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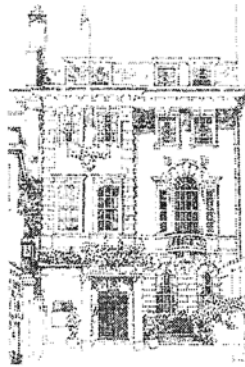
The *Kipling Journal* is the quarterly magazine of the Kipling Society, a charity whose object is the advancement of public education by the promotion of the study and appreciation of the life and works of Rudyard Kipling. The Journal is open to submissions of any length between 500 and 5000 words from students, scholars, professional academics, and Kipling enthusiasts. All articles are peer reviewed.

The opinions expressed by contributors are their own, and do not necessarily correspond to those of the Editor or the Council of the Kipling Society.

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FORTHCOMING MEETINGS OF THE KIPLING SOCIETY

Wednesday 12 July 2017, 4.30 pm in the Mountbatten Room
Royal Over-Seas League: Kipling Society Annual General
Meeting. 5.30 for 6 pm: **Dr David Sergeant** (University of
Plymouth) 'The Complex Art of Kipling's Early Fiction'.

Wednesday 13 September 2017, 5.30 for 6 pm in the Mountbatten
Room Royal Over-Seas League: **Dr Susie Paskins** (Birkbeck
College, University of London) 'Creating the Lama: Kipling's
encounters with Buddhism and the writing of *Kim*'.

Wednesday 15 November 2017, 5.30 for 6 pm in the
Mountbatten Room Royal Over-Seas League: Susan
Paskins, Birkbeck College, University of London, **Prof Jan
Montefiore** (University of Kent) 'Kipling the Storyteller and
the Singing Voice'.

June 2017

ALEX BUBB
(*Meetings Secretary*)

THE KIPLING JOURNAL

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EDITORIAL

This issue has two essays on Kipling as psychologist. In ‘Rudyard Kipling and the Mind’ the forensic psychiatrist Ruth McAllister examines a selection of Kipling’s stories dealing with mental derangement, whose insights into insomnia, anxiety, sleep disorder, psychosis, PTSD (Post Traumatic Stress Disorder), and what is now called animal therapy, are far ahead of their time. Andrew Scragg teases out the implications of ‘Dayspring Mishandled’ in the light of contemporary theories of revenge obsession.

At the February 2017 meeting of the Kipling Society, a panel of speakers headed by Peter Hitchens discussed Kipling’s verse, starting with a speech from Mr Hitchens, too good not to be printed, which he has kindly allowed the *Kipling Journal* to publish. There are obituaries of the late Michael Brock and Peter Lewis, reports from the V&A’s recent Lockwood Kipling exhibition and two related conferences, and a book review. Finally, an apology: by an editorial oversight, the appendix to Mike Kipling’s ‘The Provost of Oriel’ in No. 367 lacked its second page of the Holloway family trees. This appears here as an *erratum*.

NEWS AND NOTES

THE KIPLING SOCIETY NEWSLETTER

This splendid new initiative of our Chair John Walker is a quarterly on-line Kipling Society Newsletter written by him and emailed to any member who signs up for it. Several members of the Society who so much enjoyed the special tour of the Lockwood Kipling exhibition, who stayed on for the excellent Study Day which followed, and certainly those who attended the splendid one-day Conference a week later, were reminded of these opportunities by the new Email Newsletter. Both Sandra Kemp and Alex Bubb put an enormous amount of work into these very successful events. Julius Bryant and his team at the Victoria and Albert Museum have staged a fascinating and important exhibition. It is essential that we keep members informed in every way possible, when so much is on offer, sometimes at short notice.

Well over two hundred members have signed up so far for the newsletter, which is sent out to a ‘BCC’ (blind copy) list, mid-way between Journal deliveries. If you would like a sample sent to your mailbox, please do contact John on jwawalker@gmail.com. It may be that we have an out-of-date or incorrect email address for you, so that you missed earlier editions. Reaction to content so far has been very positive!

THE GRAVE OF JOHN KIPLING

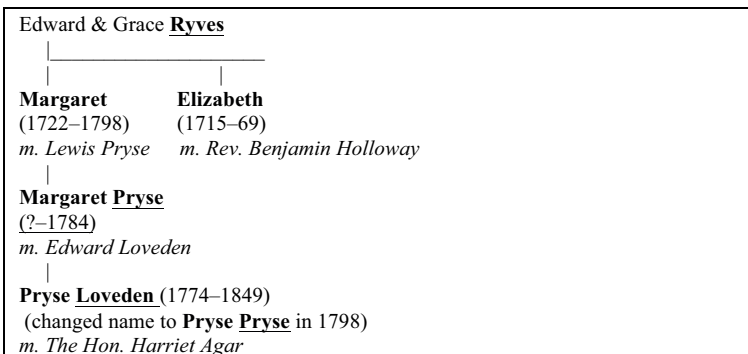
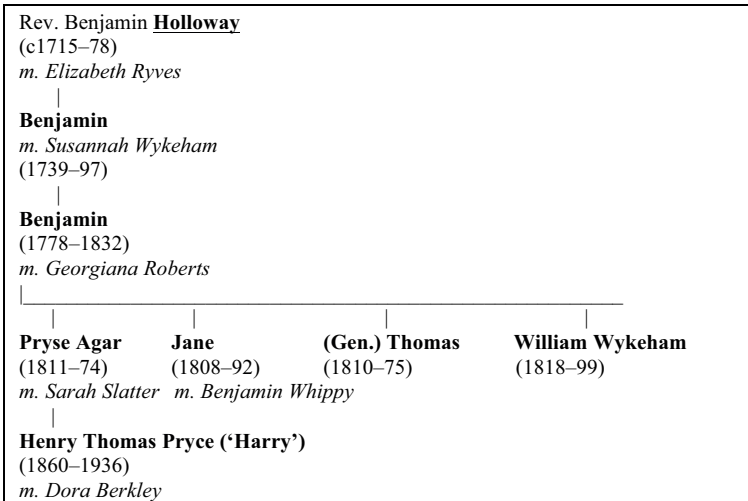
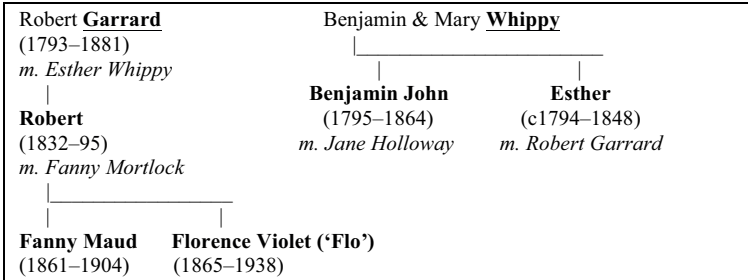
In the Western Front Association's journal *Stand To!* no.108 (2017), David Langley reopens the controversy about the whereabouts of John Kipling's body. According to an article by Lt. Col. Graham Parker and Joanna Legge in *Stand To!* no. 106 (2016), the corpse of the Lieutenant of the Irish Guards discovered by the Graves Registration Unit on 23 November 1919 was definitely that of John Kipling. David Langley, however, argues in his densely researched and fascinating article, that this contention is unproven. Email office@westernfrontassociation.com for more information.

TWENTY FOUR HOURS AT BATEMAN'S

Following on last year's successful public readings by a panel of members, and in collaboration with Pauline Wall and Gary Enstone of the National Trust, we propose a longer session! We intend to start readings from Kipling's prose and verse at 2.00 p.m. on Saturday 12th August, and, with the help of staff and volunteer room stewards, members of the Society and members of the public, to continue straight through to 2.00 p.m. on Sunday 13th. It should be easy enough to fill the time with no repetition (even with some of the verse excepted as controversial...) emphasising the breadth and depth of Kipling's work, at a time when the media seem to be fixated on 'If -'. Each piece will be prefaced by a short introduction, and we hope to offer the whole 24 hours as a live audio-feed, on line. It has been suggested that members who cannot take part may like to sponsor a piece, perhaps with a dedication to be part of the introduction. Further details are in the April and July email newsletters. Please do not contact Bateman's for information. To sponsor a reading or to volunteer as a reader, John Walker will be organising this project, on jwawalker@gmail.com

VISIT TO THE KEEP 2017

A guided visit for Society members has been arranged to The Keep, at the University of Sussex. This world class archive and conservation centre holds nearly all the Kipling papers, and has recently gained some of the Society's collection of individual volumes by Kipling, when the bulk of our Library stock was transferred to Haileybury College. The date is Saturday 23rd September; details are available from the Chairman, John Walker, at jwawalker@gmail.com. Please do not contact The Keep for tickets and programme, and do note that this may well be a popular event!

ERRATUM: HOLLOWAY FAMILY TREES (see *Kipling Journal* 367)

‘LET US NOW PRAISE FAMOUS MEN’

By JOHN WALKER

From time to time it is necessary to mark the passing of a member of the Society with an obituary, an appreciation, a written record. These are important to all of us, and it is very difficult when we discover that someone has been missed. Six months into my ‘two years hard’ as Chairman, I was made aware that Dr Michael Brock CBE was one such omission, and indeed that his death had been in April 2014 – more than three years ago. The discovery led me on to consider, in our ninetyeth year, recognition of other members of the Society who have left us without formal record.

As a very junior member of Council, I met Dr Brock just once, at my first Annual Luncheon, and I was well aware of his standing among those famous men... and, of course, women. Michael was President of the Society for thirteen years, retiring in 2001, at that very Luncheon. In the *Kipling Journal* for September of that year, Sharad Keskar offered a full and personal appreciation of Michael’s life (he was then 81), and I would refer you to that summary for the detail. We will remember him because, along with a very distinguished career in Modern History at Corpus Christi College, Oxford, becoming a Fellow of the Royal Society of Literature, and a Fellow of the Royal Historical Society, he contributed enormously to the study and enjoyment of the works of Kipling, throughout the world.

Peter Lewis OBE, who also passed away in 2014, was Hon. Treasurer to the Society from 1988 to 1996, and contributed scholarly articles of all kinds (such as the notes on *The War in the Mountains* in the New Readers’ Guide). Peter had met Lisa in Moscow, in the 1950’s, and their decision to join the Society in the 70’s was to contribute enormously to the benefit of our members, up to the present day. My own memory is of a visit to Lisa and Peter’s cottage in Oxfordshire, to be entertained – again as a very new boy – with great kindness and astonishing breadth of knowledge.

I do hope that others, who knew these great enthusiasts for both Kipling and our Society, will wish to add to my brief appreciation. My title line, which Kipling took from Ecclesiasticus for ‘A School Song’, leads on, in the Apocrypha, to such thoughts as ‘The people will tell of their wisdom’.

JOHN LOCKWOOD KIPLING: TWO CONFERENCES

By JANET MONTEFIORE

The life and work of Lockwood Kipling, celebrated in the V&A's recent exhibition, has inspired a Study Day at the V&A on 'The Many Careers of John Lockwood Kipling', sponsored by the Kipling Society, and a conference at King's College, London, sponsored by KCL and the Kipling Society. The Study Day was on February 25th, in the afternoon of the day when the Kipling Society's visit took place (reported below by Mary Hamer), featuring presentations from the Curator Julius Bryant introducing the Exhibition; from Professor Harish Trivedi (University of Delhi) on Lockwood and Rudyard Kipling; from Elizabeth James on 'Lockwood Kipling and Book Illustration'; from Professor Sandra Kemp on 'Kipling's Lahore', and finally a conversation with the contemporary artist Noor Ali Chagani, a film of whose work formed part of the Lockwood Kipling Exhibition.

On Saturday March 4th, King's College London hosted the conference 'John Lockwood Kipling: Changing Worlds', directed by Professor Sandra Kemp and Dr Alexander Bubb. This lively, high powered and well attended conference complemented the Study Day's biographical focus. Speakers from London and UK cities from Glasgow to Brighton, Melbourne, Rawalpindi and USA, put the life and work of Lockwood Kipling within the wider contexts of art history, social networks and cultural/political discourses. In the opening panel of keynote speakers 'Networks, partnerships and collaborations', Charles Allen spoke on Kipling's relationship with Islam, Andrew Lycett spoke on Lockwood Kipling's professional and social connections, and Professor Christopher Benfey (Mt Holyoake, Mass., USA), spoke on Kipling's relationships with architects, especially his friend and American namesake Lockwood de Forest, whose New York house shows the influence of Indian carvings.

