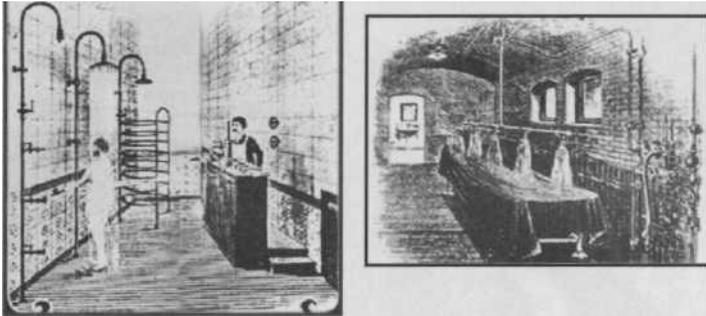
The Kiplings' life at Vernet soon took on a routine.

Mother is taking her sulphur baths and drinking her sulphur water and I think it is doing her good. I have an awful bath every other day. I lie on a sort of bed where water (hot and smelly) is squirted from a sort of garden hose and a man in red and white bathing drawers pounds and pummels and twists and tortures my arms and legs. One feels very slack for an hour afterwards but after that hour one feels very light and comfortable.

When we aren't bathing or resting after our baths, we climb these great grey and black and yellow hills and watch flowers come out.

. . . Today Mother and I went up to a little village [Casteil] in the valley while Elsie played tennis with a girl here. We saw a woman and three kids each with a long pole, driving a cow and two bullocks to pasture. The cow had the bell round her neck stuffed up with hay so that it should not ring. She stopped for a drink at a brook and one of the calves promptly pulled the hay out of the bell and ate it. So like a calf! . . . Mother seems to be better . . . and I am as usual very fit. . .

[9 March 1910]



THE BATHS AT VERNET

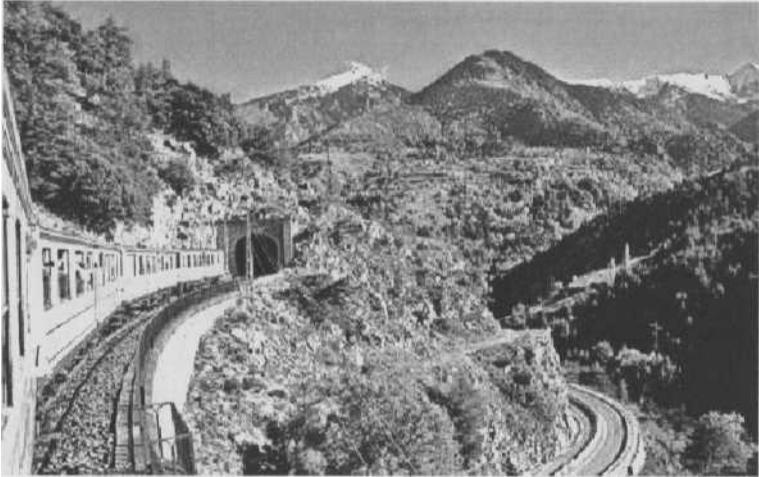
Shortly thereafter, Lord Montagu of Beaulieu called by to see the Kiplings and took them in his Rolls-Royce to lunch at Mont Louis in the mountains. Kipling writes,

We saw it on the map but did not in the least realize how high it was. It was more than 5400 feet above the sea. Down here [at Vernet], which is only 2000 feet it was warm and dusty. We climbed along a road built on the sides of the mountains. . . and at last we found bits of drifted snow on the road and the air got cooler. Then we came to a sheet of ice on the road and got up to a huge stone fort [Mont Louis] on the top of a mountain. We entered it through a stone gateway (see postcards) and found a tiny little street where the snow was lying swept up 4 feet high. . . . We had lunch at a funny little hotel and then went on three miles to a place called Col-du-Perche. . . the snow was six feet high on each side of us and the car was up to its axles in the drifts. Then we saw people skiing, just like Engelberg [Switzerland], and we wanted to take their skis away and play ourselves. The railway line was all snowed up

... we ran back to Vernet in a little more than one hour and the sensation as we came down was . . . like dropping in a balloon.

[9 March 1910]

The railway line, a narrow gauge, single track for most of its length, runs from Villefranche to the Spanish border. Today it is famous as "The Little Yellow Train", and is celebrating its centenary in 2010. Efforts are being made to list the line as a World Heritage site with UNESCO.



THE LITTLE YELLOW TRAIN

The Kiplings were at Vernet for a month. Their life there was dominated by Carrie's needs and was largely uneventful as Kipling explained to his son ' . . . there is not much to tell when one's days are filled up with washes and walks.' It was now nearly three months since the Kiplings had left England. Kipling began to get homesick for Sussex, where spring would soon be breaking. He told Margaret Hopper, the daughter of an old friend,

We'll hope to see you about the time of appleblossom or nightingales if that fits. I could write volumes about sulphur water and baths but I spare you. They s-t-i-n-k.

[? March 1910]

Carrie Kipling's treatment at Vernet in 1910 was so successful that a year later, on 29 February 1911, after another winter holiday in Switzerland, they returned. They went back to the Hotel du Parc and again stayed for a month. Carrie's experiences in 1911 were not to be as positive as they had been the previous year. Kipling explained in a letter to a friend and Burwash neighbour, Col H.W. Feilden,

We came to Vernet, *not* because Carrie was bad with rheumatism but because it did her so much good last year . . . She hadn't a twinge all the time we were at Engelberg but, within the past few days she has had a regular siege of it and says things not to be written down. . . . C. takes sulphur baths in her own room but has not yet begun the drastic course of massage sous l'eau that makes her swear yet makes her better.

[23 February 1911]

The Kiplings had some faith in the curative powers of the Vernet waters and Kipling wrote to his cousin Stanley Baldwin that Carrie had

gone in for baths religiously – hot ones with massage and still hotter ones without. That lasted till Monday when she took to her bed and has been there ever since. . . . She was far better (afterwards) for having come last year; so I hope she will be better this year – if she lives to pull through. She is next door, still in bed knitting and arguing that such drastic results must lead to something. I agree with her.

[18 March 1911]

Despite Carrie's painful reaction to the Vernet treatments in 1911, the Kiplings still felt that they were benefiting from their second visit to the resort. In the letter of 23 February 1911 to Col Feilden he wrote, 'it's a very good place for nerves, . . . we've both been a bit strained. . . . rest is what we need. It's the quietest life under the sun.' Both of Rudyard's parents had recently died and John had been seriously ill. Kipling gives the impression of wanting more English male company and he tried to persuade Feilden to join them. ' . . . what a pleasant English Club, with all papers was waiting for you; and what comfortable rooms could be obtained.' He asked Feilden to send him

... half a dozen trout-flies of a kind guaranteed to allure the Catalan trout. . . – the Cadi is full of rude little trout who make faces at me and I don't think I can put up with it much longer. . . . the water is beautiful but colder than anything out of Switzerland. It has been a

late winter, with lots of snow which is still lying all about in patches. But the sun is Spanish and stabs through the gorges like a knife; the hellebore is out and peacock and brimstone butterflies sit on the rocks.

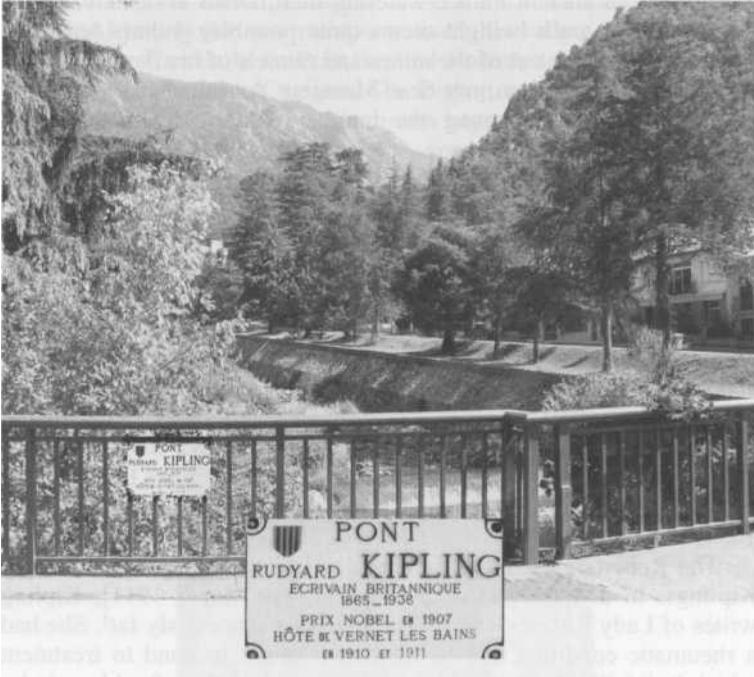
[23 February 1911]

With rather impish humour, Kipling told Feilden that he should bring his wife too because she might enjoy being 'washed, rewashed and yet again washed'. He also asked Feilden to go to Bateman's into Carrie's bedroom and send to him the copies of two Baedeker guides which were to be found there. In another letter shortly afterwards he acknowledges receiving them.

Kipling had by now become rather attached to Vernet, though there are only brief glimpses of this in his letters, as when he regretted that Frank Doubleday, U.S. publisher of Kipling's works and a close friend, was unable to visit Vernet 'because this is a lovely place'. In another letter to Stanley Baldwin he describes Vernet as 'a cheerful sort of place – a pool of Bethesda plus a casino and streaks of snow on the mountains.' It is interesting to note that the heading on the hotel notepaper was now *Hôtel du Parc et sa dépendance Hotel Ibrahim Pacha*. So sometime after the Kiplings left in 1910, the Ibrahim Pacha had been acquired by the Hotel du Parc. Photographs and drawings of the Hotel Ibrahim Pacha show it connected to the ancient thermal baths with the Cady River flowing immediately underneath and alongside the hotel. The Office de Tourisme at Vernet has a rich collection of contemporary postcards, one of which shows a photograph of 'le passage Kipling' which ran, enclosed, from the Hotel du Portugal to the Casino. Apparently there were several of these aerial walkways between the nearby buildings allowing the guests to move about freely from building to building in all weathers. Unfortunately this passage no longer exists. One wonders whether it got its name because the Kiplings were frequent visitors to the Casino! Today there is a bridge over the Cady leading to the Hotel du Portugal and the Casino built as part of the post-flood reconstruction works sometime in the 1950s. It was christened the Kipling Bridge (*le Pont Kipling*) only in May 1998 during Vernet's annual *Fête de la Belle Époque*, which that year took Kipling as its central character.

When the Kiplings first arrived in Vernet that year, there had been snow on the ground. Two weeks of glorious weather followed. Then it snowed again, prompting Kipling to write his only short story about Vernet, its weather and the English – "Why Snow Falls at Vernet". This was published in the *Merry Thought*, an English language journal produced quarterly in Vernet. Kipling enclosed it with a covering

letter to the editor on *Hotel du Parc* note paper dated 16 March 1911. I won't spoil the story for you but it involves two old English knights from the Crusades and the critical importance of English-like weather! It is a charming feat of imagination and whimsy. Even the then popular Winter Garden gets a mention. The tale has been translated into French (February 2004) by Alan Mattingly, a resident and councillor of Vernet. The story is also reproduced in the *Kipling Journal* No294 of June 2000.



THE KIPLING BRIDGE

It was during this stay that Rudyard Kipling wrote a letter to George Auriol of the French Alpine Club in praise of Mt Canigou which is still much quoted in its French translation.