The keynote of the central panel 'Architecture and Pedagogy' was given by Professor Nadeem Omar Tarar (National Art College, Rawalpindi) on the long-lost archives of Mayo College, Lahore (later merged with the NCA), whose first Principal was JLK, and the equivocal status both of Indian craftsmen as opposed to artists, and of Mayo's Indian 'artisan' students. Diana Wilkins (Sussex University) spoke on JLK and Ram Singh, first JLK's pupil and later his (somewhat undervalued) colleague, who was responsible for the construction of Queen Victoria's 'Durbar Room' at Osborne House, and of the splendidly

carved 'Triple Arch' for the 1886 Colonial and Indian Exhibition (now in Hastings Museum). Nadine Zurbair (UEA) spoke in 'Architecture to Ornament' on the transmission of design by means of drawings and copies between craftsmen and countries. Dr Cherie McKeich (State Library of Victoria, Melbourne) compared JLK's work with that of his contemporary T.N. Mukarji, the Bengali civil servant who curated exhibitions at the Indian Museum, Calcutta, between 1887 and 1896.

The keynote paper of the final panel 'New Technologies and New Narratives' was Dr Sarah Lonsdale (City University) on 'Journalism and Literary Networks', in which she discussed the professional relationships of journalists, from Kipling *père et fils* to Conrad, Arnold Bennett and lesser known figures. Patricia Allan (Glasgow Museum) spoke on developments in exhibiting Indian art since 1886 and the changes from celebrating the British conquest of an exotic India to recent exhibitions of contemporary work, including decorative 'Truck Art'. Nick Shaddick (York University) in 'Liberal Universalism, Empire and the *Grammar of Ornament*' spoke on concepts of design as forms of technology in JLK's drawings of Indian artisans at work. Dr Alex Bubb (KCL) speaking on 'The Verbal Vernacular' and JLK's curatorship of folklore, argued that JLK tended to denigrate written Indian culture and valorize the vernacular as a 'living bardic tradition'. John Walker, Chairman of the Kipling Society, offered the vote of thanks for this splendidly stimulating and wide-ranging conference; after which speakers and audience repaired to a nearby pub to continue their discussions more informally.

J.L.K. AT THE V&A

By MARY HAMER

8.45 a.m. outside the Cromwell Road entrance to the Victoria and Albert Museum, and John Walker, our chairman, was hailing members as they arrived, collars up against the February wind. Cries of pleasure went up on sighting Lesley Ayers, much missed at last year's Luncheon, before we were ushered through security and across the empty vastness of the museum's spaces by Professor Sandra Kemp, co-curator of Lockwood's show. Julius Bryant, its originator, explained that initial plans, intended to mark the seventy years since Indian Independence, had been modest: they were upgraded once an offer to put the show on in New York was received.

Julius gave us an entrancing hour of instruction as he walked us through its different, judiciously focused, sections. They are organized

to reflect the progress of Lockwood's development and career, from the 13 year old knocked sideways by the Great Exhibition, through his training as a ceramicist, his work at the V&A, the years as teacher at the new Art School in Bombay and museum director in Lahore, and as international operator promoting the work of Indian artists and craftsmen. The final section celebrates his collaboration with Rudyard: a highlight is the Collier portrait, owned, according to Barbara Bryant's research, by his mother, Alice and probably commissioned by her.

Because Lockwood maintained his links with the V&A, sending back objects of interest and value for the collection, traces of him were unearthed in many unexpected corners of different departments. And I mean that 'unearthed' almost literally: one highlight was the superb wooden window, testament to Lockwood's long-ago work of architectural salvage, that was retrieved from storage in disused tunnels underground.

Other highlights include paintings of the Indian section of the Great Exhibition, designs and illustrations for books, and furniture designed for royal residences Bagshot Park and Osborne. Old friends from Batemans were there too.

The Society is proudly represented in the run of the Indian Railway Library, lent by Council member Bryan Diamond, and by Lockwood's sketchbook, the only one of his to survive, saved thanks to the dedication of John Walker. But nothing in the show is more exciting, to my mind, than the dazzling short films of contemporary Lahore, projected generously across a couple of walls. Even if you don't care about Lockwood, how could you not want to see Lahore?

The show closed on April 2nd but the Book of the Exhibition, published by Yale, is a treasure and still available.

RUDYARD KIPLING AND THE MIND: A PSYCHIATRIST'S VIEW

By RUTH MCALLISTER

[Dr McAllister is a consultant forensic psychiatrist practising in London. Ed.]

In February 2016, I delivered a paper to the Kipling Society on Rudyard Kipling's concepts of the mind and mental disorder, on which this essay is based. John Radcliffe, the Kipling Society's online editor, had introduced me to a number of Kipling's stories which had deeply impressed me with their psychological intensity and acuteness. I was especially struck by the story 'Baa Baa Black Sheep'.¹ I was amazed to discover that it was based on real life, and to grasp the disasters that befell Kipling in his infancy. It is a history of childhood loss, displacement and abuse of a kind familiar to any forensic psychiatrist, and similar to those we hear every day from patients. If we could understand how the terrified and suicidal child of 'Baa Baa Black Sheep' managed to grow up, make friends, work, marry and become an affectionate father, we could considerably advance the practice of psychiatry. This is also of topical importance, in view of the many thousands of children who are caught up in the current refugee crisis.

If I had to sum up forensic psychiatry in one sentence, I would say it is helping people to understand the effects of childhood adversity and, as far as possible, to recover from or mitigate them. The themes that preoccupy us in our working lives overlap with some of Kipling's themes, such as the subjective experience of mental distress; different ways of alleviating it; the role of meaning in recovery and the influence of vulnerability and resilience in determining outcome. Notwithstanding all our progress in the last 80 years, the most powerful way to relieve someone's mental distress is still to help him to find meaning in his experiences and to feel understood by another person; so that storytelling is a vital part of our work.

Kipling knew that he had been irrevocably damaged. He was honest with himself and others about it and he reflected on it repeatedly. This gives him an acute ear for the sufferings of others. He writes with imaginative empathy about mental distress.

A friend of mine who is an expert on 16th century music is fond of saying that the main difficulty in putting on an authentic performance is finding a 16th-century audience to listen to it. We have a similar difficulty with Kipling, who has often been judged by standards that are inappropriate and anachronistic. Not only our responses to literature

and politics but also our scientific concepts of mental life are culturally determined.

Modern readers are highly literate in concepts of mental health, but it was only during Kipling's writing lifetime that mental disorders began to be systematically described and classified.² Psychiatry as a speciality did not yet exist: the psychotherapies had begun to emerge in the 1880s but there was no out-patient psychiatry as we know it today. The neuroses started to be differentiated from psychoses, but they remained in the remit of physicians and, increasingly, neurologists. The group of conditions we now call schizophrenia was only just being described, in piecemeal and sometimes contradictory developments.³ This story of psychiatry is not one of smooth progress: modern diagnostic systems remain provisional and still depend heavily on careful observation of what patients do and say.

I think that careful observation is something Kipling was very good at. I have concentrated on stories which describe mental disorders that I think I recognise. I have thought about the way he describes them in the light of my own clinical experience. Of course, Kipling was not writing case studies but fiction, with an eye to what would sell, so I have tried not to be overly obsessional about this approach.

Kipling's description of his creative process is strikingly similar to the methods Freud used in psychoanalysis, to bring unconscious material into consciousness.³ Kipling said that he would lie at full length on a couch in his study and 'wait for his daemon to tell him what to do'. His daemon was his name for his intuition or sub-conscious. In *Something of Myself*, he wrote:

When your daemon is in charge, do not try to
think consciously. Drift, wait and obey.⁴

In free association the patient lies down, to induce relaxation and encourage regression.^{5,6} He is asked to say everything that passes through his mind, without censorship. Meanwhile the analyst has to maintain a similar state of 'evenly-suspended attention'. I do not suggest that Kipling had read Freud, I just note the parallels. Rigorous self-examination is necessary for creative writing, as well as for psychotherapy. One way or another, Kipling hit on a method that gave him access to his own unconscious mental life.

The mental disorders which I think I recognise in Kipling's stories are in three groups: insomnia and night terrors, psychosis, and post-combat symptoms. In this essay I will discuss one or two stories from each group.

INSOMNIA AND NIGHT TERRORS: 'AT THE END OF THE PASSAGE'⁷

Kipling gives the characters in this story an impressive set of risk factors for mental disorder. These include the unbearable heat and dust of India in summer, where four professional men, all working in lonely and hostile conditions, meet every week for respite and mutual support. Their existence is so precarious that if one of them fails to turn up one week, Hummil, the host, sends a telegram to find out if he is dead or alive. They may be left without drinking water if the trains do not run. A newspaper article confirms to them that their work is unappreciated at home. They are thoroughly demoralised and argue about who has the worst job. Hummil says grimly that the luckiest man he knows is someone who has recently died, supposedly in an accident cleaning his gun but more likely a suicide. Hummil hints that he is considering the same for himself. He says he cannot sleep. One of the men plays the piano, which seems to comfort him for a while, but the words of 'The Evening Hymn' upset him, especially

May no ill dreams disturb my rest,
Nor powers of darkness me molest!

He says he is seven fathoms deep in Hell and 'tortured' (p. 169). His companions note that he is in a vile temper, and he insults them throughout the meal, but then begs them not to leave. Spurstow, the doctor, decides to stay with him. He warns Hummil not to lie flat, thinking of the risk of stroke to people of thick-necked build.

Hummil begs for a sedative ('Oh Spurstow, for the love of God make me sleep sound!' p. 173). He is given an opiate, which produces immediate euphoria and relief. Spurstow takes the precaution of disabling Hummil's firearms while he sleeps, but Hummil wakes up and catches him. He begs for more opiate; the small dose he has had was only enough to induce a light sleep, which brings nightmares. The drug has made matters worse: it has overcome his adult rationality and he has regressed to 'terrified childhood'. He describes his recurring nightmare of being chased by 'a blind face that cries and can't wipe its eyes', and is so afraid that he has been keeping himself awake by means of a spur in the bed that would sting him if he dropped off (pp. 174, 177). With a second dose of opiate, Hummil sleeps well and says he feels better. As soon as Spurstow leaves, however, Hummil sees 'the figure of himself'; and this is not the first time he has hallucinated. Kipling leaves his readers to imagine 'what that week held for Hummil' (p. 179), and when the three guests return a week later they find him dead in bed, with a look of 'terror beyond the expression of any pen' in his eyes. They believe he died of fright and there is a suggestion that

the doctor is able to photograph a terrifying image on the dead man's retina (unconfirmed, because Spurstow promptly destroys the film). His common-sense diagnosis is 'stoppage of the heart's action, heat-apoplexy, or some other visitation' (p. 181).

My view of this story is that it is a mini-compendium of the causes of chronic insomnia.⁸ Hummil's symptoms of anxiety, irritability, low mood, cognitive impairment (difficulties with concentration and speech) and personality change are typical, although they can all be symptoms of depression as well. Insomnia often begins when someone who is normally a light sleeper moves to a different environment and is exposed to unusual discomfort.⁹ They typically self-medicate, often with alcohol, which, at first, helps them to drop off. As their tolerance increases and they drink more, it produces arousal and progressively earlier waking. Sudden withdrawal of the alcohol, as in this story when the trains do not run and there is no beer, makes matters even worse, first because the patient will suffer withdrawal symptoms, including anxiety and insomnia, and second because dreams, which are suppressed by alcohol, will re-emerge much more vividly.

Other physical causes of poor sleep include bodily pain and sleep apnoea, described below. Psychological causes of insomnia include stress and mood disturbance, but also conditioning,⁹ as in this case, when Hummil is afraid to go to sleep at bed time, using the spur in the bed, to train himself to stay awake. The sensation of dropping off to sleep therefore triggers arousal, because the brain comes to anticipate the pain of the spur digging in.

Obstructive sleep apnoea was only fully described in 1976,¹⁰ but some features of it were known long before that. Patients are often heavily built with a thick neck, high blood pressure and narrow upper airway. They snore heavily in a stop-start fashion, with the snores working up to a crescendo, then stopping for 10–30 seconds every few minutes. Kipling had clearly heard of something similar, and the doctor is explicitly aware of it as a risk for Hummil and for himself, as they both have thick necks.