I came in search of nothing more than a little sunshine. But I found Canigou, whom I discovered to be a magician among mountains, and I submitted myself to his power. At first he could reproduce for me, according to the thought or desire of the moment, either a peak

of the Himalayas or the outlines of certain hills in South Africa which are dear to me; transporting me, for example, to the still heat and the unforgettable smell of the pines behind my house under Table Mountain, at the instant when I expected to hear the horns of some Hindu temple upon his upper slopes.

But this year he has taken unto himself his own place in my mind and heart, and I watch him with wonder and delight. Nothing that he could do or give birth to would now surprise me, whether I met Don Quixote himself riding in from the Spanish side, or all the chivalry of ancient France watering their horses at his streams, or saw (which each twilight seems quite possible) gnomes and kobolds swarming out of the mines and tunnels of his flanks.

That is the reason, my dear Monsieur Auriol, that I venture to subscribe myself among the number of the loyal subjects of Canigou.

[c. March? 1911]

As well as being a Canigou watcher, Kipling spent a good deal of time observing his fellow humans. These included Field-Marshal Lord Roberts of Kandahar, whose universally-recognised British Army nickname was "Bobs", and Lady Roberts, old acquaintances of the Kiplings from India and South Africa. The Roberts had arrived at the end of February with their daughter for their first and I believe their only visit to Vernet. There are many photographs of the two men and their wives together with various military and church dignitaries. On at least one occasion a photograph includes the Princess Beatrice, the youngest daughter of Queen Victoria, who arrived in Vernet on March 10, 1911.

The Roberts were there for more or less the same reasons as the Kiplings. In a letter to Col. Feilden [15-19 March 1911], Kipling writes of Lady Roberts, 'aged 73 and almost shapelessly fat'. She had a rheumatic condition and hoped that it might respond to treatment which it did. "Lady Bobs", as he called her, had 'benefited hugely by the treatment here – pulse stronger, pains fewer and capable of walking both on the flat and up and down stairs'. Kipling wrote to Stanley Baldwin [18 March 1911] that Lord Roberts was 'as tough an old nut as ever was made; walks about at unearthly hours of the morning and looks as fit as a flea'. He added, in typically direct but good humoured terms, that Lady Roberts was 'being washed – on the instalment plan I should imagine – for she is enormous'.

Field Marshal Lord Roberts was invited by the commander of the local garrison to meet him for an exchange of views at the Hotel du Portugal. Rudyard Kipling, who spoke confident but far from perfect

French, agreed to act as interpreter. Supposedly the Bishop of Perpignan was also present but it is problematic because there are indeed several formal photographs taken at this time. We have examples of Roberts and Kipling with the military and separately with the Bishop and other dignitaries. We also have written evidence of these various meetings but I haven't seen an example of both the military and the clergy in the same photograph. For example, we have a photograph including the Bishop, Lord Roberts, the Princess Beatrice and Kipling on their way up to St-Martin-du-Canigou. In his book entitled *All About Vernet-les-Bains* published in 1913 and illustrated by his wife Mary, Alfred Emberson mentions that the bishop of Perpignan, Monseigneur Carsalade du Pont, invited Roberts to a reception at the abbey of St. Martin de Canigou. The Bishop was the prime mover of the restoration of the Abbey which was begun in 1902 but only completed in 1932. Previously it was a complete ruin. It is an active Benedictine [a silent order] monastery today which sits high above Vernet in full view of Mt Canigou. There are other photographs of Lord and Lady Roberts with the Bishop and Kipling alone outside the Hotel du Portugal and some including other unknown gentlemen. All presumably were taken on the same occasion.



LORD ROBERTS, M CARSLADE DU PONT, KIPLING AND LADY ROBERTS

Alfred Emberson also mentions that Rudyard Kipling, during the reception did not miss the opportunity to mention another secret of the charm of St-Martin-du-Canigou:

The liqueur of Canigou, a highly prized delight – but where did it come from? – from a dozen aromatic plants gathered on the massif of Canigou.

La liqueur du Canigou très prisée (mais qu'est-il, ce délice, devenu?), élaborée à partir de douze plantes aromatiques cueilliés sur le massif du Canigou.

Being curious about this highly prized treasure, we recently discovered that it is available from a supplier in our village, Escaro, just a few miles from Vernet!

In mid-March the Kiplings took a day off from their bathing routine to visit *la C te Vermeille* – as the coast line is known from Argelès to Cerbère – driving with American friends in 'a huge loose-limbed long-bodied 75 h.p. De Dietrich'. Rudyard Kipling wrote enthusiastically about it all to his Burwash friend, Feilden.

But Lord, what a journey! A divine blue day with a keen wind . . . but yet quite warm . . . Then the Mediterranean hove up, all sapphire, with a shark's fin of a lateen sail here and there and a rip or two of white wave tops before the wind, and forty foot palms . . . waving in the hollows of the hills against the coast. We lunched at Port Vendrees – a large Catalan lunch – but I made my meal chiefly of Bouillabaisse. Never met it before: never knew it could be so perfect. . .

[15-19 March [911]

On another day, away from the waters, they went to Perpignan with one of the owners of their hotel, Émile Kiechle, to visit the Lion d'Or for

... a lunch of a beauty and a succulence which made one weep.

Item: locally made paté de foie gras (fresh and lovely)

Oysters from Arcachon (weeping bitterly I had to pass them)

Omelette with tips of wild asparagus! (a dream)

Grilled sole (a revelation!)

Tripes à la mode de Caen (a delight!)

fresh peas from the Spanish frontier with a tournedos sitting on a crust of bread soaked in some magic sauce!!! (Indescribable!)

Then a soufflé unlike any soufflé that ever souffléed, with strawberry jam of whole strawberries. C. . . . gorged herself to the edge of apoplexy . . . I stuffed me to the limit of rotundity. After which we went to see the cathedral and thence by a natural transition the Bishop – a delightful old man . . . A charming talker, a mountaineer, no mean archaeologist and an authority on Catalan poems and traditions. You'd have rejoiced in him. Thence to the Citadel . . . So home in the grey misty evening light with the clouds banking heavily over Canigou.

[15-19 March 1911]

Meanwhile we turn to another English aspect of Vernet which until recently did not appear to have involved Rudyard Kipling – St George's Church. This is where my wife and I, so to speak, came in. In the June 2000 *Kipling Journal* the names of the Revd David Burton Evans and Andrew Lycett are both mentioned. David Evans had asked the readership for any information relating to St. George's Church and Andrew Lycett in a letter wrote of his regret that he had no information bearing on 'the idea that Kipling helped build the Anglican Church at Vernet-les-Bains.'

Subsequently David and his wife, Charlotte, spent what for them seemed a disappointing day trawling through the Bodleian Library in Oxford. Specifically they were looking through the United Society for the Propagation of the Gospel [U.S.P.G.] collection of European archives held at Rhodes House. There they found eight handwritten pages of the account book kept by A. H. Ferris, Chaplain, covering the period 6 May 1908 to 9 March 1912 of "Subscriptions Towards the Church Building Fund", written on the Vernet-les-Bains thermal baths note paper. Page 3 is headed 'Please subscribe for the building of the English Church at Vernet-les-Bains' Page 5 for 1911, towards the bottom, contains the names of 'Mr. and Mrs. Rudyard Kipling – 100 francs'.

Once again "the synergy" of Kipling and Roberts suggests that they would have both been involved with the plans for the church, given that they were there more or less at the same time in 1911. The existing facilities for worship of the English Club were too small. There was already a building fund established in 1908. In his book Alfred Emberson mentions that Lord Roberts gave the rose marble stone for the church. On 17 April 1911, Lord Roberts formally laid the foundation stone of St. George's Church. We have a photograph of this event. On the foundation stone is carved "This stone was laid by the Field Marshal EARL ROBERTS on the 17th day of April 1911". The Kiplings of course had departed for Bateman's by then. Incidentally, St George translates into

Catalan as *Sant Jordi*, who is as important among the saintly hierarchy of Catalonia, as is St George in the Anglican Church.

The Church was finally opened for worship in 1912. We have a photograph of the congregation leaving after a service, wrongly dated 1910. (There are several other examples of dating errors amongst the various archives relating to Vernet.) At the present time and since 1996, the Church has been formally closed as unsafe for public use. However, under the leadership of David Evans, there are plans to reopen the church after extensive renovations and updating as a cultural centre as well as being available for church services. We hope the reopening will occur in 2011 – some 100 years after the Kiplings were in Vernet – during a proposed Kipling Festival.

When Gail and I first visited St. George's, we were moved by a sense of déjà vu as we saw the old Psalters, hymnals and Bibles lying on long wooden benches along the church walls. There is a donations board, remarkably well preserved, hanging on the wall showing contributions from May 1911 through October 1913. The Kipling gift, amongst others, was prior to this date but is included in the overall total. The board also contains reference to gifts in kind, e.g., a German harmonium from H.R.H. Princess Henry of Battenberg (Princess Beatrice, later to be known as Mountbatten) and a *prie-Dieu*. Both of these are still there today, but the harmonium only survives as a piece of antique furniture and not as a musical instrument.

In 1912, the Kiplings went to Venice after Switzerland and in 1913 to Egypt. However, they returned to Vernet in February 1914 for about a month. Kipling's letters then were more about concerns with the future of Ireland and the jockeying of the European superpowers than life at Vernet. However, in Charles Carrington's handwritten notes on Carrie Kipling's diaries, taken from the originals in 1953, we have a very brief but intriguing reference. They had been invited to lunch with a M. Lambert Violet on 1 March in Perpignan. Carrie describes it as 'a most interesting and delightful day with the wine millionaire'. M. Violet was then chairman of the *Chambre de Commerce* of Perpignan and of the executive committee for the erection of a monument in Vernet "marking the Anglo-French Friendship known as the Entente Cordiale", signed by both countries in 1904.

That committee included as honorary presidents Field Marshal Lord Roberts, the Admirals Lord Charles Beresford, Sir Francis Bridgeman and Sir William May and the former English Prime Minister, A.J. Balfour. Particularly notable among the French honorary presidents is Joseph Jacques Césaire Joffre, victor of the Battle of the Marne in the First World War. Joffre was a local boy, born in 1852 in the Rivesaltes area of the Roussillon. His name was given to Peak

Joffre, a rocky protuberance on the long ridge leading up to the summit of Canigou above Vernet. M Émile Kiechle deserves a separate mention as Secretary to this committee, appointed because of his already very efficient and comprehensive management of the many developments and promotional aspects of the town.

The idea of erecting this monument was conceived around 1912 by the Vernet town council and its then mayor, M. Joseph Mercader, a prominent figure in Vernet's history. M. Lambert Violet gave the land. In 1913 it is recorded in the local press that on the 15 March a scale model (*maquette*) of the monument was shown to H.R.H. the Princess Mountbatten in Vernet by the sculptor Gustave Violet (no relation, I believe) for her approval. This she duly gave.

However, because of the outbreak of the First World War in 1914, progress came to a halt. It was only after the war in 1920 that, by the French presidential decree, the work would proceed. Now it was to be dedicated to the Entente Cordiale, to the Glory of the War Allies and to those *Vernetois* who died in the war. The impressive site and monument are well maintained in *La Place de l'Entente Cordiale*. The modern *Mairie* of Vernet is very close by and each year the town's celebration of the 14 July is held there. In 2004, the then British Minister for Europe, Denis McShane, M.P. came to Vernet to celebrate the centenary of the *Entente Cordiale* while the Queen attended ceremonies in Paris.