People with sleep apnoea often complain of insomnia because the quality of their sleep is poor. They usually, but not always, complain of excessive daytime sleepiness, though this is not one of Hummil's complaints in the story. Interestingly, there is a strong association between apnoea and sleep terrors,¹¹ in which patients wake suddenly from deep sleep, screaming in terror, with rapid heart rate and breathing, sweating, and dilated pupils. They sometimes thrash about wildly so that they injure themselves. Afterwards, they report brief dream-like images, which usually involve being under extreme threat. Hummil's recurring dream of being chased would fit well with this. Sudden death

(from arrhythmia, stroke or heart attack) is a well-recognised risk in patients with sleep apnoea and the risk is increased if they abuse drugs or alcohol.

Kipling could well be describing a case of sleep apnoea with sleep terror in this story. As I have said, it is not a case study, so we may conjecture that Kipling could have added Hummil's experience of seeing his own double, and the horrific image on the retina for dramatic effect. He returned to the subject of night terrors later in 'In the Same Boat';¹² I recommend Andrew Scragg's discussion of this story in the *Kipling Journal* (March 2014).¹³

PSYCHOSIS: 'THE DISTURBER OF TRAFFIC'

'The Disturber of Traffic',¹⁴ first published 1891, gives an exceptionally vivid portrayal of psychosis. This has been seen as a problem story, and described in negative terms by several critics (although David Sergeant has appreciatively analysed its narrative method in *Kipling's Art of Fiction* [2013]).¹⁵ But as a first-hand account of a serious psychotic breakdown, I think it is utterly authentic, showing a level of understanding of the complexities involved that is quite rare, in my view, among lay people even today.

The story, which the narrator listens to during a night he spends with Mr Fenwick, the keeper of 'St Cecilia-under-the-Cliff' (p. 1), concerns another lighthouse keeper named Dowse, alone in a remote posting in the Flores Strait that few would accept. His Malay assistant Challong, described as 'an Orang-Laut... most part a beast' does not afford him any companionship. The illness begins in a subtle way, when Dowse becomes preoccupied with lines or streaks that appear on the surface of the water. At first this could pass for an obsessional symptom, in which an unwanted preoccupation intrudes on someone, even though he tries to resist. Dowse feels compelled to watch the streaks, cannot keep his eyes off them and spends hours gazing at them.

This develops into what sounds much more like the prodrome of a psychotic episode, in which Dowse's preoccupation with the streaks dominates his mental life. Kipling describes a breakdown of the man's ego boundary, in that he starts to feel that the streaks are actually getting inside his head. At this point in the story, it becomes hard to tell when Dowse is talking about the streaks on the water and when he means the ones inside his head. This, to me, sounds like an altered experience of the self and of external reality, a hallmark of psychosis.¹⁶ Later, in the 1930s, this phenomenon would be clearly described by Kurt Schneider as *delusional perception*.¹⁷

In my clinical experience, several patients have described exactly this preoccupation with tiny or otherwise insignificant features in their

surroundings, during the early stages of a breakdown. For one patient, it was little lines and scuffs on the wall; for another it was tiny movements in the leaves of trees. The preoccupation is accompanied by an overwhelming feeling that the feature is of special personal significance for the individual, sometimes called *delusional mood*. For these patients, it is in the context of delusional mood that coherent *false beliefs, or delusions*, then crystallise.

In Dowse's case, he experiences a sudden 'revelation' that it is the passing ships, not the tides, which are making the streaks in the water and therefore in his head. This belief is bizarre, considering Dowse's knowledge of the tides and of the ships' movements. Dowse decides that he is going to hail the next Dutch gunboat and ask to be taken off the light. But when the time comes, he is rendered mute. I think this is another Schneiderian first rank symptom, *somatic passivity*, which is the experience of one's actions being taken over by an alien influence.¹⁷

It is important to note that Dowse is suffering from something more than a mood disorder. He is not elated or depressed but instead his *affect is incongruous*, because he curses the passing ships and 'cries fit to break his heart' but does not know why. He says to his assistant: 'Challong, what am I crying for?' (p. 10) This could be an example of a *made emotion*, where a patient experiences feelings as if they are not his own but have been imposed on him.

At first, Dowse shouts and signals to passing ships to go the other way. At this stage, he still has some insight; he is described as wondering why and what for he was making this fool of himself ('He was thinking "Lord, Lord, what a crazy fool I am"': p. 10). Part of his mind knows that his behaviour is bizarre or 'crazy' but that does not stop him from acting on his beliefs. Later, as the illness develops further, he loses even that small glimmer of insight.

Dowse then gets Challong to help him build and paint twelve wreck-buoys, a two-month job. He has concluded that he must stop the ships from passing through the strait, because they are making his head 'all streaky' (p. 10). This is hard, sustained work. Although he is seriously ill, he is able to carry out a planned course of action over several weeks, constructing and placing buoys in the best position to block the strait effectively. At the same time, he is seriously neglecting himself, as we find out later.

A notable feature of schizophrenia as we understand it today is 'the coexistence of markedly abnormal mental activity with well-integrated mental function'.¹⁸ This can be a major barrier to the public understanding of mental illness. It is difficult for most people to understand how apparently well-integrated and purposeful activity can coexist

with a grossly disturbed mental state. It often leads to difficulty in arguing mental disorder as a defence in criminal cases, since judges and juries may not believe that someone with a serious mental disorder can carry out a well-planned course of criminal activity, including avoiding detection. I think it is interesting that Kipling describes this clearly without minimising the contradictions of the central story. In fact, embracing contradictions seems to be a recurring theme in his life and writing.

Dowse's delusions have driven him to pursue a bizarre, presumably criminal course of action, placing false wreck buoys and false lights in a busy shipping route. Eventually the Admiralty Survey ship comes to investigate, as the British are getting the blame for uncharted wrecks they know nothing about. By this time, Dowse is 'in torment' and hallucinating. He sees a vision of all the navies of the world 'seven miles from wing to wing' which 'crumbles to little pieces of cloud' (p. 17).

The Admiralty ship sends out a rowing boat to hail the lighthouse keeper and ask what is wrong with the strait. 'Has the whole English Navy sunk here, or what?' Dowse warns them to leave him alone and go the other way. Again he has a glimmer of doubt or insight, thinking to himself that this is 'foolishness' (p. 17), but he persists.

Now that Dowse is confronted by people who speak his language, it becomes apparent that he has *abnormalities of spontaneous speech*. These reflect *abnormalities of the form of thought*, which are common in psychoses. The sailors speak softly to him and invite him aboard their ship. As they are rowing him over, Dowse cannot speak to them except, bizarrely, to call them 'white mice with chains about their necks', from the nursery rhyme 'I saw a ship a-sailing', and thinks of white mice he had in his handkerchief as a boy (p. 18). This suggests to me a *loosening of the association of ideas*, a symptom of psychosis in which the coherent flow of thought is interrupted, because the connections between words and ideas are weakened.

Dowse is distractible, his thinking is tangential and he has difficulty focusing on what is happening, all of which would be consistent with loose associations. He hears someone spell out the word 'M-a-d' and becomes preoccupied with the juxtaposition of 'Mad' and 'Dam', the Malay word for 'yes' (the only word Challong ever says). The two words repeat themselves in his head 'Mad-dam', meaning 'Mad – yes'. When he boards the survey ship, he says to the captain 'I be damned if I am mad' (p. 18). This is a classic description of a *clang association*, in which the link is made by the sounds rather than the meaning of the words. It is a good example of the loosening of the association of ideas.

Dowse starts to sing the nursery rhyme, 'I saw a ship a-sailing' and then tries to say something about the strait, but comes out with a bizarre utterance instead:

'The captain was a duck – meaning no offence to you, sir – but there was something on his back that I've forgotten ... And when the ship began to move, The captain says, quack-quack.' (p. 19)

He realises that his tongue is running away with him. He is speaking to the captain as if they are both in the nursery rhyme rather than the real world. His speech is a jumble of quotes from the rhyme.

I think the main point here is that Dowse's affect is incongruous. By this I mean that his outward expression of emotion does not correspond with the situation, or the content of the discussion. Dowse is being asked by someone in authority about a serious impediment to navigation; his response is fatuous and he is reciting a nursery rhyme. This is all the more inappropriate when you consider that he is also 'mother-naked', as he realises a moment later when he sees his reflection: 'He must ha' gone naked for weeks on the Light, and Challong o' course never noticed it' (p. 19). Disinhibition and self-neglect are also authentic features of a severe psychotic episode.

The survey ship brings Dowse back to England, a six-month journey during which he recovers by 'working hard and not looking over the side more than he could help' (p. 20). He improves to the extent that he can work, within his limitations, but he is left with delusional guilt that he might have 'sent someone to the bottom with his buoyings and lightings and suchlike' and comes to believe that he has 'killed more men in Flores Strait than Trafalgar' (p. 20).

Dowse is supposed to have told all this some years later to his colleague Fenwick, who relates the story to the narrator. His affect is again incongruous at the time of telling the story but in a different way. This time it is not silly or fatuous, but detached and unemotional, as Fenwick explains:

He told me all this himself, speaking just as though he was talking of somebody else... as if he was in the next room laying there dead. (p. 9)

This *blunting of affect* is a feature of chronic psychosis, in which the hallucinations and delusions may have receded, though the patient still talks of them as though they are true.

In summary, I do not find the story bizarre or obscure. Its exact realism makes me think that the poem at the head of it, which is a plea for protection from mental illness ('From the wheel and drift of thing/Deliver us, good Lord... Lest we should hear too clear,/ And unto madness see!' [p. 1]), is entirely sincere.

POST-COMBAT STRESS IN POST-WAR STORIES

Several of Kipling's later stories feature some version of combat stress, notably 'A Madonna of the Trenches' (*Debts and Credits* 1926), 'The Tender Achilles', 'Fairy-Kist',¹⁹ and 'The Woman in his Life' (*Limits and Renewals* 1932).²⁰ I will discuss the last two here.

The First World War brought a huge burden of psychological distress, which posed a public health problem on a staggering scale.²¹ The numbers involved led to serious manpower shortages. There was debate about the overlap with malingering and cowardice. A classic paper by Myers in the *Lancet* in 1915 described 'shell-shock'.²² All educated medical men would have read it, and it also captured the imagination of the press and public. Myers believed the condition was psychological in origin, though there were competing ideas that it was caused by concussion or toxins from exploding shells.

Kipling's descriptions of post-combat trauma bear some resemblance to shell shock, whose symptoms were more likely to be physical than psychological and had features similar to neurasthenia and to conversion hysteria.

Post-traumatic stress disorder (PTSD) as we think of it today does not correspond with shell shock; it is not the same disease by a different name, though both have features in common. Edgar Jones and Simon Wessely have analysed the way these concepts have evolved, and the political and social pressures that shaped them, in a classic series of papers which I recommend.^{23, 24, 25} They show how soldiers' expression of distress is culturally bound, as is the attribution of cause.

The term 'shell-shock' is not used in 'Fairy-Kist', but the protagonist, Wollin, has problems which began when he was 'wounded and gassed and gangrened' and peppered with shrapnel in the war. He has been 'practically off his head' ever since. He almost becomes a suspect in a supposed murder and says 'I'd have believed it against myself on the evidence!' because he has 'a medical record that 'ud account for any loss of controls' (p. 169).

'Fairy-Kist' is a kind of 'anti'-detective story which contains several allusions to 'Sherlock' (pp. 160, 164, 178). Dr Keede (who appeared in 'A Madonna of the Trenches') together with his friend and fellow-Mason Will Lemming, attempt to solve the mysterious death of the girl Ellen Marsh who has been killed, after a loud quarrel with her boyfriend,

by 'a scientific little jab, just at the base of her skull.' She has been found dead on the footpath above a steep road (p. 156), and close beside her is a 'narrow-bladed fern trowel', presumably the murder weapon. On the 'rainy' night she died, Keede's car had 'skidded' down the same lane, where his headlights 'picked up a motor-bike lying against the bank where they found Ellen; and I saw a man bending over a woman on the bank' (p. 159). He and Lemming track the man down through his cycle's registration number and identify him as Wollin, who claims falsely to have been in a different county at the time, and promptly goes into hiding.