We have yet to find and may never find decisive proof of Rudyard Kipling's involvement in this project. He was not in Vernet in 1912 or 1913. He was there in 1914. However, the coincidence of Lord Roberts' and the Princess Beatrice's involvement and the brief mention of the Kiplings' lunch with Lambert Violet encourages one to keep searching. Kipling's well-known participation in the War Graves Commission and feeling for France are also persuasive. We have a copy of an interview at Burwash between Rudyard Kipling and a M Jules Huret of the *Figaro* published on the 20 September 1905 and reprinted in the *New York Times* of the 29th September 1905. Amongst other things they talk about the *Entente Cordiale*:

"That entente," said Mr. Kipling with a smile, "we initiated at the Cape [South Africa] a year ago. The Dupleix [the 7700 ton French armoured cruiser] was there at the time, and the French officers were received with a cordiality which extended to dry champagne – but did not stop there ... the entente cordiale was then born in the Empire and I myself drank to its health with the officers of your navy eighteen months before the official entente began. . . ."

[M Huret's article, edited by Prof Pinney, was published in full in the *Kipling Journal* No.317, March 2006 – Ed.]

We have anecdotal evidence from John Osman that he was informed by old *Vernetois* that Kipling had been involved directly with the Memorial.

On a personal note, as a regular visitor to Vernet, I would like to point out that to get to *Les Cascades d'Anglais*, one has to walk right past the site of this impressive and I believe unique memorial. Perhaps the Kiplings did just that in 1914. They were never to return. However, they were frequently in France thereafter, often being driven in their Rolls-Royce. In a volume of poems first published by the *New York World* in 1924 and then collected in *Rudyard Kipling's Verse Inclusive Edition 1885-1926*, there is "A Song of French Roads" which describes in verse travelling to Mont Louis and Bourg-Madame, amongst other towns in France. Bourg-Madame is beyond Mont Louis on the same road towards the Spanish border.

The present mayor of Vernet (*Madame le Maire* in French) announced shortly after her election in March 2008, that she intended to celebrate the Kipling Centenary in Vernet in 2011. Those of us amongst the British community in the Vernet area, and with an interest in St. George's Church, both as a church and as a cultural centre, are working with her on preparing an extensive program honouring Kipling. It is hoped that many of you reading this article will consider joining us. We intend to keep the Secretary informed and suggest that those so minded from time to time visit the Vernet web site: www.vernet-les-bains.fr/vernet/english.asp. The site is maintained by Councillor Alan Mattingly, a member of the Kipling Society.

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KIPLING AND THE CONCEPT OF 'PROPER WORK'

By WILLIAM B. DILLINGHAM

[In his latest essay for us, Prof Dillingham has investigated Kipling's lifelong attitudes to money, fame and success as evidenced by the speeches that he made and recorded in *A Book of Words*-. Throughout his life, supported by early letters and his final work, *Something of Myself* Bill Dillingham demonstrates that Kipling's views have a consistency and self-belief that we can only admire. – Ed.]

Whatever reasons Rudyard Kipling may have had for choosing the profession of letters – a choice he made consciously and forcefully at an early age – one thing is clear: he was never in the business of writing fiction and poetry for money or for fame although he made much of the one and achieved a great deal of the other. In "Values in Life", a speech delivered in October 1907 at McGill University in Montreal, he stressed to the students there the importance of being the kind of person

to whom the idea of wealth as mere wealth does not appeal, whom the methods of amassing that wealth do not interest, and who will not accept money if you offer it to him at a certain price.¹

Though he did not say so directly (and certainly never would have), he was telling his young audience to be like him, for he was describing himself precisely. Angus Wilson has pointed out that

one of the paradoxes about Kipling is that for a man who disliked public appearances and speaking, he put some of his most deeply personal and revealing statements into his speeches. As a result, *A Book of Words*, that incorporates them, makes splendid reading. His speech to McGill University is no exception. It is his most direct and fierce attack upon materialism.²

In attacking materialism, however, Kipling made it clear to his audience that he was not averse to the idea of accumulating wealth; it was one's attitude toward wealth that was crucial, the place of money in one's hierarchy of values. He said

It does not pay to be obsessed by the desire of wealth for wealth's sake. If more wealth be necessary to you, for purposes not your own, use your left hand to acquire it, but keep your right for your proper work in life. If you employ both arms in that game you will be in danger of stooping; in danger, also, of losing your soul.³

That is strong language, a poignant warning meant to pierce to the heart of the matter: if you do not want to lose your soul, determine while you are young your 'proper work in life'; take your identity from that calling, and never betray it. Devote yourself unswervingly to maintaining it and none other. Making money for the sake of making money does not constitute 'proper work', which is deeper and elsewhere. Never forget, he stressed, that the real and only legitimate reason for acquiring wealth is to free yourself up to do your proper work in life. His definitive statement on this point is his essay "'Independence'", delivered as the Rectorial Address in 1923 at St. Andrews University. After a few words of introduction, he quoted a stanza from Robert Burns's poem "Epistle to a Young Friend" (1786):

To catch Dame Fortune's golden smile
Assiduous wait upon her,
And gather gold by every wile
That's justified by honour—
Not for to hide it in a hedge
Nor for the train attendant,
But for the glorious privilege
Of being independent.⁴

Throughout his talk, he returned repeatedly to the importance of 'owning oneself rather than selling out and thus being owned.

No one was ever truer to what he believed and advocated than was Rudyard Kipling, not only as manifested in "'Independence'" but also in several of his other addresses collected in *A Book of Words*. He never sold out; he never exchanged his soul for money. What he did do was precisely what he counselled his student audiences to do: he made money, but he did not write to make money. Wealth was the by-product of his following his proper work in life.⁵

If making money was never his underlying and primary motivation for writing, neither was receiving recognition. During his days in India as a youthful journalist who also composed poems and stories, he wished to be read and admired, but his rage was for originality, not for giving readers what they were used to and what they expected. He enjoyed enormously his early meteoric rise to fame as a writer of substance, but such popularity was never his chief aim, which was to devote himself to what he considered his calling and to remain independent in order to do so. In an address delivered in 1907, he praised those writers who 'do not very greatly care whether their skill finds immediate favour or not.'⁶ As time went on, he found that he must reject offers that would have delighted most men, offers that would

have enhanced his personal recognition but which in his mind would threaten his independence. Charles Carrington comments that "There is, among the Kipling papers, a thick file of letters recording his systematic refusal, throughout his whole career, of the titles and offices that were sometimes thrust upon him. He could not and he would not write to order, and he would not accept any public honour which might be construed as limiting his freedom to say what, as he thought, should be said."⁷ Therefore, he was willing to accept such recognition as honorary degrees from universities and the Nobel Prize for Literature (1907), but he steadfastly refused others, such as knighthood, which was proffered to him on several occasions.⁸

It was neither general disapproval of such honors – he was delighted when his friend Rider Haggard was knighted – nor political disagreement with whatever government happened to be in power that caused Kipling to reject knighthood and other offers such as the opportunity to run for Parliament (he refused the chance to do so several times). He maintained a strong and consistent political stance, but he clearly recognized that his calling was not as a politician (a type he disliked). As he said, or implied, on a number of occasions, 'I am only a dealer in words.' It seems a modest admission, and in a sense it was, for arrogance and boasting were foreign to Kipling's nature. Rider Haggard found him to be one of the two 'humblest' men he had ever known.⁹ To say that Kipling was not tainted with the repulsive self-importance that manifests itself in an air of superiority and contempt for others, however, is not to say that he was not quietly proud of himself. In actuality, 'I am only a dealer in words' is a self-imposed label born of the most profound self-respect. This particular quotation is from another of his speeches, this one ("Growth and Responsibility," 1907) delivered in Winnipeg.¹⁰ The words are from the very first sentence, for he wanted his audience to be put at ease immediately by his seeming unpretentiousness. There is far more to 'only a dealer in words', however, than his listeners may have understood. It is remarkable that this one simple statement is both appealingly self-effacing and at the same time honestly self-praising. It is nothing less than a deeply sincere expression of Rudyard Kipling's considerable self-esteem. In effect, he was saying: 'I am a dealer in the most precious commodity in the world. Nothing is more important in human existence than words, not just any words, to be sure, but the right words.' In calling himself a 'dealer', he is referring to what he terms repeatedly in his writings as that at which he toils – his work, his calling, his life-work – that which he has put first, that which has been the most important element in his life, that which he has found savingly transporting even in times of grief, pain, and sorrow and to which he has

always returned with dedication. The very title of his collection of speeches, *A Book of Words*, is an indirect statement of this self-concept, for it is a reference to himself. It is a book largely about him; he considered himself a kind of book (or source or reserve) of words.

A good many of the speeches therein were delivered principally to young people, and reverberating through them is his particular fondness for the young and his conviction that youth offers distinctive insights and imagination. In speaking to the students of University College, Dundee, he referred to 'that divine spirit of youth.'¹¹ He told Rhodes Scholars at a dinner in 1924 that certain vital perceptions about people, a certain 'knowledge' about others 'can only be acquired in the merciless intimacy of one's early days. After that, one has to guess at the worth of one's friends or enemies, but youth . . . can apply its own tests on its own proving-grounds, and does not forget the results.'¹²

Along with his expressions of the high importance of the early years of one's life are scattered here and there implications that this springtime of existence should not be mishandled, for time is fleeting, the advantages of youth never to return. He did not preach this, but it is difficult to believe that his youthful audiences did not realize that in telling them what a special and magical time of life they were currently enjoying, he was also admonishing them not to waste it. Whenever he looked up from what he was writing during the years he lived in Brattleboro, Vermont (1892-96), he could clearly see the following words above his large fireplace in the study of his home, Naulakha, words that stress the relentless swiftness of time and the urgency of doing one's true work: 'The Night cometh when no man can work'. This quotation from the *Bible* (John 9:4) his father inscribed in the mantelpiece, perhaps at Kipling's own request, for time and its relation to one's proper work were never far from his thoughts.

When he praised 'the spirit of youth' and delineated some of its glories in his speeches, he was not doing so to flatter his audience made up chiefly of young men. Nor was he assuming the position of one who had himself failed to take advantage of the gifts of youth, regretted it later in life, and wished to warn others while there was still time for them to learn from his mistakes. He was, indeed, looking back on his life, especially in such talks as those he gave in the 1920's, but not with regret. His stance is that of one who fully realized how important his youth was when he was experiencing it and pretty much did everything right, that is, in accordance with what he knew to be his lifework. In 1926, he delivered to the Royal Literary Society a speech in which he commented in his introductory remarks upon the phenomenon of an older person's looking back upon his or her life and comparing early dreams with what was actually achieved:

When the shadows lengthen one contrasts what one had intended to do in the beginning with what one has accomplished. That the experience is universal does not make it any less acid—especially when, as in my case, one has been extravagantly rewarded for having done what one could not have helped doing.¹³

It is a curious observation manifesting an aspect of personality that can best be described perhaps by the oxymoronic phrase, blushing self-esteem. He indicates that when the 'shadows lengthen', that is, when one gets along in years, he or she sometimes harks back to the time of youth with a sense of sadness and regret that certain early ambitious intentions were never carried to fruition. Such moments of self-examination are 'acid' in their effect because they painfully point up that one has failed to follow the famous advice of the German poet and philosopher Friedrich von Schiller (1757-1808): 'Keep true to the dreams of thy youth.' For Kipling, however, the contrast he mentions is painful for another and quite different reason, for he, unlike most people, had, indeed, kept true to the dreams of his youth, an allegiance that was always uppermost in his mind.¹⁴

When he refers to this particular form of retrospection as 'acid', therefore, the word takes on the meaning of embarrassment – not for failing to do what in his youth he set for himself but for having been 'extravagantly rewarded' for doing merely what he should have done, that is, for keeping true to his calling, to which he has been so totally devoted that he cannot conceive of his having done anything else. In effect, his comment in this particular speech resembles the opening words of his autobiography. *Something of Myself*:

Looking back from this my seventieth year, it seems to me that every card in my working life has been dealt me in such a manner that I had but to play it as it came. Therefore, ascribing all good fortune to Allah the Dispenser of Events, I begin:—¹⁵

In other words, he has done simply what he had to do – play the cards that were dealt him. But who was doing the dealing? He attributes that function to Allah, whom he describes as 'the Dispenser of Events', but it is necessary to understand that Kipling used the term 'Allah' rather loosely. He probably did not have in mind here the Islamic Allah or the Christian God so much as whatever it was that made him do what he felt he had to do in order to keep true to the dreams of his youth, that is, what his calling made imperative for him to do or write. In this sense, 'Allah' and 'Daemon' could be synonymous. Therefore, the

thrust of his words that open *Something of Myself* is that once he committed himself to his 'work', his proper work in life, it supplied him with the cards he needed to play. All he had to do then was play them. What at first appears a confession of pronounced self-diminishment is really a statement reflecting great satisfaction with what he has managed to do through a long life, namely, put his work first above everything else. It has been his 'Allah'.

In this stance, he resembles an admirable battle hero who has been awarded the British Victoria Cross or the American Medal of Honor and who in his remarks during a public ceremony in which he is recognized and praised says merely that he is in reality no hero but was merely doing what came naturally to him, just doing his duty as a soldier. He does not recognize the high degree of self-praise cloaked in his statement, which is meant to be taken as (and, indeed, as a rule is taken as) a modest claim of his unworthiness for the extravagant reward he is receiving. In truth, however, the heroic soldier could not manifest the sense of his worthiness better than in what he says, for it signifies that he was being true to his calling as a soldier and that he realizes with the highest order of self-respect (but without articulating it to himself) that that was what he was doing in battle. This soldier and Kipling are brothers in spirit, both deeply proud of themselves though never admitting it.

This quiet self-respect is penetratingly illustrated throughout his writings but especially in *Something of Myself*. It has frequently been described as distinctly atypical as autobiographies go inasmuch as it omits some of the most trying and crucial events of the author's life, for example the death of two of his children and the traumatic break with his wife's brother in Brattleboro, Vermont. Thomas Pinney points out that 'one wit among the reviewers' wrote that 'it was not in fact *Something of Myself* but *Hardly Anything of Myself*.'" Though lacking in important details of Kipling's life and sometimes inaccurate, *Something of Myself* is, as Pinney convincingly argues, a literary work in itself, 'in fact, Kipling's final work.' Besides that, 'within the limits of its carefully determined reticence, it provides a fascinating view of a remarkable life.'" Kipling's abhorrence of the public display of emotions has somewhat obscured his true motive for writing his autobiography as he did, that is, his leaving out so much of what is ordinarily considered seminal events. An often expressed opinion is that his love of privacy dictated that he omit such details as those dealing with his courtship of Carrie, his long marriage to her, and the extended suffering he endured as a result of a duodenal ulcer. The truth is, however, that there was something in his life more deeply essential to him than even these things. His autobiography, as he conceived it, would be about that and pretty much nothing but that. *Something of Myself* (the 'some-

thing' in the title being the most important part of himself) was thus written with the unannounced but predetermined intention to concentrate on the very center of his being: his lifelong devotion to his calling, to what he knew to be his proper work in life. That is the heart and soul of this most unusual and brilliantly revealing autobiography.

The self-respect that he felt toward the end of his life for the way he spent his youth, working in India on the *Civil and Military Gazette* and the *Pioneer*, is especially apparent in the third chapter ("Seven Year's Hard") of his autobiography. He wishes it clearly understood that the springtime of his life was far from mishandled.¹⁸ His devotion to hard work gave him all the discipline and training that he needed for the work he was called to do. He stresses that life was far from easy there, filled as it was with death and disease and with challenging periods of darkness that tested him mercilessly. Sometimes ill with fever, he had to carry on, often working up to fifteen hours a day. Looking back, he must have considered it an extraordinary feat to have stuck tenaciously to his work and to have authored in such a short time a vast body of writing that startled the world.¹⁹

His self-satisfaction deriving from the way he spent his youth, however, was not merely retrospective, for he clearly possessed the same attitude toward proper work and felt the same compulsion to pursue it above all else while he was still young. He was only twenty-four, in fact, when he was living in the Embankment Chambers of Villiers Street in London and wrote to an unidentified recipient a letter that clearly expresses his determination to pursue his calling as he perceives it rather than to write for money, fame, and success. Apparently, the person receiving this letter had written that Kipling's writings would earn for him those particular rewards. Kipling responded to that person's letter in a tone close to angry rebuke at the very suggestion of such a thing:

"Money fame and success" are to remain unto me? Surely 'tis just as selfish consciously and deliberately to work for that trinity as to lay siege to a woman or a glass of gin and porter! . . . the only human being to whom a man is responsible is himself. His business is to do his work and sit still.²⁰

He continues in something of the same instructional and annoyed tone that reflects an intent to correct, pointing out that 'power' is fleeting, and that the yearning for recognition is destructive:

No man can be a power for all time or the tenth of it. . . . Surely the young man does best to pray to be delivered from "the public

demand that walketh in the noonday and the cheque-book that destroyeth in the study." . . . no hawking or clutching for fame or any other skittles is the least use.²¹

Toward the end of the letter, he drives home the point that he is working neither for fame nor wealth but for the satisfaction of doing his proper work in his own manner:

If the success comes my father's delight will be greater than mine.
 If the money comes my Mother will be more pleased than I. The
 two together may spoil my work and make me think less of waiting
 than getting more little pieces of newspapers and little cheques. . . .
 I must do my own work in my own way. . . .²²

A couple of years later, he published a poem that reflects as plainly as anything else he wrote his personal views on the subject. In "L'Envoi" (often called "When Earth's Last Picture is Painted") his God is the 'Master of All Good Workmen,' and his heaven is the place where eternally he could do his proper work without distractions and without ever becoming tired or pained, where harping critics had no place and where

. . . no one shall work for money, and no one shall work for
 fame,
 But each for the joy of the working, and each, in his
 separate star,
 Shall draw the Thing as he sees It for the God of Things as
 They are!

NOTES

1. "Values in Life" in *A Book of Words, The Writings in Prose and Verse of Rudyard Kipling* (New York: Scribner's, 1928), 32: p.22.
2. Angus Wilson, *The Strange Ride of Rudyard Kipling: His Life and Works* (New York: Viking, 1978), p.255.
3. "Values in Life", p.23. In "The Classics and the Sciences," a later address again principally to students, this time at University College, Dundee (1923), Kipling made essentially the same point: "You and I have seen many men ruined by mere money thrown at them without thought. But independent men who have elected to be bound to hard work till their life's end take little harm from being given the best equipment, the best thought-out set of working-tools that can fit them for their callings." *A Book of Words*, p.271.
4. "Independence", in *A Book of Words*, p.245. In his address, Kipling introduced Burns's stanza as follows: 'In the First Volume, then, of the Pickering Edition of the works of the late Robert Burns, on the 171" page, you will find this stanza" (p.245).

He may have been referring to the first of the three-volume *The Poetical Works of Robert Burns* (London: Bell and Daldy, 1839) in *The Aldine Edition of the British Poets* series where the stanza does, indeed, appear on p.171. As printed there and elsewhere, however, the version is slightly different from the one Kipling offers in "Independence":

To catch dame Fortune's golden smile,
 Assiduous wait upon her;
 And gather gear by ev'ry wile
 That's justify'd by honour;
 Not for to hide it in a hedge,
 Nor for a train attendant;
 But for the glorious privilege
 Of being independent.

5. Beginning with "The Native Born" (1895), he published in *The Times* of London a number – some twenty or so – of highly regarded and influential poems including "Recessional", "The Islanders", "For All We Have and Are", and "The White Man's Burden", for which he adamantly refused to accept money. In *Something of Myself* he explained in connection with "Recessional": 'I gave it to *The Times*. I say "gave" because for this kind of work I did not take payment.' *The Writings in Prose and Verse of Rudyard Kipling*, 36: p. 142.
6. "The Claims of Art," in *A Book of Words*, p. 14. In the chapter "Working-Tools" of *Something of Myself*, Kipling wrote: 'I would not to-day recommend any writer to concern himself overly with reviews'. (p.203).
7. Charles Carrington, *Rudyard Kipling: His Life and Work*, rev. ed. (London: Macmillan, 1978), p.459.
8. Carrington indicates that 'Kipling had been offered a knighthood (K.C.B.) [Knight Commander of the Bath] by [Lord] Salisbury in 1899 and refused it. Balfour repeated the offer (this time a K.C.M.G. [Knight Commander of the Order of St Michael and St George] in 1903 and again it was refused' (p.459). In 1917, according to Andrew Lycett, Kipling was given carte blanche his choice of governmental honours but adamantly refused to be tempted: "A fortnight later he learnt from his cousin Stan [Stanley Baldwin] that the government still wanted to 'give him pretty much any honour he will accept.' Having restated his opposition to all politically inspired 'gongs,' he was dismayed to learn soon afterwards that Prime Minister Lloyd George still intended to recommend him, first, for a knighthood in the new Order of the British Empire, then for yet another new decoration, the Companionship of Honour. Rudyard indicated his displeasure to the Chancellor, Bonar Law." *Rudyard Kipling* (London: Weidenfeld & Nicolson, 1999), pp.469-70. Lord Birkenhead includes in his biography a substantial appendix devoted to honours and awards offered to Kipling, largely a history of his steady refusals. For example, in a letter from Lord Stamfordham (private secretary to the King) dated 15 December 1921, Kipling read: 'I am commanded by the King to inform you that it will give His Majesty much pleasure to confer upon you the Order of Merit—in recognition of the eminent services you have rendered to the Science of Literature and of the almost unique estimation with which your works are regarded throughout the British

- Empire. Will you kindly let me hear at your earliest convenience whether the fulfilment of this wish of His Majesty's would be agreeable to you?' *Rudyard Kipling* (New York: Random House, 1978), pp.379-80. The King's "wish" was not "agreeable" to Kipling, and two days later he wrote that he could not accept the Order of Merit. Persistent, Lord Stamfordham made the King's offer a second time three years later, in 1924. but Kipling again declined.
9. The other one was Theodore Roosevelt. *Rudyard Kipling to Rider Haggard: The Record of a Friendship*, ed. Morton Cohen (London: Hutchinson, 1965), p.103.
 10. *A Book of Words*, p.37.
 11. "The Classics and the Sciences," p.271.
 12. "Work in the Future." in *A Book of Words*, p.276.
 13. "Fiction," in *A Book of Words*, p.299.
 14. In this regard, he bears a striking resemblance to Herman Melville, who wanted so much in his later years to remind himself even then to 'keep true to the dreams of thy youth' that he pasted this very quotation on the inside of a portable writing desk upon which he composed his final novel, *Billy Budd*, that deals with this idea. See Eleanor Melville Metcalf, *Herman Melville: Cycle and Epicycle* (Cambridge, MA: Harvard University Press, 1953), pp.383, 384; and William B. Dillingham, *Melville's Later Novels* (Athens, GA: University of Georgia Press, 1986), p.365.
 15. *Something of Myself*, p.3.
 16. Thomas Pinney, ed. *Rudyard Kipling: Something of Myself and Other Autobiographical Writings* (Cambridge: Cambridge University Press, 1990), p.vii.
 17. Pinney, p.vii.
 18. One of the finest and most complex of Kipling's later stories, "Dayspring Mishandled" (1928), deals centrally with this very subject of the terrible waste of life (and talent) that results from the early misdirecting of one's gift.
 19. In writing about his head being full of stories he wished to write while he was working on newspapers in India. Kipling calls himself in Chapter Three of *Something of Myself* a 'child' of Lippo Lippi (p.69). The subject of a famous poem by Robert Browning, with which Kipling was familiar, the painter Fra Lippo Lippi (1406-1469) was orphaned at an early age and placed in a monastery for rearing and training. It soon became clear that he was driven, that he had to paint. The Prior finally allowed him to do so, and he devoted himself to that calling. When Kipling referred to himself as Lippo Lippi's child, it is likely that he had in mind his own deep commitment to his work. Although he was a brother in a religious order, Fra Lippo Lippi's primary allegiance was not to God. as one would expect of a monk, but to his calling, his real work, painting. Although Rudyard Kipling was a journalist in India, his primary allegiance was not to journalism but to his calling, his real work, imaginative writing.
 20. *Letters*, 2:p.10.
 21. *Letters*, 2:p.10.
 22. *Letters*, 2:p.11.