Yet all this damning circumstantial evidence turns out to be mere coincidence. Ellen died accidentally of a glancing blow from metal girders piled high on a lorry skidding in the lane below her (the lorry driver remaining unaware of the tragedy). Wollin was present at the scene thanks to another coincidence: ever since he was wounded and gassed in the War, he has been tormented by 'Voices' which order him to go out at night to 'plant out plants from my garden' on bits of waste ground (p. 170). Hence the presence of his fern-trowel.

As in several of his other stories, Kipling describes a benign, sympathetic and imaginative physician, who listens with great care to the patient's symptoms, avoids jumping to any premature conclusions, and makes a link which the patient has been unable to make himself, in order to explain them. The doctor concludes that when Wollin was wounded he was 'on the brink of life' (p. 164) and unusually suggestible. Wollin becomes especially distressed and sweats profusely when he recalls his last hospital, where he had been 'doped' for pain and pinched nerves. Kipling seems to understand that the pain medication could have made the patient more susceptible to anxiety, by causing confusion.

The explanatory link with Wollin's behaviour is that he has been compelled to act out elements of the Victorian children's story *Mary's Meadow*, which was read to him in hospital when he was at his most vulnerable. (This reference is spotted by Keede's companion Lemming, who like Wollin is a keen gardener.) This plot element does not strike me as realistic; but what is significant is that, in finding a personal meaning in the symptoms, the patient experiences enormous relief and is cured.

Wollin's 'Voices', described as 'little whispers at first, growing louder and ending in regular uproars – ordering him to do certain things' (p. 172) represent a strikingly realistic description of *command hallucinations*: a mixture of familiar and unfamiliar voices, sometimes shouting, sometimes whispering, that fluctuate according to circumstances.²⁶ From a medical point of view, however, this symptom does not

belong with the implicit diagnosis of shell-shock. As in 'The Disturber of Traffic', the underlying seriousness is confirmed in an accompanying poem, 'The Mother's Son'. Jan Montefiore has suggested to me that the speaker of 'The Mother's Son' is a war veteran 'pushed...into a Mental Home' after 'noise, and fear of death,/ Waking, and wounds, and cold' (p. 151) have driven him insane. Such incarceration was the fate dreaded by the suspect Wollin, if he had been convicted of Ellen's murder ('It was Broadmoor, not hanging, that he funk'd': p. 174). As with his earlier story, Kipling allows an accompanying poem to express extremity of feeling more directly than the tale it prefaces.

The main character of 'The Woman in his Life', the engineer and War veteran John Marden, has served as an underground sapper blowing up Messines Ridge, and is now highly successful in business but has nothing else in his life except working 'fourteen hours a day' (p. 42). Suddenly, he has a bad night and sees a doctor, complaining of non-specific malaise. He does not tell the doctor his real symptoms, which are truly horrific: 'the horror, the blackness, the loss of meaning of things, the collapses at the end, the recovery and retraversing of the circle of that night's Inferno' and 'a certain secret dread since he was demobbed' (p. 440).

The doctor asks common-sense questions and tells him he should rest and divert his mind. He goes home and tries to rest in the care of his valet Shingle, who used to be his batman, and is also a veteran of Messines. Shingle is 'systematically a speculator, intermittently a drunkard, and emphatically a liar' (p. 45), but he turns out to be a wise man who saves his employer. Almost in passing, Kipling evokes the horrors the two endured on active service when each has saved the other's life: laying mines in the tunnels under enemy lines: being trapped in a deep tunnel that collapsed, being chased by homicidal maniacs, being rescued from the brink of a collapsing crater, and gassed.

Shingle instinctively knows that rest is a bad idea for his boss. Marden makes himself more vulnerable by drinking, which 'softens the edges of things' but releases even greater fear, until in the streets of London, he hallucinates first a bullock dancing in a teacup (most likely prompted by a poster advertising a beef concentrate like Oxo), and then a black dog, 'an inky small horror with a pink tongue' (p. 47). He tries to control the anxiety by walking to tire himself out and distracts himself by counting paces: 'If he walked for two hours and a half round and round the Park, he might drug his mind by counting the paces till the rush of numbers would carry on awhile after he finished' (p. 49). Marden feels as though the Universe is going to crash down on him, sweats profusely and thinks of suicide. He is hyper-vigilant, with an exaggerated startle response: his brain flinches at every face

that looks closely at him. It is an all-too-vivid description of an anxiety state. He half-confides his secret terror to his batman Shingle, who has noticed that he is responding to unseen stimuli, but decides that drink is not the cause, since the 'four drinks a day' Marden is taking is not enough to give anyone *delirium tremens* (p. 48). He decides that what his employer needs is a real dog, and arranges her arrival.

When Marden first encounters the dog Dinah in his flat, he is so terrified that he dissociates and experiences a form of depersonalisation. Symptoms like this are not unusual in traumatised people and can become chronic, for example in survivors of childhood sexual abuse. The concept of the *splitting of psychic functions*²⁷ was discussed in the medical literature of the time, although not with this specific meaning:

Then there were two John Mardens – one dissolved by terror; the other, a long way off, detached, but as much in charge as he used to be when he used to be of his underground shift at Messines.

'It's coming out into the room', roared the first. 'Now you've got to go mad! Your pistol – before you make an exhibition of yourself!' 'Call it, you fool! Call it!' the other commanded. (p. 49)

The two dissociated parts of Marden's mind argue and the adult, thinking part of him wins, initially because the puppy has made a mess which needs to be dealt with. As he and Shingle discuss what she needs, Marden's anxiety recedes into the background. The dog falls asleep with her chin resting on his crossed ankles, 'warm and alive'. Marden is briefly plagued by his hallucination of 'That Other', but Shingle urges Dinah to the chase ('Rrrats ! Rrats, ducky! Rrrout 'em out !'). She duly barks at an imaginary rat, which scares the monster away for a moment, and Marden feels 'relieved' (pp. 52–3).

The dog makes him laugh and she gets him out for some strenuous exercise. After a picnic, he falls asleep cuddling her. She claims his attention, taking his preoccupation away from himself, and like the best of therapists, she gives him unconditional positive regard. Marden sees her through a dangerous attack of distemper, and then, at Shingle's prompting, takes her away to the country, where his convalescence continues, and there are strikingly tender descriptions of the dog's affection.

Finally, the dog goes rabbiting and gets trapped in a tunnel. Marden has to go out in the dark and face his worst fears by going in to the cramped, crumbling tunnel to rescue her. 'Then every forgotten or hardly-held-back horror of his two years' underground-work returned on him with the imagined weight of all earth overhead' (p. 65). His panic symptoms and flashbacks are vividly described: he is so hyper-vigilant

and easily startled that a tiny bit of sand falling on the back of his neck makes him jump back six feet. But he perseveres and rescues the dog, who has hooked her collar on a crooked root sticking out of the sand-wall. 'His fingers trembled so at first he could not follow the kinks of it. He shut his eyes, and humoured it out by touch as he had done with wires and cables deep down under the Ridge' (p. 66). Afterwards, Shingle bathes him and puts him to bed like a baby. He sleeps and wakes up restored and ready for work again.

The episode in the tunnel corresponds to a kind of behaviour therapy called *flooding*, which was not used therapeutically until the 1960s.²⁸ It is based on the principle that patients make their own phobic symptoms worse by avoiding the feared situation and suppressing thoughts of it. This vicious circle can be broken by deliberately exposing the patient to the feared stimulus, so that they become desensitised. Kipling seems to have some understanding of classical conditioning. The experience of going into the tunnel reactivates the worst of Marden's anxiety and panic symptoms, but since he persists, instead of retreating, the only way for his anxiety level to go is downwards. It should also be emphasised that animal therapy has not by any means died out; there are pet therapy and animal husbandry projects in many secure units. Patients have given moving accounts of the consolation and joy they can derive from the animals, particularly in physical contact, which for some of them is their first experience of non-abusive touch.

Overall, then, Kipling's descriptions of post-combat symptoms, such as hallucinations, acute anxiety and flashbacks, are more like modern-day PTSD than I was expecting them to be. But of course, in reading the stories, I am bringing my own biases and assumptions, some of them anachronistic. According to the principles Kipling believed in, I have probably told you more about myself than about him. No doubt if you asked a different psychiatrist to look at the same stories, they would see different things. I think that would be an interesting experiment and I commend it to you.

I cannot tell from my reading what Kipling had read, or which of his ideas came from discussions with medical friends. He clearly knew about developing concepts in psychopathology, such as repression and the splitting of psychic functions. But I think the stories suggest that he was first and foremost a good listener. The description of him that most sticks in my mind is that of the war artist Mortimer Menpes, who recorded Kipling's visits during the Boer War to wounded soldiers in hospital:

He would go into a ward, throw himself on a sick man's bed; and instantly he would be friends with that man, learning his history,

getting at his life, sympathising with his troubles, laughing and joking, perhaps writing a letter for the wounded man.²⁹

I think of Rudyard Kipling as someone who was genuinely interested in others, attuned to their troubles and willing to give them his full attention.

NOTES

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- 15 Havholm, P. (ed.), 'The Disturber of Traffic', notes on the text. www.kiplingsociety.co.uk/rg_disturber1.htm 2006, citing comments by J. M. S. Tompkins ('a funny tale, and, if we like, a tragic one'), Angus Wilson ('horrible') and Norman Page ('baffling obscurity'). See also, however, David Sergeant's praise for the story 'combining

- realist and non-realist modes in a subtle and suggestive interplay', in Sergeant's *Kipling's Art of Fiction 1883–1901*, Oxford University Press, 2013, Oxford, p. 144, and the appreciative close reading, pp. 144–151.
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‘DAYSPRING MISHANDLED’: KIPLING AND THE PSYCHOLOGY OF REVENGE

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Revenge is a theme used artistically by Kipling throughout his career, yet as Bonamy Dobrée writes: ‘It is curious, a sign of prejudice, how many critics of Kipling have made a crime of his interest in revenge, as though this had not always been a subject for treatment by literary creators.’ Dobrée goes on to propose that Kipling’s revenge stories are those of a moralist, illustrating retributive justice, suggesting that ‘human beings do feel a desire for revenge, and, as a realist Kipling portrayed them as enjoying their revenge.’¹ For Edmund Wilson, ‘a first principle of Kipling’s world is revenge: the humiliated must become the humiliator.’² True, there is always an underlying retribution within the revenge stories, but Kipling’s use of the subject is more complex than just depicting wrongdoers being punished and the avengers ‘enjoying’ it, and certainly revenge does not always result in happiness. Kipling’s response to the theme is more varied and his understanding of the human emotions behind it more complex than Dobrée and Wilson give him credit for. This article will consider Kipling’s treatment of revenge in ‘Dayspring Mishandled’ (*Limits and Renewals*, 1932) to examine how the older Kipling approached the theme and, with reference to recent psychological research into revenge and forgiveness, discuss how this story demonstrates Kipling’s understanding of human motivations and his own internal conflict around questions of the emotional and social cost and value of revenge.

‘Dayspring Mishandled’ is a story of revenge that goes beyond all reason. Angus Wilson described it as ‘the story of a Stalky joke that misfires, a picture of a life wasted in hoarded up hatred and complicated revenge.’³ While this has the veneer of truth it misses the most significant element of the story; this is not a joke but a serious pathological matter, for the morality and cost of revenge is the central focus of the story.