KIPLING'S PSEUDONYMS

By THOMAS PINNEY

[On this occasion Prof Pinney has turned his attention to unravelling the tangled web of pseudonyms that Kipling used, or didn't, in his long career. The majority relate of course to Kipling's early career in India, but there are others. – Ed.]

In Kipling's day it was still the strict convention that journalism was either anonymous or pseudonymous, so during his nearly seven years of Indian journalism Kipling wrote a great deal in both forms – articles without an author's name, or articles signed with a pen-name. By the end of his Indian work Kipling, now a confident and an increasingly-recognized writer, was signing his work either with initials (K., or R.K.) or with his full name. After his return to England, anonymity was no longer in question, but on a few occasions he did resort to pseudonyms (see "A.I.W.", "Bistoury", "Record", and "T. Coryatt" in the list below). He probably enjoyed inventing or appropriating these names, just as he did inventing fictional names for the works to which he attributed the many chapter headings that he wrote: "Beoni Bar", "The Convert", "The Fairies' Siege", "The Gods in London", "King Euric", "Oatta's Story", "The Peora Hunt", "Vibart's Moralities", and dozens more.

Kipling's pseudonyms have attracted some study. They have been made use of in the long-continued labor of identifying Kipling's unacknowledged and uncollected writings for the Indian press, though in the process a good many pseudonyms that he did not use have been seized upon as valid guides (e.g. "Cactus", "Balbus", "Nubegina", "Latakia"). Another danger in using pseudonyms as evidence of authorship arises from the fact that, according to Kipling himself, some pseudonyms were used by more than one person on the staff of the *Civil and Military Gazette (CMG)*! Captain E.W. Martindell, in the expanded edition of his *Bibliography of Kipling* (1923) listed 17 pseudonyms, only one of which ("The Hunter") appears to be inauthentic. Martindell included "K" and "R" in his list, which I think are not properly pseudonyms. Nor have I ever encountered "R" alone. Admiral Chandler, building on Martindell's work, takes up the subject in his *Summary of the Work of Rudyard Kipling Including Items Ascribed to Him*, New York, 1930. Chandler lists 35 pseudonyms as Kipling's, though 13 of them are inauthentic. My list runs to 56 items, all of them pretty well attested. Whether it is a complete list is doubtful; no subject having to do with Kipling's work is ever likely to be completely known. I do not include the initials K. or R.K. for obvious reasons. The

items listed after each pseudonym do not, in some cases, include all that he wrote under that name but are given merely as instances. I supply notes on the meaning or the relevance of some of these pseudonyms, and the point of others will be evident without comment. The meaning of many others remains obscure – that is to say, hidden from me. Others, I hope, will see what they mean.

In the following list the initials *EV* in the entry for an uncollected poem indicate that the poem may be found in Andrew Rutherford, ed., *Early Verse by Rudyard Kipling*, Oxford, 1986.

"Al Jiwan" ("Himalayan Councils", *CMG*, 31 May 1888: uncollected). Pseudo-maxims written in the style of "Certain Maxims of Hafiz". I understand that "Jiwan" is a Persian word which appears to mean "most precious pearl" or alternatively, "the young". Kipling used "*jiwans*" in *The New Army in Training*, "Indian Troops" Letter V, p.49, line 4 as a synonym for young men. It is not clear which sense is intended here, since either fits.

"A.L.W." ("The Haldane in Germany", *Standard*, 8 September 1906: uncollected; reprinted in David Gilmour, *The Long Recessional*, 2002, pp. 210-11). I have no clue to the reference of these initials that Kipling signed to the bitter satire of this uncollected poem. When Kipling republished it in the *Daily Express*, 7 December 1914, he did so anonymously rather than pseudonymously.

"Bistoury" ("A Greek-Less Land", *Standard*, 8 December 1904: uncollected.) The name is signed to a letter on the status of Greek at Cambridge, a subject then under discussion in the press. "Bistoury" is French for "scalpel." In sending his letter to H.A. Gwynne, Kipling begged him to keep the identity of "Bistoury" secret, for, as he wrote, "I think as years go on we may be able to make some use of Bistoury on general subjects" (*Letters of Rudyard Kipling*, III, p. 170). I have found no further use of the name.

"Blank Cartridge" ("A Beleaguered City", *CMG*, 28 January 1884: uncollected; *EV*). The poem is a comic complaint about the dangers of a rifle range for the 1st Punjab Volunteers in the heart of the English station, Lahore.

"Dan Dindigul" ("The Ornamental Beasts", *CMG*, 26 April 1884: uncollected; *EV*). Dindigul, in the south of India, is noted for its tobacco, but that seems to have nothing to do with the poem, a protest against the city of Lahore's extravagance in buying two tiger cubs for

the local zoo when the city's roads and drains were in a ruinous state. Kipling's earliest pseudonym had to do with tobacco (see "Nickson", below); perhaps "Dan Dindigul" too is an allusion to his love of tobacco.

"Din" ("The Killing of Hatim Tai", *CMG*, 12 May 1888: "The Smith Administration"). On the comically baffled efforts to kill a condemned elephant.

"Dyspeptic" ("The Moon of Other Days", *Pioneer*, 16 December 1884: *Departmental Ditties*). The dyspepsia arises from exile in India.

"Eliphaz the Temanite" ("New Songs and Old", *Pioneer*, 30 April 1888: uncollected; *EV*). One of Job's comforters. The "new songs" are adaptations of old favourites to Indian conditions, always for the worse; hence the comfort is, as in *Job*, quite cold.

"Englishman" ("Pagett, M.P.", *Pioneer*, 16 June 1886: *Departmental Ditties*).

"Esau Mull" or **"E.M."** ("A Week in Lahore", *CMG*, 7 May 1884: uncollected. "The May Voyage", *CMG*, 23 May 1884: uncollected; *EV*). This is the most frequently-used of Kipling's pseudonyms, perhaps because of its generic meaning, or simply because it was attached to the many "Week in Lahore" columns. "Mull", short for "mulligatawny", was slang for a Madras civil servant, mulligatawny soup having originated in Madras. "Esau", I suppose, stands for the disinherited and exiled, as they imagined themselves to be in India.

"E.Y." ("Concerning a Jawáb", *CMG*, 6 August 1887: uncollected; *EV*). Kipling got his "jawáb" (dismissal) from Florence Garrard in 1884 (*Letters*, I, p.133). "E.Y." is meaningless to me.

"An Eye-Witness" ("A Study of the Congress", *Pioneer*, 1 January 1889: uncollected). Kipling's hostile account of a meeting of the Indian Congress. The pseudonym suggests that something illegal or irregular is in question.

"Gigs" ("The Song of the Exiles", *United Services College Chronicle*, 15 October 1883: *Early Verse*, 1900, *Outward Bound* ed.). "Gigs" or "Gigger" or "Giglamps" were Kipling's school nicknames on account of his spectacles.

"**Giroflé**" ("My Rival", *Pioneer*, 8 July 1885: *Departmental Ditties*). "Giroflée" (as it should be) means "wallflower". The poem is spoken by one.

"**G.L.**" ("The Love that Died", *Englishman*, 2 March 1887: uncollected; *EV*); ("Diana of Ephesus", *Englishman*, 18 March 1887: *Departmental Ditties*, 3rd ed., 1888; Sussex Edition, 1938).

"**His Friend and Partner**" ("The Opinions of Gunner Barnabas", *CMG*, 7 October 1887: *The Smith Administration*); ("The Unpunishable Cherub", *CMG*, 15 May 1888: uncollected).

"**His Owner's Friend**" ("The Minstrel", *CMG*, 27 March 1888: uncollected).

"**Il Vecchio**" ("Hot Weather Counsels", *CMG*, 17 May 1888: uncollected). "The Old One" since age confers wisdom. Three other items by "Il Vecchio" appeared in the *CMG*: "Drawing Room Draperies"; "Experimental Agony"; and "Notes on Signboards." Against the entry for each of these titles in his marked copy of Lloyd H. Chandler's *Summary of the Work of Rudyard Kipling* (now in Special Collections, University of Sussex) Kipling has written "not mine RK." None of the repudiated items appears in the scrapbooks of cuttings that Kipling kept of his newspaper contributions, now among the Kipling Papers at the University of Sussex (KP 28 1/9). "Hot Weather Counsels" is in the scrapbooks and is quoted in *The Kipling Birthday Book*, a work known to have been made by Kipling's sister-in-law Josephine Balestier in collaboration with Kipling himself. Since Kipling is known to have denied authorship of items that he certainly wrote, it remains a possibility that he wrote the three pieces in question from the *CMG*; but there is no evidence for the attribution to set against Kipling's denial.

"**I.N.O.**" ("The Pillow Fight", *United Services College Chronicle*, 23 July 1881: uncollected; *EV*).

"**Jacob Cavendish, M.A.**" ("Music for the Middle-Aged", *CMG*, 21 June 1884: uncollected; *EV*); ("The Tragedy of Crusoe", *CMG*, 13 September 1884: uncollected; reprinted in *Kipling's India: Uncollected Sketches 1884-88*, 1986).

"**The Keeper of It**" ("That District Log-Book", *CMG*, 10 July 1888: uncollected).

"Kingcraft" ("Ichabod", *CMG*, 9 November 1886: uncollected: *EV*). "Kingcraft" was "the finest pony in India" (Rutherford, *Early Verse*, 1986, p.343). The poem makes fun of the stewards of the Umballa Military and Hunt Meeting for advertising that the steeple-chase course had been made easier.

"L.B." ("Hot Weather Maxims", *CMG*, 30 May 1887: uncollected). Unlike "Hot-Weather Counsels" (see above, *S.V.* "Il Vecchio"), written in Eastern style, these maxims are in brisk western English.

"M." ("How Liberty Came to the Bolan", *CMG*, 19 October 1887: uncollected; "The Widower", unidentified cutting signed "M." [KP 28/4, University of Sussex]: *Songs from Books*).

"The Man Who Saw It" ("The Battle of Rupert Square", *St. James's Gazette*, 29 December 1889).

"The Musical Toon Tree" ("A Missing Word", *Pioneer*, 25 February 1886: uncollected; *EV*). Written in response to a letter to the editor from a correspondent signing himself "The Hill Toon Tree" wanting to know the word for dropping a sailor on a desert island (i.e., "maroon"); the word, the writer said, "rhymed to something." Kipling's poem provides nineteen rhymes to the word. *Hobson-Jobson* explains that the "Toon Tree" is the *Cedrela Toona*, a red cedar.

"Nickson" ("The Dusky Crew", contributed to "The Scribbler", a handwritten magazine produced by the children of the Burne-Jones and William Morris families, November 1878-March 1880. A typescript copy of Kipling's poem is in the British Library [Add. MS 45337]. Collected, *Schoolboy Lyrics*). John Lockwood Kipling, Kipling's father, contributed to Indian newspapers under the pseudonym of "Nick", short for "nicotine." His son was therefore "Nickson."

"N.W.P." ("The Boar of the Year", *United Services College Chronicle*, 30 October 1884: *Early Verse*, *Outward Bound* ed., 1900). "N.W.P."=North Western Provinces, but why? The poem describes a boar hunt that, if it is not wholly fiction, presumably is set in the country around Lahore, in the Punjab.

"The Occupant" ("The House of Shadows", *CMG*, 4 August 1887): KP 28/4: not in Harbord?

"The Office Crow" ("There was an old man in a doolie", *CMG*, 20 November 1886: uncollected; *EV*). There is no external evidence, but this limerick and a companion limerick (*CMG*, 22 November 1886) are accepted by Rutherford as "almost certainly by Kipling" (*Early Verse*, p.345). They allude to an affair about which Kipling is known to have written two other poems. "The Office Crow" is explained by E. Kay Robinson: he and Kipling had a tame crow called "Obadiah" that they had picked up "in crippled condition." They thought of opening a regular column in the *CMG* for "'Caws by the Office Crow,' upon politics and things in general", but Kipling left Lahore and the *CMG* for Allahabad and the *Pioneer* before the plan could be carried out ("Kipling in India", *McClure's Magazine*, July, 1896).

"One Who Followed It" ("The Track of a Lie", *CMG*, 12 July 1888: *Under the Deodars The Phantom Rickshaw Wee Willie Winkie*, New York, 1895).

"One Who Knows Him" ("The Biggest Liar in Asia", *CMG*, 7 November 1887: uncollected; reprinted, *Kipling's India: Uncollected Sketches 1884-88*).

"One Who Took It" ("A Day Off", *CMG*, 4 May 1888: uncollected).

"The Other Player" ("A New Departure", *CMG*, 29 March 1883: uncollected; *EV*).

"The Prompter" ("Le Monde ou l'on S'Amuse", *CMG*, 1 October 1887: uncollected). On a rehearsal by amateur actors at Simla.

"Record" ("The 'Furor Teutonicus,'" *Morning Post*, 26 October 1912: uncollected; reprinted, *Kipling Journal*, No.240, December, 1986). On German intentions toward England.

"The Reveller" ("The Luck of Roaring Camp", *CMG*, 17 January 1888: uncollected).

"R.K.R." ("Quantities of 'Em", *CMG*, 15 June 1887: uncollected; *EV*). The initials are presumably a combination of those of Kipling and E. Kay Robinson: "R" for "Rudyard", "R" for Robinson; "K" is shared between them. The article makes fun of the Latin and Greek spoken at Simla.

"**A Savage**" ("A Real Live City", *Pioneer*, 2 March 1888: *From Sea to Sea*). The pseudonym is a satiric acknowledgement of the claims of Calcutta to primacy: "there is only one city in India."

"**H.M.E.Smallbones**" ("My Christmas Caller, or the Prescription of Sieur Asmodeus", *CMG*, 25 December 1885: uncollected; reprinted *Kipling's India: Uncollected Sketches 1884-88*). The initials with which the article is signed are expanded in the text as "Hastings Macaulay Elphinstone " in allusion to Warren Hastings, Thomas Babington Macaulay, and Mountstuart Elphinstone, all prominent in the history of British India; "Smallbones" reduces great things to small.

"**Smith**" ("The Private Services Commission", *CMG*, 29 June 1887: uncollected). This is the first in a series of articles describing the domestic life of one Smith, making fun of official behavior in India. Only six of the eighteen stories collected under the title of *The Smith Administration* in *From Sea to Sea* have to do with Smith.

"**S.T.**" ("The Hill of Illusion", *CMG*, 28 September 1887: uncollected [not the story of this title in *Under the Deodars*: see *Kipling Journal* No,324, December 2007, pp.42-46]; "Jews in Shushan", *CMG*, 4 October 1887: *Life's Handicap*; "The Recurring Smash", *CMG*, 13 October 1887: uncollected; "The Dreitarbund", *CMG*, 22 October 1887: uncollected; "The Vengeance of Lal Beg", *CMG*, 3 November 1887: *The Smith Administration*). Five stories appearing in just over a month's time, all signed with the same initials, as though Kipling were trying to establish an identity for them. Shortly after the last of these stories appeared Kipling left Lahore and the *CMG* for Allahabad and the *Pioneer*, so far as is known he never used "S.T." again.

"**The Supercargo**" ("The Strange Adventures of a Houseboat", *CMG*, 16 April 1888: uncollected).

"**The Survivor**" ("In Memoriam", *CMG*, 21 October 1887: uncollected).

"**T. Coryatt**" ("To a Librarian", *Library Association Record*, May, 1915: uncollected). One of Kipling's many friendly masquerades, the poem was written to resemble a 16th-century manuscript such as might have been written by the historical Thomas Coryatt (or Coryate: 1577?-1617), traveller and writer, author of *Coryats Crudities*, 1611, a mixture of prose and verse. The poem was written for the librarian of

the Athenaeum Club to accompany a portrait presented to him in 1914 to mark his forty years of service to the Club.

"The Traveller" ("Mister Anthony Dawking", *CMG*, 11 January 1888: uncollected; "Bubbling Well Road", *CMG*, 18 January: *Life's Handicap*; "Landmarks in the Wilderness", *CMG*, 30 January: uncollected; "The Wedding Guest", *CMG*, 16 February 1888: uncollected). Harbord, *Readers' Guide to Rudyard Kipling's Work*, IV, 1961, lists eight items from the *CMG* in 1888 signed by "The Traveller", but there is no external evidence for Kipling's authorship of any of them apart from the four listed above, and he specifically denied authorship of the following three items: "The City of Patan", *CMG*, 13 March 1888; *Pak Patan*, *CMG*, 24 March 1888; "A Pointsman's Error", *CMG*, 4 September 1888. About the eighth of the "Traveller" stories, "Verbatim and Literatim", *CMG*, 3 February 1888, there is no evidence apart from the signature: Kipling neither collected it nor denied it. It is among the Martindell-Ballard pamphlets and is listed in Livingston's *Supplement* and in the Stewart-Yeats *Bibliographical Catalogue*. Richards, in his new *Bibliography*, does not include it

"An Unsporting Correspondent" ("Concerning One Gymkhana", *CMG*, 11 June 1887: uncollected; reprinted in *Kipling's India: Uncollected Sketches 1884-88*).

"Il Vecchio" see entry before **"I.N.O."**

"The Victim" ("My New Purchase", *CMG*, 27 August 1888: uncollected). I do not find this item listed in any of the bibliographies, but it is included in Kipling's scrapbook of his contributions to the *CMG* (Kipling Papers 28/4).

"The Visitor" ("The Old Station", *CMG*, 8 May 1888: uncollected; reprinted in *Kipling's India: Uncollected Sketches 1884-88*). Kipling, who had left Lahore and the *CMG* in November, 1887, was called back in May, 1888, to take over the editorship of the *CMG* in the absence of Kay Robinson. But he was only a "visitor" in Lahore.

"A Witness" ("The Judgment of Paris", *CMG*, 12 August 1887: uncollected).

"W.O.P." One of the private names used in play by Kipling and his cousin Margaret Burne-Jones (afterwards Lady Mackail). According

to her account, "Wop" originated in some misunderstood or mispronounced name; then she and Kipling had found in the letters of Dickens one signed "The Sparkler of England"; so, after Kipling's departure for India, in their correspondence she became the "Wop of Albion" and he the "Wop of Asia". Kipling later, in the 1920s, had a dog called "Wop".

"Yussuf" ("Ballad of the King's Mercy", *Macmillan's Magazine*, November, 1889: *Barrack-Room Ballads*). "Yussuf" is an eastern form of Kipling's first name, "Joseph." The uncollected "The Seven Nights of Creation" is told as from "Yusuf the Potter".

"Z." ("A Displaie of New Heraldrie", *Spectator*, 3 November 1917: *Uncollected Prose*, II, Sussex Edition, XXX, 1938.)

"Z. 54. R.A." ("On Fort Duty", *United Services College Chronicle*, 28 March 1884: *Early Verse*, Outward Bound ed., XVII, 1900.) Presumably a standard sort of identification for a member of the Royal Artillery.

Note that I exclude from my list "Humphrey Clinker" ("Exchange Quotations", *CMG*, 3 June 1888: uncollected) Properly "Humphry", the title figure of Smollett's novel (1771). Three articles signed by "Humphrey Clinker" are known: "Exchange Quotations", "A Moral Duty", and "Self-Sacrifice", all in the *CMG* in June, 1888. Kipling denied authorship of all three in his copy of Lloyd H. Chandler's "Index of 1st Lines of [Kipling's] Verse" (typescript, Special Collections, University of Sussex Library). But an excerpt from "Exchange Quotations" is reported by Harbord (II, 669) to appear in the *Kipling Birthday Book*, London, 1896, a book prepared with Kipling's assistance by his sister-in-law Josephine Balestier. Anything quoted in that book must be taken as Kipling's unless there is overwhelming evidence against it. I think that the attribution arises from a mistake. Nothing identified as from "Exchange Quotations" in fact appears in the *Kipling Birthday Book*; there are, however, under date of 13 June in the *Birthday Book*, four lines from the uncollected poem called "Exchange" (*CMG*, 18 December 1885: *EV*). I suppose that that title has been confused with "Exchange Quotations", and from that confusion "Humphrey Clinker" has been identified with Kipling. There is, in any case, no evidence to connect Kipling with the three articles signed with that name, so that his denial of authorship must be accepted.

NOTE

1. This is reported in a letter from Flora Livingston, Kipling's bibliographer, to Mrs. Kipling, 1 October 1936, giving, as examples, such names as "Esau Mull", "Traveller", "Reveller", "Ataxia", etc (Kipling Papers, University of Sussex, KP 25/53). In telling Mrs. Livingston this Kipling may merely have meant to create uncertainty; the only other member of the staff for most of Kipling's tenure on the *CMG* was Stephen Wheeler, who, according to all reports, was not much given to jocular disguises. But "Esau Mull" does appear on several "Week in Lahore" columns that cannot be confidently attributed to Kipling, and "The Traveller" was used on eight articles in the *CMG*, only three of which Kipling accepted as his. He is not known to have used "Ataxia" but it might be worth looking out for that name in the pages of the *CMG*.

MEMBERSHIP NOTES

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John Lambert, Hon. Membership Secretary

BOOK REVIEW AND NOTICE

KITCHENER'S LOST BOYS by John Oakes, published by The History Press, 2009 (ISBN 07542449303, hardback, £20.00), 192 pages.

By J.W. MICHAEL SMITH

Entering the decade, which a century ago saw the awakening of the possibility of Armageddon, so long presaged by a few far-sighted men of influence, it is so appropriate to raise the subject of what was hoped to be the "war to end all wars". It is equally poignant in that we read it alongside the sad return of our soldiers whose lives were taken by the Taliban in Helmand, when almost daily we see the dignified corteges passing through the sombre lines of mourners in Wootton Bassett. Although the scale of casualties is infinitesimal when set alongside those of the Great War, they are, nevertheless, just as moving.