The story is told from the perspective of an anonymous narrator, an old friend of all those involved. In the last years of the nineteenth century, the struggling, impecunious writers James Manallace and Alured Castorley are employed as story writers for a popular fiction

magazine. One evening, Castorley announces to the company he has received a small inheritance and is going to give up the magazine's hack work for literature. He then goes out to propose to a woman known only as 'Vidal Benzaquen's mother', who refuses him. (Vidal is the music-hall star whose song becomes a global hit in an earlier revenge story 'The Village That Voted The Earth Was Flat' (1913).⁴ As this story makes much of the girl's looks, talent and charm, it seems likely that her mother, 'adored' by Manallace⁵ and courted by Castorley, was also a bohemian beauty; but this is never said.) Manallace gets drunk and reads the assembled writers the new poem he has been inspired to write. A few years later, the narrator meets up with Manallace, who has become a successful writer of popular historical fiction. In the intervening years he has taken care of Vidal Benzaquen's mother, who had become paralysed and died, hopelessly waiting for the return of her lost love, her husband. Castorley has married someone else and become a major authority on Chaucer. During the Great War, Manallace and Castorley worked together in a civil service department; and Manallace reveals to the narrator that during an air raid Castorley had said something to him about Vidal Benzaquen's mother. What exactly he said is never disclosed, but after hearing it, Manallace vowed revenge on Castorley. This revenge is not, like that of the killer in Kipling's earlier 'Dray Wara Yow Dee', undertaken to reclaim honour; it is 'revenge pure and simple, revenge to appease hatred'.⁶

Modern research distinguishes between 'revenge' and 'retribution', suggesting that whereas retribution, such as punishing someone financially or embarrassing them, has moral limits, revenge, with its greater emotional and behavioural intensity, acknowledges no limit, even if this means murder. In cases of retribution, the agent of punishment may be not the victim but a third party, whereas revenge is personal and needs to be inflicted by the wronged victim. Acts of revenge are designed to inflict pain and suffering on the offender, whereas acts of retribution are aimed at proving the victim's equal value and asserting the moral truth that the victim has suffered. Moreover, the offended party remains aware of the offender's human value and responds only in proportion to their own suffering.⁷ Here, although Vidal Benzaquen's mother is the aggrieved party, Manallace believes he must have his revenge. Castorley has previously insulted him in a malicious book review, but his words constitute an offence against someone whom he holds very dear, and whose memory he treasures. Money is not a factor; he wants to hurt Castorley personally, to strike at what Castorley values most – his own reputation. And importantly, Castorley must know that Manallace has had his revenge.

David Sergeant divides Kipling's stories into the 'Authoritarian', which adhere to the conventional values of society and the 'Complex', which may question that authority while still supporting it. This creates a 'binary two sidedness' in Kipling's writing which echoes the writer's own feelings.⁸ The 'complex' stories depend, as here, on creating an empathy with characters even though they may transgress against conventional values.⁹ Hence the story's moral relativism: Kipling recognises the moral and social complexity of Manallace's revenge, and may unofficially condone it on an individual basis (as the narrator does); yet if the taking of such revenge became a societal norm, this would conflict with Kipling's view of empire, its capacity to maintain order and its moral authority to rule around the world.

'Dayspring Mishandled' is widely recognised as one of Kipling's greatest stories; J.M.S. Tompkins writes that the 'tale is tightly written, there are no flourishes in it, every sentence tells and matters'.¹⁰ Kipling himself described it as 'not a nice tale' and 'bestly'.¹¹ Edmund Wilson sees it as 'strange and poisoned' while Angus Wilson and Terry Caesar¹² have reflected on the deliberate omissions within the text. Others have offered autobiographical readings, which see the relationship of Castorley and his wife as mirroring that of the Kiplings.¹³

While Kipling's well known distaste for academic study of his work might lend credence to such analysis, the analogy between the Castorleys and the Kipling's marital life seems too reliant on unprovable autobiographical readings of an author's works to be plausible. Wilson's comments about the omissions within the story are more germane. The story's structure is complex and as Tompkins says 'tightly written'; evidently great care was taken with what was included and excluded. Kipling, always careful and compact in his writing, reduced his stories to the minimum that would allow intelligibility; omissions and silences within his texts frequently contain what he most wanted to convey and the reader to understand. Such omissions, identifiable from what remains in the text, force the reader to engage with the story on a deeper level in order to understand what Kipling has left unstated.¹⁴ Therefore we need to consider why Kipling did not explicitly share Manallace and the narrator's conversation about what Castorley actually said (or, indeed, what Vidal Benzaquen's mother's name is and what exactly is the relationship between her and Manallace). The absence of these details adds complexity and realism to the story – in any narrative a third party can never be omniscient – and encourages the reader (like Angus Wilson),¹⁵ to speculate and develop their own 'back story' for the characters. Because we do not know her name, the nature of Manallace's relationship with Vidal Benzaquen's mother is ambiguous. Manallace 'adores' her, a verb defined by the OED as 'regard with deep

respect and affection'; but his is not necessarily a sexual love. Kipling offers an opportunity for the reader to actively engage with the story, to fill in the blanks; moreover, if he had explained them, the long descriptions required would have lengthened the story and diluted his intention to explore the effects of revenge, not the causation.

Although Kipling does not expressly state the cause of the affront to Manallace, he does go out of his way to make Castorley an unpleasant character. As the narrator says early on, 'Castorley had gifts for waking dislike' (p. 5).¹⁶ Later he maliciously writes a stinging review of a book by Manallace 'with an intimacy of unclean deduction (this was before the days of Freud) which long stood as a record' (p. 7). He can be greedy, narcissistic and vindictive: during the war 'Castorley, having a sweet tooth, cadged lumps of sugar for his tea from a typist, and when she took to giving them to a younger man, arranged that she should be reported for smoking in unauthorised apartments' (p. 8). He is also insufferably and shamelessly arrogant about his knowledge and his position as the leading Chaucer expert: 'They [the new owners of the manuscript, the Sunnapia Collection] didn't know what to make of the thing at first. But they knew about *me!*' (p. 12).

Psychological research suggests that there are a range of reasons why forgiveness of the offender may be given or withheld. These include the nature of the offence, including its severity and the actions of the offender, such as offering an apology (or not), as well as the offender's overall behaviour patterns. A usually agreeable offender acting out of character who apologises, is more likely to be forgiven than an offender associated with manipulative and exploitative behaviours such as psychopathy, Machiavellianism, narcissism, casual venality.¹⁷ Kipling's depiction of Castorley indicates manipulative and exploitative behaviours, which permit the reader to develop empathy with Manallace against him.

Nancy Weinberg says:

Getting revenge is not easy. It might involve acts that are socially disapproved of or downright illegal. Yet the commitment to right the wrong can make a return to adequate functioning appear to be disloyal. The pledge never to forget until justice is done can become a pledge to refuse to recover.¹⁸

Manallace's revenge is to create a believable forgery of a section of an undiscovered Canterbury Tale, *The Person's Tale*, in the handwriting of the scribe Abraham Mentzius, or Mentzel of Antwerp, which had supposedly been rendered unusable by Mentzel's use of Dutch spellings, and used as scrap paper in the binding of another book. Like the

revenge of Edmond Dantès in *The Count of Monte Cristo*, Manallace's plan is carefully thought out and skilfully executed over several years. He learns about medieval paper, ink, binding and penmanship from Castorley (thus ensuring that the latter becomes the agent of his own downfall). He skilfully forges the extract to match Mentzel's hand, even signing the work in Latin in the form of an acrostic on the spoiled section; as Kipling wrote in a 1928 letter to S.A. Courtauld 'he [Manallace] wasn't leaving anything to chance'.¹⁹ Once Castorley accepts *The Person's Tale* as genuine, which he does easily and arrogantly (his statement to the press 'left himself no loophole' [p. 15]), Manallace just has to decide when to spring the trap. Once the book is published, he can either make a sudden exposure of the forgery in the press, making Castorley's disgrace public, or he can privately explain the situation to Castorley, explaining how and why he had done it and forcing Castorley to live forever with the knowledge that his greatest triumph is a fraud, perpetrated for another's revenge. Manallace 'favoured the second plan. "If I pull the string on the shower-bath in the papers", he said, "Castorley might go off his verray parfait gentil nut. I want him to keep his intellect."' (p. 20)

Kipling again gets to the psychological heart of revenge. Merely wanting the offender to feel bad or even emotionally disturbed is not enough; indeed, just punishing the offender can actually make the original victim feel worse. As Gollwitzer says, the central goal of any revenge is that the offender should understand that they have caused harm and are being punished for it.²⁰ Revenge is thus not merely a matter of paying the offender back, it is also delivering a message. Mary Lister has suggested that there is a difference between normal and pathological desires for revenge: for pathological vindictiveness, time passing has no effect on the degree of hatred and the desire to punish remains all consuming:

With revenge, a cold, bitter anger sets in accompanied by the wish to have power over the other and hurt them as they have hurt us. The desire to inflict pain, which is often combined with murderous intent, is all consuming. Relief can only be found by the catharsis that revenge is thought to bring.²¹

While acts of retaliation may arise from a hot and immediate angry response, with revenge this is not always the case. Impulsiveness, while common, need not be an essential element of revenge;²² a victim seeking revenge may also have a capacity for delay that makes use of self-mastery and impulse control. Manallace is described in the story as 'a darkish, slow Northerner of the type that does not ignite, but must be

detonated' (p. 3), and this brooding nature allows the emotional wound caused by his loss to fester and grow beyond reason. Manallace says "I've been dead since – April, Fourteen it was'" (p. 20) – the date that his adored Vidal Benzaquen's mother died (and before his conversation with Castorley);²³ after which he was unable to move on with his life. The conversation with Castorley (coming after the latter's malicious review) gave him a focus. Unable to flare up at the time and take some form of immediate retribution, he instead broods on a complex intellectual revenge which sustains him through the years of its planning and moulding. He devises a revenge that would play upon Castorley's weaknesses of vanity and arrogance, taking away his reputation, just as Vidal Benzaquen's mother had been taken from Manallace, who thus sacrifices his life to a pathological vindictiveness, a desire for cold revenge, a craving which has become all consuming.

As in most revenge stories (and as so rarely in real life), the plans work to perfection. But because there are two eventualities which Manallace's plan had not prepared for, he no longer controls events, but becomes a reactive participant in his own plot. Firstly, Castorley falls ill with an unspecified stomach complaint, ostensibly gall-stones (p. 23), takes to his bed and is treated by the eminent Doctor Gleeag. Then Manallace starts to believe that Lady Castorley has guessed his secret (if not the reasons behind it). The fact that Castorley is ill is problematic for Manallace, because Castorley has to be well to understand the reason for the vengeance. Moreover, the fact that he is unwell and potentially close to death (and has dedicated his book to Manallace) perhaps suggests that in Manallace's eyes he is less unworthy of forgiveness, though still culpable. It also appears from what the doctor says that the only thing keeping him alive is the desire to complete his *magnum opus* on Chaucer, and any shock or delay might kill him. Manallace feels that Lady Castorley wants this to happen: "If Castorley knows he's been had, it'll kill him. She's at me all the time, indirectly to let it out. I've told you she wants to make it a sort of joke between us. Gleeag's willing to wait. He knows Castorley's a dead man.'" (p. 27) Lady Castorley, aware of the forgery, wants to use it to be rid of her now hated husband, making Manallace the instrument of his fate.

Castorley's condition deteriorates, but despite Manallace's attempts to fend off publication, his book is nearly complete. Critics have speculated why Manallace holds off: Tompkins wonders if he would ever take his revenge, while Philip Mason suggests that Manallace has 'a quick mind to think of the revenge but shrinks from the decisive act'.²⁴ This captures Manallace's dilemma well; he wants revenge, but he has become enamoured of the complexity of his own plan (the narrator tells

him ““You’ve got this thing on the brain””: p. 26). He wants it to be perfect and complete, and there is only one way he can be sure of this: Castorley must understand the cause, but the shock must not kill him, he must live and suffer with that knowledge. On his deathbed, Castorley says that his wife has been sowing seeds of doubt in his mind over the manuscript and the book, saying it was too perfect, ‘anticipat[ing] the wants of humanity’ (p. 30). Manallace, unable to go through with the exposure with Castorley at the point of death, and thereby robbed of his revenge, responds with an ambiguous answer: ““I can confirm every word you’ve said. You’ve nothing to worry about. It’s your find – your credit – your glory and – all the rest of it.”” (p. 31).

Castorley dies and the book remains unpublished. At the funeral, Manallace reveals to the narrator that Lady Castorley has asked whether now the book needs to be published.

He had told her that this was more than ever necessary, in her interests as well as Castorley’s.

‘She is going to be known as his widow – for a while at any rate. Did I perjure myself much with him?’

‘Not explicitly’ I answered.

‘Well, I have now – with *her* – explicitly’, said he and took out his black gloves ... (p. 32).

The last words of the story, ‘I saw Lady Castorley’s eyes turn up towards Gleeag’ (p. 32)²⁵ suggests that the unloving wife has been in an illicit relationship with Gleeag during her husband’s illness.²⁶ Her ‘guilty conscience’ (p. 21) and her motive for trying to use Manallace’s revenge to rid herself of her unwanted husband are explained: Gleeag might have been ‘willing to wait’ for nature to take its course, Lady Castorley was in a hurry.

Montefiore suggests that Castorley’s death is the end of Manallace’s revenge, suggesting he is forced to agree to posthumous publication out of ‘loyalty’ to Castorley, while Tompkins writes that ‘He has not accomplished his revenge except in thought’, and he is ‘emptied out by hate’.²⁷ While these readings are plausible and neat, I believe that there is textual evidence to suggest that Manallace, although to an extent thwarted by Castorley’s death, still intends to make use of his forgery. Manallace will not stop or limit his revenge; Castorley, the original target, is beyond his reach, but Lady Castorley is not.

Modern psychological research by Sjostrom and Gollwitzer has explored how violence and revenge can spread beyond the initial agents of injury, and how those unconnected with the original injury can be deemed appropriate targets for revenge.²⁸ If a revenger cannot punish

the original offender, they may find a sense of re-established justice through a displaced revenge against someone in the same group as the offender, feeling that that the person ought be punished just because they somehow deserve it. Like Mary Postgate in another Kipling story, Manallace will happily displace his revenge on to someone connected to his offender. He has earlier suggested that she is a factor in his revenge when to the narrator's defence of her comments about the book, he replies 'You aren't playing against her' (p. 21). Lady Castorley, through her deception of Castorley and her attempt to make Manallace her catspaw, has made herself in his eyes a suitable target for punishment. Revenge has completely taken over and consumed Manallace; he enjoys the power, not the just taking of the revenge, drawing on his black gloves as a hanging judge would don his black cap. The book will be published and Manallace will revenge himself on the widow instead of her husband. He cannot stop himself.

It is easy to imagine Kipling the writer enjoying the intellectual challenge of developing the perfect, detailed and complex revenge plot 'not leaving anything to chance' and possibly enjoying his own mental revenge on academics and others who pick over his work while writing it. He creates characters with depth in the meticulous Manallace, the egocentric Castorley and his shadowy wife, and he perfectly understands the workings of a mind pathologically bent on revenge. Kipling allows the reader to develop an early empathy with the revenger; caught up in the intellectual sophistication of the revenge, we see the situation through Manallace's eyes, for the narrator at no time contradicts Manallace in his quest. At the same time as relishing his revenge plot, Kipling understood the price of such revenge, which is paid on a number of levels. It is this that is the real focus of the story. Kipling captures perfectly the individual psychological impact on Manallace of his pathological pursuit of Castorley, the way in which over so many years his intellectual revenge plot achieves a total dominance over his thoughts and actions, desensitising him to the extent that when he is unable (for many reasons) to finish the act, he refocuses onto Lady Castorley. By the end of the story Manallace has lost any nobility he had at the start of the story; nobody 'wins'. But Kipling is also interested in the wider question of revenge and its impact on society. He may have had some sympathy with Manallace as an individual, but he seems conflicted as to the potential, unintended consequences of Manallace's revenge. Although the hoax is a minor issue of misattributing a forged document, the damage of an academic and perhaps sexual scandal might reduce the moral authority of Britain's academia, and the questioning of previous Establishment certainties. If everyone took this line and indulged in personal revenge of this nature, such

acts could lower the Empire in the eyes of its rivals, which to Kipling would be an unacceptable price.²⁹

Revenge in Kipling's stories is not just a device to tell a morality tale. Certainly, many of the lighter tales such as 'His Wedded Wife' (*Plain Tales from the Hills*, 1888), 'Pig' (*Plain Tales from the Hills*, 1888) 'The Village that Voted the Earth was Flat' (*A Diversity of Creatures*, 1917) or 'Beauty Spots' (*Limits and Renewals*, 1932) demonstrate through their inventiveness and skilful plot constructions what Bacon described as 'wild justice' for the offended parties, but the revenge serves a purpose in the stories as a means for Kipling to explore human nature.³⁰ As Montefiore says, Kipling illuminates 'ordinary people leading their secret lives of passion, shame and betrayal'.³¹ Through his handling of characters, he reveals a deep understanding of the psychological factors, the motivations and emotions that people feel when deprived of love – including the need for revenge to regain honour, the wish to make someone pay for a lifetime of drudgery and loss, just because they symbolise those who have caused one pain, and the desire to make someone suffer a loss as great as one's own. He understands the complexities that make up revenge, what drives the avenger onwards, the planning that provides a reason for going on in the face of grief, the intense satisfaction when revenge is taken. Modern psychology is now recognising scientifically what Kipling identified in human behaviour, transforming his psychological understanding into art, allowing it a greater audience and permanence and challenging his readers intellectually and morally. In the dark, disturbing, misanthropic 'Dayspring Mishandled', described by Philip Mason as Kipling's 'last word on revenge and retribution',³² the older Kipling, still affected by the shock of the Great War and the loss of his son John, created an intricate revenge plot and emotionally complex characters which allowed him to explore the attraction and the ultimately pointless cost of revenge.

Kipling's attitude in 'Dayspring Mishandled' is ambivalent and complex. The mature writer no longer wanted to use revenge just as a humorous subplot for a wider satire, as he did in 'Pig' some forty years earlier, he wants to explore humanity. Kipling, aptly described by Sergeant as the 'two sided author',³³ recognised that revenge can provide a cause, a focus, a point through hard, bitter times, but it can consume the original victim, dominating them, leading on to unintended actions and reactions. 'Dayspring Mishandled' forces him to confront his authoritarian and his individualistic sides and to assume contradictory positions. While he understands the individual's desire for personal revenge outside of the law, he questions the right of the individual within a society to take that revenge. As often in the later

fiction ‘there are warnings of the damage unchecked individualism will do to the self and the wider community if the old forms and structures were dismantled entirely’.³⁴ Kipling felt that each act of personal revenge has a potential subversive impact on larger societal institutions, institutions he admired and revered. No matter how much he might personally sympathise with the acts, his world view could not condone the greater damage done; and because of the psychological strength of his writing, we share his conflicted attitude to the perpetrators. As Dobrée says: ‘True, it is more noble to ignore offences than to counter them; a sensible man might prefer to ignore them: but the mass of men are not noble, a great many are not sensible, and here again Kipling was a realist’.³⁵ Throughout his stories, we see that Kipling was a shrewd, honest and perceptive reader of humanity. Conflicted by what he saw, he recognised that the capacity for seeking revenge lies within us all, though most of us rightly choose to ignore it. He saw the psychological importance to the ‘victim’ of revenge undertaken with honour, wit and due proportion, and the dangers when bounds were breached. Kipling recognised the motives, limitations and hazards of revenge many years before psychologists developed theories and studied those engaged in it. Edmund Wilson writes that in his final collections ‘Kipling was losing his hatred’,³⁶ but I do not believe this was true. He maintained his personal hatreds, but recognised the terrible prices paid for personal revenge and the ultimate futility of it and tried to help his readers do the same.

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NOTES

- 1 Bonamy Dobrée, *Rudyard Kipling: Realist and Fabulist* pp. 137, 138, 143.
- 2 Edmund Wilson, 'The Kipling Nobody Read', p. 173.
- 3 Angus Wilson, *The Strange Ride of Rudyard Kipling*, p. 336.
- 4 Kipling, 'The Village that Voted the Earth Was Flat', written 1913 but first published in *A Diversity of Creatures*.
- 5 Rudyard Kipling, 'Dayspring Mishandled', *Limits and Renewals* (London: MacMillan, 1932), p. 4. References in the text are to this edition.
- 6 Philip Mason, *Kipling: The Glass, the Shadow and the Fire* (New York: Harper and Row, 1975), p. 224.
- 7 Agnes Zdaniuk and Ramona Bobocel, 'Vertical Individualism and Injustice', pp. 641–2.
- 8 David Sergeant, *Kipling's Art of Fiction 1884–1901*, pp. 4–5.

- 9 Sergeant, p. 43.
- 10 Tompkins, *The Art of Rudyard Kipling*, p. 147.
- 11 Rudyard Kipling, ed. Thomas C. Pinney, *The Letters of Rudyard Kipling Volume 5 1920–30* (2004), pp. 325–326, 336.
- 12 Edmund Wilson p. 166; Angus Wilson p. 337, Terry Caesar ‘Suppression, Textuality, Entanglement and Revenge in Kipling’s “Dayspring Mishandled”’, p. 54.
- 13 See Martin Seymour-Smith, *Rudyard Kipling* (p. 363) and E. N. Houlton, ‘Poor Old Castorley’ *Kipling Journal* no. 260, pp. 61–70.
- 14 See Elliott Gilbert, ‘Silence and Survival in Rudyard Kipling’s Art’, p. 117.
- 15 Angus Wilson, p. 337.
- 16 John Coates writes that given the importance of society and a person’s place in it in Kipling’s work, ‘Dayspring Mishandled’ is a story about ‘exclusion from the comradely bond,’ and suggests that ‘possibly [Castorley] is despicable because he is despised’ in a sense gaining *his* revenge on those who excluded him. Coates, *The Day’s Work: Kipling and the Idea of Sacrifice*, p. 92.
- 17 Patrick Carmody and Kristina Gordon, ‘Offender Variables: Unique Predicators of Benevolence, Avoidance and Revenge?’, p. 50.
- 18 Nancy Weinberg, ‘Self Blame, Other Blame and Desire for Revenge: Factors in Recovery from Bereavement’, p. 583.
- 19 Kipling, ed. Pinney, *Letters V*. p. 444; letter to S. A. Courtauld, 4 July 1928.
- 20 Mario Gollwitzer and Manfred Schmitt, ‘What Gives Victims Satisfaction when they seek revenge?’, p. 365.
- 21 Mary Lister, ‘Revenge through a Looking Glass’, p. 373.
- 22 Warren Poland, ‘Revenge’, p. 356.
- 23 Manallace (or Kipling) seems to be a year out. We are told that Vidal Benzaguen’s mother ‘died in April of the first year of the War’ (p. 7), which would be April 1915.
- 24 Tompkins, p. 150; Mason, p. 224.
- 25 Randall Jarrell writes that in the story ‘... the sentences are as beautiful in their incisivness as the last sentence is beautiful in its precise execution’. Jarrell, *Kipling, Auden & Co.*, p. 364.
- 26 Edmund Wilson (pp. 177–178) questions whether Castorley was being poisoned by his wife and the doctor or whether he died from the consciousness of what he had done.
- 27 Jan Montefiore, *Rudyard Kipling*, p. 166, Tompkins, p. 151.
- 28 Sjostrom and Gollwitzer, pp. 191–192.
- 29 The British university system was seen as a major tool in the development of the imperial infrastructure. Universities were founded in Calcutta, Bombay and Madras in 1857 the Punjab (1882) and Allahabad (1887) which provided many posts in the Indian Civil Service, fuelling a demand for ‘modern educational qualifications’ among the growing middle and administrative classes in India (Bayley 458).
- 30 In the earlier ‘Pig’ we see a similarly complex revenge being undertaken by Nafferton after he is cheated by Pinecoffin in a horse deal. Nafferton gets Pinecoffin to spend years writing pointless reports on pigs in India; when the revenge is uncovered the two men have dinner together, with the implication that the revenge will be forgiven. This is the young Kipling writing a light, amusing satire on the personal vagaries of the Indian Civil Service. rather than exploring the impact of revenge. Although matching the later story in inventiveness, ‘Pig’ lacks the psychological depth and darkness of the older Kipling’s ‘Dayspring Mishandled’.

- 31 Montefiore, p. 167.
- 32 Mason, p. 227. He continues that 'it [revenge as a theme] would live in his mind alongside manifestations on quite another level' (*ibid*).
- 33 Sergeant, p. 11.
- 34 Howard Booth, 'Kipling's Shorter Fiction', p. 149.
- 35 Dobrée, p. 138.
- 36 Edmund Wilson, p. 176.

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Members are requested to check that they are paying the correct amount for their subscription fee be it by cheque or Standing Order Mandate, etc. by referring to the information on the back cover of the *Kipling Journal*. Members are also reminded of the due date of their subscription on their address label when they receive the Journal. The date given as such 01/08/16 refers to 1st August 2016. If you are in any doubt please contact me by the methods also given on the back cover. Please also advise me of any changes of address, including e-mail if applicable as I do like to keep in contact with members. Please ensure Kipling Society emails do not go to your SPAM box.