The research, which went into the writing of *Kitchener's Lost Boys*, is meticulous, widespread and superbly referenced. It traces the need for recruits for a largely unprepared High Command back to the time of the Boer War and outlines the lessons that ought to have been learnt. The author, John Oakes, also includes much material relating to Kipling's understanding of the need for preparedness and of his contribution, in speaking and writing, to the progress of the conflict. *Kitchener's Lost Boys* certainly offers a very substantial background to less appreciated aspects of the horrors to which the allied forces were subjected.

Hundreds of books have been written about the conflict on a variety of themes but this one differs in that it introduces topics which have, hitherto, been mainly ignored, and their range is remarkable. It demonstrates very clearly how the mood of the country enabled adolescents from all classes to join the colours with enthusiasm for what was expected to be a short, decisive, conflict. It considers in particular how the O.T.C.s of the time provided the nucleus of leadership so desperately needed. Cleverly constructed, it weaves, within the main frame, a detailed look at the Corps at Reading School, founded at the time of the Boer War. The prefectorial system and the concept of duty, stemming from Arnold's Rugby, provided experience in a level of command and authority, which naturally extended to the Corps. Even at its foundation Reading School O.T.C. was one of the first to be uniformed in khaki rather than red, and its young members were hardly taller than the Lee-Metford rifles with which they were armed. The Corps formed part of a cleverly conceived overall structure on a regional and national scale. With a detailed examination as to how "Certificate A" ensured a commission, it demonstrates the nature of knowledge and experience of all aspects of military life. Not

all the boy soldiers, who enlisted, came by the public school route and John covers the wider range. He cites the influence of *Boys' Own Paper* reporting and of authors, like G.A.Henty, with great clarity; and his own experience as a 'Housemaster' illustrates the empathy he has with those of pupil age. One often less known feature of enlistment came through friends and colleagues with a community of interest to join as groups.

The book also introduces the significant part played by Rudyard Kipling in the drive for volunteers, when conscription was not regarded as an option. It shows clearly how Kipling was not the initial driving force in his son, John Kipling's 'joining up' and when rejected for bad eyesight, of John's commission, through the help of Earl Roberts, into the Irish Guards. John's death at Loos, in 1915, when scarcely past his eighteenth birthday, triggered Rudyard's dedication to the Imperial War Graves Commission and the establishment of specifically British cemeteries. He fought the cause of loved ones, for whom there was no known grave. Kipling also wrote *The New Army in Training*, a collection of six articles published in the *Daily Telegraph*, as well a definitive two-volume history of *The Irish Guards in the Great War*, which is accepted as the finest regimental account ever written.

Other themes, in John Oakes' book, and recorded with amazing power, include the brilliant logistical effort in moving troops across the Channel to reserve and front line, and the harrowing conditions created by trench warfare. It was perhaps the first time that trauma induced 'shell-shock' came to prominence and was less well understood than it is now. For so many 'Tommies', fear, anguish, or pain was relieved only by oblivion. Gratefully "At the going down of the sun and in the morning / We will remember them". Political intrigue among Government and High Command is also illustrated. *Kitchener's Lost Boys* sheds much welcome light on previously neglected aspects of the conflict, and makes for compulsive reading. John Oakes deserves great commendation for such an absorbing work.

BOOK NOTICE by THE EDITOR

THE TRANSFORMATION OF FREEMASONRY by David Harrison published by Arima Publishing, Suffolk, 2010 (ISBN 978-1845494377, paperback, £14.95) 262 pages.

This second book by Dr David Harrison on the history of Freemasonry examines how Freemasonry in England and Wales adapted after the Unlawful Societies Act of 1799 through to 1930. There are some mentions of the Masonic interests of Kipling, Rider Haggard and Conan Doyle, particularly in regard to the Authors' Lodge No. 3456, consecrated in 1910.

KIPLING FOR THE 21ST CENTURY

By JOHN RADCLIFFE and JOHN WALKER

Who was the original of Mrs Hauksbee, or of Private Mulvaney? Where was the Kashi Bridge', or 'Shamlegh midden', or Mowgli's Jungle? What were 'screw-guns', or 'pegs', or 'tiffin' ? Why and how did Kipling quote so often from the Bible, from the classics, from his fellow poets? How did he get to know soldiers and sailors so well, or learn about life in the jungles of India or on the Arctic ice? What was happening in "Mrs Bathurst", in "The Dog Hervey", in "Swept and Garnished" ? Why was Kipling so angry about the South African War, about the Liberals, about Mesopotamia? What was the larger backdrop to his stories and poems, as Victorian imperial confidence gave place to change and uncertainty in the twentieth century?

Today, as poet and story-teller, Kipling is as compelling and entertaining as ever. But it is not easy for present day readers to understand the world of which he was writing: the politics, the relations between men and women, the language, the books and journals people read, the songs they sang and the jokes they told. The central purpose of the New Readers' Guide is to make Kipling more accessible to a new generation of readers, in Russia, China, Japan or South America for example, as well as in the English-speaking world.

Some fifty years ago the Society attacked this task in eight massive volumes, edited by Reginald Harbord. If you have never seen them, it may be because they were privately printed, with a circulation of little more than a hundred. In May 2002 a small group of us, under the wise guidance of George Webb, sat down to plan a New Readers' Guide. This was to be published on the Internet, to update and amplify Harbord for the 21st Century, covering all the works included in the *Sussex Edition*, over three hundred short stories, the four novels, some one hundred and thirty articles, and six hundred or so published poems.

The structure of the New Guide is similar to the old Harbord series. Each entry starts with brief publication details, since the massive new bibliography by David Richards amply does the rest. Then we offer background notes on the personal or political context, and detailed notes on points in the text. We have added summaries of the stories and themes, and extracts from the criticism, from the contemporary press, from critics over the years, from the biographers – Carrington, Birkenhead, Wilson, Lycett, Ricketts, Gilmour, Allen – and from the academics – Tompkins, Weygandt, Keating, Montefiore – and many others.

We have also been able to offer some illustrations, which would have been impossibly expensive for Harbord. They show, for example, Kipling as a boy, a thrusting young writer, and a grizzled elder. There is his family, and some of the cast of characters we refer to in the notes: Tennyson, Rhodes, 'Bobs', Milner, and many more. Similarly, we offer something of the setting of the writings, with photographs of Simla and the North West Frontier, soldiers and sailors of the time, Canada in the Fall, the streets of Cairo.

An important and fascinating extra has been the commissioning of some 'general articles' on, for example, "Kipling and the Royal Navy", "Kipling and Medicine", and "Kipling and Music". To these is added a presentation of Brian Mattinson's definitive research on the musical settings of the verse. There will be more of these articles, and we also plan to re-publish some of the 'prefaces' from the Harbord Guide. Where works are not very accessible to the general reader, perhaps because they were not collected in the standard editions, we have published the full text. Most of the published verse and the main prose collections are already available on the Internet. There is also a book-list, based on the catalogue of the Kipling Library, and exhaustive lists of the verse, by title and first line.

The Internet has proved to be a major tool for developing the New Guide that was unavailable to Harbord and his colleagues. Searching through this world-wide resource, whilst rejecting the material of doubtful authenticity, has enabled us to find answers to many of the most obscure allusions made by Kipling in his work and which the old Guide was unable to explain. We have found quotations from long-forgotten authors, photographs of artefacts that he saw and mentioned on his travels, maps from the relevant decades, and technical manuals of the period. These resources have added considerably to the relevance of the notes.

Electronic publication on the Internet has had many advantages. It has enabled us to link the different parts of the Guide, so as to make it very easy to navigate one's way through the large mass of information. The technology also allows us to make changes very quickly and simply, so that if someone sees that we have made an error or missed a point, this can be swiftly corrected. We have been able not only to provide the full text of past *Kipling Journals* since 1927, but an index of titles and authors, and a facility for searching the entire text of the *Journals* for a word or phrase. Recently, we have added a searchable database of themes in the stories, so that one can find all the humorous stories, or all those that are to do with war, or religion, or dreams, or any of over a hundred 'themes' so far identified. This will be extended to include the journalism and the verse.

Most importantly, the internet has allowed us to reach many more people than was possible for the heavyweight volumes of the old Guide. Since we launched the Society's web-site in 1999 we have had nearly 900,000 visitors, of whom almost a quarter of a million have already used the Readers' Guide pages.

Many visitors to the web site at www.kipling.org.uk have been attracted to Rudyard Kipling's work by his verse, and though we have excellent notes on nearly three hundred poems already on the site, and many more promised, we do need members of the Society to join the team of editors. Like us, Harbord's team found the verse a major task, and that section of the original Readers' Guide was never completed. Nevertheless, we can offer all of the basic material, such as publication details, links to the prose, and references in the criticism. If you see a favourite which has not been covered, you are urged to contact either of us to talk about a contribution. In the first instance, an email to jwawalker@gmail.com or a letter to John Walker at 72, Millbank, Headcorn, Ashford, Kent TN27 9RG would ensure a warm welcome.

The completed notes have been the work of many hands, not least those of the redoubtable John McGivering, who worked on the original Guide, and continues to annotate tirelessly, with judgement and an unrivalled knowledge of the works. In some cases we have been able to make extensive use of the Harbord text, but for many entries the notes have been virtually rewritten. In some – as with Tom Pinney's notes on *Something of Myself* – we have been able to republish notes written for other editions. It has been a labour of love, sustained by a constant flow of correspondence, and many convivial and enlivening meetings. Of course, when points baffle us – such as why when writing about Canada Kipling refers to 'the old medieval mistrust of Greek' – we have been able to consult some 120 members of the Kipling 'mailbase' discussion group, with gratifyingly definitive results.

In 2002, we envisaged that all this would take some five years. Today, eight years on, we have just completed notes on the stories and journalism. As for the verse – as Kipling would say – 'that is another story', but one to which we would urge you to contribute.

LETTER TO THE EDITOR

LOCKWOOD KIPLING PLATES AT WIMPOLE HALL

From: Mr J. Chiswell Jones, 2 Hillside, East Dean, East Sussex BN20 0UE

Dear Sir,

As a working potter, I offer the following thoughts in an attempt to answer the questions raised by Bryan Diamond in his article about the Lockwood Kipling plates at Wimpole Hall, which I have seen only in the pages of the September 2010 *Journal* (No.338).

He asks were the plates unique or were copies made? They certainly look as though Lockwood Kipling painted them himself – plate B shows lettering which is obviously done by hand, and glaze which has not melted well. This suggests the plates were decorated on the unglazed plate which was then glazed and fired. This is a slightly simpler procedure than painting on the glaze followed by firing. As for copies, these would have to have been made by producing transfer prints from some kind of etched image. I feel sure the plates illustrated are originals (why else would they have been signed?).

One other comment – Lockwood Kipling was clearly a skilled artist. It is not easy to paint such images on a plate – glazed or unglazed. Presumably the underlying message on the plates – that native servants are not to be trusted and are prone to alcohol abuse was a popular one in the Raj at that time.

I suppose, thinking further about the method of production, it is possible that the plates were worked from accurate scale drawings in pen & wash, by a well trained student at Mayo. I have no idea how the School of Arts there was run and whether a well trained student could have been used in this way.