John Lambert, Hon. Secretary

WHAT MAKES KIPLING A GREAT WRITER

By PETER HITCHENS

[On 9 February 2017, the Kipling Society hosted a debate on Kipling's poetry between Peter Hitchens, Alex Bubb and Jan Montefiore, with much lively input from members of the audience. Our discussions were prefaced, and energised, by the splendid speech printed below. The Editor is grateful to Peter Hitchens for kindly allowing the *Kipling Journal* to publish his eloquent and thought-provoking words. *Ed.*]

The thing that makes Kipling great, I think, is his knowledge of evil and his realisation that there is a great deal of stark horror in the world, not very far away.

I have seldom, for instance, read a better description of Hell than the Village of the Dead in 'The Strange Ride of Morrowbie Jukes'. All that is wrong with it is that Jukes actually escapes from the awful place (where I for one can never make up my mind if the inhabitants are living or dead). But you can see why the author might slip an escape in at the end, or the story might not easily find a buyer. The idea of eating barbecued crow forever on a stinking beach surrounded by people you hate and mistrust (and once fancied were your inferiors) is enough to drive you mad.

He knows what happens when the law and the rules go. He suspected that would happen when the Empire went (and no doubt worried greatly that it would go, and deserve to do so). He knows that we make not-very-honourable bargains with each other without admitting it. He knows that everything that seems permanent is temporary. And he understands how to keep hold of what we have, and how to lose it.

He is also acquainted with grief. You might think the little, tripping verse 'Merrow Down', in the *Just So Stories* is ordinarily sentimental and a little mawkish, until without warning it turns savage like a purring cat on your lap suddenly twisting and baring its teeth, seeking to bite. First

'For far – oh, very far behind,
So far she cannot call to him'

and then the awful, much too personal last line:

'The daughter that was all to him'

wallops you in the solar plexus with real loss and sorrow. After meeting that for the first time as an adult, I searched among the facetious jests of

the stories for some sort of relief to take the thing out of my mind. But it has been there ever since. It makes me want to howl.

And so it is again and again: the sense of someone who knows that the shadow may conceal a worse substance, that the noise in the night may really be something to worry about; someone who has gone at midnight down the stinking alley and seen the seething slum, who has sat at the press desk in the courtroom listening to evidence in too many murder trials, watched the cholera victims carted away to the riverbank in piles, and who is in the end far too intelligent and informed about reality to believe what he wants to believe. There's always something underneath, and it is always disturbing. In 'The Land' (as in 'Norman and Saxon' and 'The Way Through the Woods') we learn that the earth we think we own belongs to others and will in time forget us.

In 'The Islanders' we see that our relaxed and wealthy peace was bought by others in the past and can be claimed back from us without warning. Again, hear just once the line 'the low red glare to the southward as the raided coast towns burn', and I doubt you will forget it. It establishes itself permanently in the mind as an image. I suspect this is because Kipling, when at his angriest, instinctively tries never to use words of more than two syllables, the surest way to conjure power from the language. For me the whole poem revolves around the words 'the low red glare to the southward'. I have thought since I first read it 'This will happen. I may see it', and – though my rational response to it has varied over many years – I still think so.

As for the Gods of the Copybook Headings, I envisage them as small, wizened figures wearing leering, smirking or snarling masks like African witch-doctors, assembled in a dingy brown lecture theatre of the old sort, as they chalk their bitter maxims on a flaking blackboard to a chattering, half-interested assembly. Are these cynical gods sniggering behind those masks? Very possibly. Or they may just be wheezing.

It takes many readings to notice that, though they promise 'There are only four things certain since social progress began' there are in fact just three of them: 'That the Dog returns to his Vomit and the Sow returns to her Mire, and the burnt Fool's bandaged finger goes wabbling back to the fire'. I cannot be sure if this is a jest in itself, but, given that 'two and two make four' occurs just three lines earlier, I think it must be.

There is, from time to time, an irritating facetiousness in this poem, which weakens the force of the stark lines such as 'the lights had gone out in Rome' or the truly prophetic 'till our women had no more children and the men lost reason and faith'. Beside these fierce, austere lines, I could manage without 'They denied that the Moon was Stilton.

They denied she was even Dutch', though 'the first Feminian sandstones' is (I suspect) quite a good joke

There are no jokes in the 'Harp Song of the Dane Women,' just the bafflement of millions of abandoned wives down all the centuries, who know but hate the fact that they would not want any man who did not, at some moment at least, sicken for the life beyond hearth and acre. It's not just women, of course. The French say that there is always one who kisses and one who turns the cheek, and anyone who has been deserted, however good the reason, knows very well 'the sound of your oar-blades, falling hollow' or the other noises of departure from the taxi at the door to (if we are old enough to remember the lost age of platform tickets and telegrams, as I am), the train whistle as it goes round the curve under the bridge, strangely dead on the ear before it fades altogether. And maybe beyond these noises, a suspicion of happy shouts, or relieved sighs as the departed one, back among less demanding companions, casts off the politely sad posture and expressions of farewell, and sinks back into an unencumbered life of adolescent self-indulgence.

Yes, there is always the one who longs to be out where the storm-clouds swallow, and would push away the hands and the arms and the kisses of those who would hold him (or her) back, and who perhaps secretly prefers a bloody death and a fiery pyre to a quiet, wrinkled, dodderly end near the hearth, and a tended grave on the home acre. It must be so, or it would never happen. But like so many things in Kipling, this goes on all the time, over and over again.

And so we come to what I think is the crown of all these verses, 'Recessional', confirming Kipling as a prophet as well as a poet. Nineveh (near present-day Mosul, as it happens) and Tyre take us straight to the Bible because of their geography, though it is their secular history of hubris and humiliation that concerns Kipling. Did something alarm or disgust him about the celebration of imperial power at Queen Victoria's Jubilee, the gold-braided, marching soldiers and the yelling sergeant-majors, the review of the fleet, the drunken scenes (drunk with sight of power?) after the parade went by?

The words seem familiar already, as if quarried from Jeremiah or Job, but my own searches find only flickers of the disturbing, inescapably haunting Coverdale Psalms which everyone used to hear, and everyone used to chant all the time in church. Some of you may remember how headlines about King Zog of Albania uncover George Bowling's memories in George Orwell's novel 'Coming up For Air', reminding him of 'Og the King of Bashan' in the 135th and 136th Psalms and setting off a complete train of memory and most of the rest of the book. And all from one admittedly very odd word: Zog. Phrases from Coverdale form a huge chunk of the Oxford Dictionary of Quotations, but nowadays

almost nobody knows them at all, yet another example of common knowledge become esoteric in a couple of generations.

Kipling's phrase 'A humble and a contrite heart' is almost, but not quite the same as 'a broken and contrite heart, O God, shalt thou not despise', from the 51st Psalm, the Miserere. This must be conscious, as must be the restrained substitution of 'humble' for the more frightening 'broken'. As for 'Lest we forget', it is astonishing to find that, as far as I can discover, it is Kipling's own coinage. It sounds as if it comes from many centuries further down, but if it does, I do not know where. Is it the Bible again? I suspect so. But only indirectly. The most striking warning against forgetfulness that I know is in the beautiful, savage 137th Psalm ('By the waters of Babylon we sat down and wept') and its potent vows and curses:

If I forget thee, O Jerusalem, let my right hand forget her cunning.
If I do not remember thee, let my tongue cleave to the roof of my
mouth, yea, if I prefer not Jerusalem in my mirth.

The end is so raw and cruel that modern psalters put the words in brackets and most cathedral choirs nowadays leave them out when this psalm comes round in the calendar – which doesn't happen often these days, most cathedrals having abandoned the ancient cycle of six psalms a day, every day. But there was no such sensitivity or laziness in Kipling's churchgoing childhood. He would have heard (and chanted) 'O daughter of Babylon, wasted with misery, happy shall he be that rewardeth thee as thou hast served us. Blessed shall he be that taketh thy children and throweth them against the stones'. Anglican congregations of the Victorian and Edwardian age would of course never have thought of doing such a thing. But Kipling had met people who might, if the circumstances had been right. And so he knew that we could do it too, if our world turned upside down. This, he might have thought, is the sort of thing that happens when people forget.

And when we think of the final furious violence of the British Empire, as it struggled and failed to retain its lost greatness 70 years ago, by hurling bombs at German civilians, we see what he means by 'tongues that have not Thee in awe'. Whatever would Kipling have said about Arthur Harris and Operation Gomorrah? The name itself might have caught his interest. But I don't think he would have been surprised at the way things turned out. Nor would he have shut his mind to it, as we do. That is why we need him still.

REVIEW

BURMA, KIPLING AND WESTERN MUSIC: THE RIFF FROM MANDALAY by Andrew Selth, Routledge 2017, 9781138125087 hardback, £85.00; Kindle £34.99

This beguiling account of music inspired by Burma, published in the Routledge Research in Music series as a 'contribution to musicology and Asian studies', with appropriate scholarly notes and over 40 pages of sources and bibliographies, actually lives up to its alluring subtitle. Andrew Selth has brought off the difficult feat of co-ordinating a great variety of material spanning nearly two centuries, including songs, sheet music, gramophone records, stage plays, film soundtracks and more, into a learned yet readable account of music about and from Burma, enlivened by frequent quotations from song lyrics, pre-eminently of course Kipling's hugely influential ballad 'The Road to Mandalay'. The book's opening chapters give the context, describing Western views of Burma and how these were influenced by popular music. 'Songs and tunes were powerful cultural vectors, shaping ... perceptions of foreign news and events' (p. 8). In the 19th century Burma (often spelt *Burmah*) inspired gung-ho missionary hymns, notably those of Adoniram Judson (who sounds like the youthful Kipling's own inventions 'Potiphar Jones' and 'Mehitabel Lee') and his wife Sarah: 'Then gird thine armour on, love, / Nor faint thee by the way, / Till Buddh shall fail and Burma's sons / Shall own Messiah's sway.' (p. 139) There were also popular songs invoking 'Oriental eyes, / Oriental moons / Oriental sighs, / Oriental tunes' (p. 14) and soldiers' songs from the Anglo-Burmese Wars about hunting down *dacoits*, as the British called resisting fighters, with superior armaments: 'The fierce *dacoit* is a creature strange ... When The Mounted scour his jungle haunts he flees away in fear' (p. 57).

But far and away the biggest hit was Kipling's 'The Road to Mandalay' (1890, collected in *Barrack Room Ballads*) and its many musical settings, quoted in full and with a chapter to itself. It was inspired by Kipling's brief visit to Moulmein in 1889, the sight of a lovely Burmese girl on the steps of a pagoda and the sound of 'a faint tinkle, as of golden bells, and a talking of the breezes in the tops of the toddy-palms' (p. 74). That memory was sharpened when Kipling was living in the grubby, crowded London whose 'fog and filth' he denounced in the poem 'In Partibus', just as his returned soldier complains of 'the blasted Henglish drizzle'. The ballad commits geographical howlers, noticed by contemporaries (you can't look 'eastwards' at the Bay of Bengal from Mandalay, which anyway lies 81 km inland and 800 km from Moulmein), defended by Kipling as 'a mix-up of the singer's Far

Eastern memories' (p. 77). Selth points out other mistakes: devotees do not kiss the feet of Buddha statues, still less call them the 'Great Gawd Budd'; nor did Burmese women play the banjo, which was 'unknown in traditional Burmese culture' (p. 77).

None of that stopped 'Mandalay' and its settings from becoming sheet-music best-sellers and spawning a multitude of imitations: 'Oh take me back to Mandalay / My land of dreams / Where palm trees sway and moonbeams play'; 'The palm trees trembled in the breeze, / The temple bells rang out, / Their music floated far across the water of the bay' [p. 94], etc., etc. By 1948, 'more than 180 songs referred ... to Burma, or more often to Mandalay, which became a recognisable symbol in the West of everything remote, exotic and romantic' (p. 180). Ideologically, this influence seems to have been dire. Edward Said's critique of imperialist thought in *Orientalism*, which has recently been attacked for oversimplification, is all too well borne out by the self-serving prejudice and ignorance of the lyrics quoted (and justly criticised) by Selth for their racist, sexist fantasies of white men's entitlement to subservient 'native' girls. An unsentimental but hardly redeeming note is struck by Brecht's 'Mandalay Song' in *Happy End*, where impatient customers wait their turn: 'There's fifteen guys already lined up along the pier...Is there just *one* girl in Mandalay?' (p. 110). No other lyrics match the romance Kipling evoked in 'We useter watch the steamers an' the *hathis* pilin' teak – / Elephants a pilin' teak / In that sludgy, squidgy creek / Where the silence 'ung that 'eavy you was 'alf afraid to speak!'