Sincerely,
JONATHAN CHISWELL JONES

THE BATEMAN'S NAVY

By THE EDITOR

It was the letters to Sir John and Lady Chancellor that started me off on this tack with the belated realisation that Kipling had been something of a model boat enthusiast. This was supported by my recollections from the letters to various members of the Stanley family and I was finally prompted to write this overview by the efforts of Gary Enstone to raise money for a replica of Kipling's paddle-boat. Drawing mainly on the letters published in *Rudyard Kipling, "O Beloved Kids"*, edited by Eliot L. Gilbert, the six-volume *The Letters of Rudyard Kipling*, edited by Thomas Pinney, and the back numbers of the *Journal*, together with some speculative guesswork, this article attempts to explore the role of the pond in the activities of Kipling, his family and their friends.

The first reference to the pond that I have found is in the opening sentence of "The Knights of the Joyous Venture" (*Puck of Pook's Hill*):

It was too hot to run about in the open, so Dan asked their friend, old Hobden, to take their own dinghy from the pond and put her on the brook at the bottom of the garden. Her painted name was the *Daisy*. . . [and she] drew quite three inches of water . . .

From a letter of 16 May 1905 [Pinney, III, p.183], Kipling had already at least drafted this story, even though it was not first published until March 1906. At the time of the letter, Elsie Kipling was nine years old and her brother John was seven. In view of the statement in the letter to Sir John Chancellor [*Journal* No.339, Dec 2010] that Robin was 'anxious to know about the localities, in Puck of Pook's Hill, as far as he had read it, and, since the places were, naturally, all on the farm, I feel confident in accepting that the pond is the same both in fiction and in fact.

Kipling made specific mention of another "passenger vessel" at Bateman's in *Something of Myself*, [Chap. VII, p.186] as follows:

Then a friend gave them [Elsie and John] a real birch-bark canoe, drawing at least three inches, in which they went adventuring on the brook.

Pinney notes from Carrie Kipling's diary that the canoe arrived from Canada on 30 June 1907, three months before the Kiplings made their own tour of Canada, described in *Letters of Travel (1892-1913)*,

"Letters to the Family". The canoe clearly provided much enjoyment since a letter to John Kipling of 5 June 1908 describes the adventures of H.A. Gwynne (a friend of Kipling's who was to become the editor of the *Morning Post*) in the birch-bark canoe which he managed to capsize on the pond [Gilbert, p.60]; the three sequential drawings in this letter are a delight. Almost three weeks later, Kipling mentions the canoe again in a letter to Elsie apropos of catching the fish in the pond and cleaning it out so that she can have some bathing in it when she returns home [23 June 1908, Gilbert, p.64]. This time though he also mentions a dinghy as an alternative vessel for the fishing campaign.

The pond clearly provided a great deal of family fun with the boating, swimming, and fishing. Furthermore it acted as a source for watering the garden (there are letters referring to the back-breaking labour of lifting full watering cans and buckets from the pond during a drought). Concerning which, Kipling reports in a letter to John of 2 July 1912 [Gilbert, p.134]

Our news is entirely confined to engineering operations round the pond. Mother is having the time of her life with the 12" education pipe which is being put in (or will be put in) by a man from Kendal to-day. I pity that chap. She is *also* having the edge of the pond bricked: *a n d* is going later to dig out the mud! Oh Allah!

Not surprisingly, with the Kipling children growing up and the tragedies that the family had to face in the Great War, there is a break in the references to the "passenger vessels" on the pond until the appearance of the paddle-boat in 1929, discussed in the Editorial to *Journal* No.339 (Dec 2010). By this time another generation of children were enjoying the pleasures of the pond, probably filling the void left at Bateman's by the marriage of Elsie in October 1924. Kipling, in his mid-sixties, was evidently determined to enjoy the pond with them.

MODEL BOATS

The earliest reference that I have found to the sailing of model boats on the pond is in a letter written to her parents by Jane Hard (nee Stanley) aged 6½ early in 1927 – 'Dear Mother and Daddy Uncle Rud let us sail the boats it was great fun.' The boats however were not described but one can sense that Jane knew of the models from earlier visits to Bateman's. (Jane Hard, *Journal* No.323, Sep 2007, p.1 1). Jane and her sister Ursula were there in May 1925 [To Elsie, Pinney, V, pp.234-5] but seem to have missed 1926 [Frances Stanley, Pinney, V, p.298].

The following year there are two letters from Kipling to Frances Stanley, both of which refer to her daughters playing with the boats. On 30 May 1928 he wrote:

Next to the dogs comes the Navy, represented by one real steam steamer ("Cubbin", and Jane's property) and "Kotick"—a blue clockwork hydroplane which is Ursula's.—There is also a submarine which is not much esteemed because it will die out in the middle of the pond.

[University of Sussex Special Collections, Lewis Collection, Box 1/1a]

whilst the second of 8 June 1928 [Pinney, V, p.434], the day before the girls returned home, he wrote in a P.S.:

And so we had boats, and the wind was not very bad, and each took her own craft—one at each end of the pond . . .

In the following year, 1929, there are two sources of information which list three (or possibly four) additional models. Jane Hard in her article [*Journal* No.323, Sep 2007, p. 11] quotes from a letter to her of 24 August 1929:

I have got a new model boat with steam engines. She is called D36. She is three feet long. She caught fire the other day because I put in too much alcohol!

Two weeks later, in the letter to Sir John Chancellor of 7 September 1929 [*Journal* No.339, Dec 2010, p.24] Kipling writes of 'D.34, the destroyer' and also mentions 'clockwork steamers', 'my Blue Bird' , and 'a steam-propelled gadget of Hun manufacture which spat hot air out of her stern'.

The last model for which I have found a reference is the steamer dedicated to all five of the Stanley children – the *JUSAT*, named for Jane, Ursula, Susan, Anne and Trenor. This vessel must have been named after the autumn of 1931 since Trenor was not born until then. Again Jane Hard gives later information about her [*Journal* No.323, Sep 2007, p.11] from a letter of 1935:

Yes, The Boat – the "Jusat" is going strong. She comes out of the water at the end of each October and chauffeur, who loves her, paints her all fresh in the winter – red, black and green with aluminium-painted motor tyres at her bows to prevent her jarring too hard into the banks. And she has tiny little white pipe-clayed rope fenders at her bows and stern.

Wendy Morgan (daughter of Ursula mentioned above) has checked with her mother and confirmed for me that *JUSAT* was steam-driven.

There is one curious statement in a letter of 19 August 1931 to Sir Percy Bates, who became Chairman of the Cunard Steamship Company, where Kipling writes:

I am still fussing about propellers. I want a four-inch model screw (25% silver, to begin with) whirled round at 80^s in a *screw-port*—*not* on an outbuilt shaft, 1,150,000 times, which ought to be (approx.) the revs in real life from Liverpool to New York *and* back.

[Pinney VI, pp.49-50]

Liverpool had always been a major U.K. port for Cunard ever since the founding of the company, despite its more recent use of Southampton. Also Kipling had consulted Sir Percy on technical details of cargo carrying in August 1929 for his story, "The Manner of Men", (*Limits and Renewals*), [Pinney VI, pp.494-5, 497-8], but I don't suppose that we will ever know quite why he was interested in this model propeller.

SUMMARY OF MODELS LISTED ABOVE

Year	Name	Type	Power
1928	<i>Cubbin</i>	Steamer	Steam
1928	<i>Kotick</i>	Blue Hydroplane	Clockwork
1928		Submarine	Clockwork?
1929	<i>D36</i>	Destroyer	Steam
1929	<i>D34</i>	Destroyer	Steam
1929		Steamers	Clockwork
1929		'My Blue Bird'	Clockwork
1929		German Steamer	Steam
1931	<i>Jusat</i>	Steamer	Steam

It is my conjecture that two pairs of the models listed refer to just two models – the blue hydroplane, and 'My Blue Bird'; and the Destroyers D36 and D34.

Kotick, the Blue Hydroplane, and 'My Blue Bird'.

In the 1910s and '20s, the noun 'hydroplane' was used for three different objects: for a seaplane (or floatplane); for the diving/elevator fins on submarines; and for a light fast motorboat designed to skim over the water. In *Sea Warfare* (1916), Kipling uses the word in the first two senses (pp.83 & 127), but in 1931 in "A Naval Mutiny" (*Limits and Renewals*, p.185). he uses it only in the sense of a speedboat.

In the context of his letters, he cannot be referring to the submarine fins, and Dr Ursula Stanley Holden has confirmed that *Kotick* was a clockwork boat, just over a foot in length. She remembers winding it up and that it went along quite slowly. The reference to 'My Blue Bird' could be somewhat misleading at this point. Sir Malcolm Campbell was noted for applying the name *Bluebird* to his racing cars in the 20s and 30s, but he didn't switch to targeting the water speed record in his boat *Bluebird* until 1937. Thus I am of the opinion that the two blue boats are in fact just one model.

Destroyers *D34* and *D36*



MODEL OF D36

Bassett-Lowke Ltd, Model Ship Catalogue May 1938

It seems very unlikely that Kipling bought two model destroyers in the space of three weeks or so, and I conclude that there is just the one model, and a slight lapse of memory on Kipling's part. I have found an advertisement in a catalogue for the ship models of Bassett-Lowke Ltd. for what could be the model that Kipling owned. Although my catalogue is for May 1938, I have contacted Mike Green, Chairman of the Bassett-Lowke Society, and checking the earlier catalogues, he was able to confirm that this Destroyer *D36* was introduced in 1929, just when Kipling bought one, and that Bassett-Lowke had never sold one with the number *D34*. He actually has one of these models himself, but doesn't steam it for the same reasons given by Kipling. At 3ft 3inches length overall, 4¾ inches beam, and steam-powered, this specification matches Kipling's description. The hull is made from pinewood, as is the deck, which are both suitably flammable,

particularly when painted. The 1938 price including carrying box, was 12 guineas (£12.60).

The German Steamer

From the comment in Kipling's letter to Sir John Chancellor of 7 September 1929 [*Journal* No.339, Dec 2010, p.24] about the gadget that 'spat hot air out of her stern', I conclude that this was in fact a "pop-pop" boat, known as a "toc-toc" boat in Germany after the trade-name used by the toymaker Ernst Planck. The steam engine has no moving parts and the boats are not in fact propelled by hot air but by jets of water/steam issuing through pipes at the stern, officially termed pulsating water engines (or P.W.E). Please will members who are uninterested in the technicalities forgive my enthusiasm, and skip over the next paragraph.

The original British patent was taken out by an inventor named Thomas Piot in 1891, however there is evidence of a French version of 1880. The original engine is a simple hollow tube formed into a coil into which water is introduced, initially by hand, the two ends of the coil being fixed in the stern of the model. A candle flame or other simple source of heat is applied to the coil and when the water boils, some is ejected through the stern pipes and the boat moves forward. As a result, a partial vacuum is created in the coil causing it to suck in a fresh supply of water and so the cycle continues. Much more detail can be found at this website, including explanations of the physics involved, and diagrams of the two forms of engine (coil or diaphragm): <http://www.nmia.com/~vrbass/pop-pop/>

CONCLUSION

It seems to me that this all demonstrates the lifelong interest of Kipling in the technicalities and mechanics of methods of transport. I have no intention of giving the sources since most members will know them, but they include bridges, railways, roads, bicycles, motor cars and elephants; horse, bullock and man-powered vehicles; dirigibles and aeroplanes; steamships, sailing ships, rowing boats, canoes, paddle boats, motorboats; and now model boats powered by steam or clock-work. And lastly, the unexplained model propellor designed to operate in a screw-port, presumably to emulate a return transatlantic crossing of 5,740 nautical miles.