Yet imperialist nostalgia is not the whole story. Since World War II, the relationship between Burmese people and Western music has been rocky, despite the success of US jazz musicians like Duke Ellington. But as Selth shows, there has been a revival of interest in Western music in Myanmar, especially among pro-democracy activists. Aung San Suu Kyi herself, smeared by her enemies as a compliant 'Burma girl', is a lover of Kipling's verse, especially '*If* –' which she distributed in translation to her supporters, and of Bach and Handel, whose music she played constantly during her years of house arrest. As Auden rightly said, no poem is undeservedly remembered; and as Kipling's sternest critic George Orwell admitted, only a 'snob and a liar' would deny the allure of 'For the wind is in the palm-trees, and the temple bells they say / Come you back, you British soldier, come you back to Mandalay!'

Jan Montefiore

MINUTES OF THE 89TH ANNUAL GENERAL MEETING

**Wednesday 13th July 2016, Mountbatten Room,
Royal Over-Seas League, 4.30 p.m.**

1. Chairman's Opening statement: Dr Hamer said it was a pleasure to see so many people attending the AGM. There was so much to celebrate: the relocation of the Kipling Society library, the success of the Annual Luncheon and the conference in India. The writing competition had been revamped, and the schoolchildren's 'Writing with Kipling' had been a roaring success.

Dr Hamer said there had been real dedication and serious time commitment to the society, giving all a reasonable sense of achievement with people such as John Radcliffe working on the web site. Andrew Lycett was retiring after ten years as Meetings Secretary.

Dr Hamer said that it was a reminder for us all, with more members attending the meetings, of the pleasures of the society. We need to draw on ideas for membership and activities etc. Dr Hamer thanked all for their support.

2. Apologies for absence: Vice President Mr John McGivering, Mrs Lesley Ayers, Mr Robin Mitchell.

3. Confirmation of the minutes of the 88th AGM, 8th September 2015 (as published and circulated in the June 2016 Kipling Journal). Proposed by Mr Andrew Lycett and seconded by Prof. Jan Montefiore. All agreed and signed by Dr Mary Hamer.

4. Matters arising: There were no matters arising.

5. Election and re-election of Honorary Executive Council Officers

Mr John Walker as Chairman and Hon. Librarian. Proposed by Dr Hamer and seconded by Mr John Radcliffe. All agreed. Mr Walker took the Chair, leading a vote of thanks to Doctor Hamer for two very successful and enjoyable years. Election of Officer proceeded:

Prof. Sandra Kemp as Vice Chair. Proposed by Mr John Radcliffe and seconded by Dr Angela Eyre. All agreed.

Mr John Lambert as Hon. Secretary, and Hon. Membership Secretary. Proposed by Mr Michael Kipling and seconded by Prof. Janet Montefiore. All agreed.

Mr Michael Kipling as Hon. Treasurer. Proposed by Cdr Alastair Wilson and seconded by Mr Robert Pettigrew. All agreed.

Prof. Jan Montefiore as Editor of the *Kipling Journal*. Proposed by Dr Lizzy Welby and seconded by Dr Alex Bubb. All agreed.

Dr Alex Bubb as Hon. Meetings Secretary. Proposed by Mr Michael Kipling and seconded by Dr Lizzy Welby. All agreed.

At this point Mr John Walker thanked Mr Andrew Lycett for the ten years hard and entertaining work that he had put into the role of Meetings Secretary.

Mr John Radcliffe as Hon. On-Line Editor and Publicity Officer. Proposed by Prof. Janet Montefiore and seconded by Mr Michael Kipling. All agreed.

Mr Robin Mitchell as Hon. Liaison Officer National Trust Bateman's. Proposed by Dr Alex Bubb and seconded by Prof. Janet Montefiore.

6. Approval of Andrew Dodsworth as Hon. Independent Financial Examiner (Society Accounts)

Proposed by Mr Michael Kipling and seconded by Prof. Janet Montefiore. All agreed.

7. Election and re-election of Ordinary Council members

Miss Ann Harcombe (2013–2016) had completed her three-year term of office and had stood down. Mr John Walker thanked Ann for her help and enthusiasm.

Dr Lizzy Welby (2014–2017) Proposed by Mr Michael Kipling and seconded by Mr John Radcliffe.

Dr Angela Eyre (2014–2017) Proposed by Dr Lizzy Welby and seconded by Dr Mary Hamer.

Commander Alastair Wilson RN (2015–2018) Proposed by Prof. Janet Montefiore and seconded by Mr Michael Kipling.

Mr Bryan Diamond (2015–2018) Proposed by Dr Mary Hamer and seconded by Dr Angela Eyre.

Mr Bob Bantock (2016–2019) Proposed by Mr Michael Kipling and seconded by Mr John Radcliffe.

All were agreed and elected to serve as indicated for a maximum of three years. Rule 6 (1) allows for eight elected members of Council.

8. Hon. Officers reports

a) Secretary (including membership)

This year's annual luncheon saw a drop of some thirty or so members attending. In total, forty-seven attended, including five guests of the society. The speaker was Patrick Cockburn, who gave a talk on 'Kipling, Journalism and War'. The speaker for 2017 has yet to be discussed by Council.

The meeting dates for 2017 for the society have been confirmed with the ROSL as:

February 8th

April 12th

May 3rd (Luncheon)

July 12th (AGM)

September 13th

November 8th

For those checking on the copyright of Rudyard Kipling's work, Linda Shaughnessy has now retired and the contact at United Agents is Kat Aitkin.

Council agreed to a rise of membership fees by £5 as of the 1st January 2016. This year will be a challenging time for the Hon. Secretary as members adjust their standing orders etc. Individual membership stands at 410, which is 11 more than this time last year. Corporate membership now stands at 77, with Teldan in the USA subscribing and the University of London has rejoined. Recently Exlibris in Germany have made enquiries on subscribing.

For the record, Sir John Chapple is our longest 'serving' member, with a membership number of 1956. On the membership data base, we have 7 members with a membership number between 2115 and 2942; between 3073 and 3983 we have 27 members, while between 4001 and 4993 we have 131 members and between 5018 and 5622 we have 236 members. There are 8 others with no membership numbers, who have been with the society for many years including members from the Australia 'branch' of the society.

I am in the process of finishing the documents to submit to HMRC to claim the Gift Aid for 2014 and 2015.

The secretary is looking at ways to contact members at short notice to advise on particular events that may arise and I would ask all members to ensure that I have a current email address. JISC Mail is available via the society web site to which I believe about 100 members only subscribe. The society web site does advertise events but members only see information if they use the web-site.

One such event is a member's day at Bateman's on Sunday 25th September 2016. More information will appear in the September issue of *The Kipling Journal*.

John Lambert

No comments were made regarding Mr Lambert's reports.

b) Treasurer

There were fewer exceptional items during the year, which meant that the Society's net assets reduced by only around £1,600 compared to over £5,000 in 2014.

The Society's main investment remains with the Yorkshire Bank, split over one and two year terms. A further £9,461 remains in the CCLA charity account, where it is instantly accessible.

The Society's total assets at the end of July 2016 are:

| | |
|------------------------------------|---------|
| Lloyds current accounts | £6,107 |
| | \$2,123 |
| | €362 |
| PayPal account | £347 |
| CCLA Deposit Fund (instant access) | £9,461 |
| Yorkshire Bank 1-year deposit | £30,000 |
| Yorkshire Bank 2-year deposit | £25,375 |

Subscription rates were increased from the beginning of 2016 and, whilst not all members have yet changed their standing orders, the decline in income has started to reverse.

The Society also opened a PayPal account during the year, enabling it to make and receive payments more efficiently, particularly from overseas. In addition, new members may now pay their first year's subscription via PayPal from the Society's website.

The general reserve, which only reduced by a relatively small amount over the year, still stands at around 2 years' normal expenditure. The Eileen Stammer-Smith Memorial Lecture Fund was used to fund the lecture to celebrate Kipling's 150th birthday.

Mike Kipling

There were several comments made including: Interest rates are considerably lower than a few years ago.

Mr Bryan Diamond commented that Accounts make no mention of fees for accountant or auditor. Mr Kipling advised that we no longer use an accountant and the auditor does not charge a fee.

Mr Christopher Morrison suggested the society change the SOM to a DD for fees.

c) Kipling Journal Editor

The *Kipling Journal* has had a good year, with no glitches. Rudyard Kipling's responses to the Great War were commemorated in the September 2015 issue 'Kipling and the Great War', marking the centenary of John Kipling's death at the Battle of Loos on 27 September 1915.

The 'Cadell Hoard' of letters from Rudyard and Carrie Kipling to their friends Mr and Mrs Hunt in the early years of their marriage, between 1892 and 1907, edited by Alastair Wilson, appeared in 3 parts from Dec 2015 to June 2016. I thank Cdr Wilson for transcribing and editing this fascinating material.

As foreseen, the *Journal* carried a lot of reviews this year, and I am very grateful to the reviewers for the time and trouble they put in. High quality submissions continue to come in steadily. Peer review continues to work well, with a panel of 13 referees from the UK, USA, India and New Zealand. The reviewers' responses are a considerable support to me as Editor, as I do like to get a second opinion.

Prof. Janet Montefiore

Prof. Montefiore added that she was trying to run one 'themed' feature each year. The next would be 'Kipling and Children' in December 2016. Mr Walker commented that the Kipling Journal is now a 'Journal of Note' and contributions can be cited. Mr Lycett asked about advertising in the Journal as such. Prof. Montefiore replied that there is established advertising, though it brings little revenue. Enquiries would be welcome.

d) On-Line Editor (including publicity)

1. In the year to June 30th we have logged 57,161 visitors to the web-site (157 a day) of whom 15,696 (43 a day) visited the Readers' Guide pages. This is a little lower (-3.6%) than the previous twelve months. Use of the 'For Soldiers' page has continued to be modest, at 3400 visitors for the year, some nine a day.
2. The increase in the number of applicants for membership via the web-site, from 22 in 2013/14 to 39 in 2014/15 and 49 in 2015/16 has continued despite the recent increase in subscriptions, and may have been assisted by the possibility, introduced this year, of paying an initial subscription on line through PayPal. We continue to be the second or third ranked Kipling site on Google. The *Kipling Journal* archive continues to have good use, as does the Themes database, which enables one to search for particular themes within the tales.
3. We have established a Facebook page for the Society, which has attracted many favourable comments, though it does not seem to have attracted new members. (This can be found via the Facebook logo on the home page of the site.) We are also making the occasional tweet.
4. We have created a section of the web-site to support the 'Kipling for Schools' project. This includes a number of new *Just So Stories* written by a class at Prettygate Primary School in Essex. As the project develops we hope this can become a useful source of support to schools, publicising examples of good practice, providing materials for use in the classroom, and acting as a shop-window for the project.
5. We have continued to develop the *New Readers' Guide*. As earlier reported, we have completed notes on all the tales and articles in the *Sussex Edition*. We are continuing to work our way through the vast corpus of poems, with the notable assistance of Philip Holberton in Australia.
6. In addition to the texts of the 56 *Uncollected Sketches 1884-1888*, we have added the uncollected speeches in *A Second Book of Words*, also annotated by Tom Pinney. We have also scanned *Kipling, The Critical Heritage*, edited by Roger Lancelyn Green, and will be formatting these articles over the coming months for the web. The first of these is "Andrew Lang on Kipling", which can be found among the "General Articles" on the main NRG page of the site.
7. We have continued to highlight Kipling's writings about the Great War, and reflected this in the regular quotations offered to readers.
8. Alastair Wilson continues his work on the Carrington Extracts from Carrie Kipling's diaries for the Members' pages of the site, with assistance from

John Radcliffe, and advice from Andrew Lycett. We are now including the Rees extracts also, made for the delayed Birkenhead biography, which in some cases differ from those later made by Charles Carrington. We have so far reached the year 1922, on the way to 1935.

John Radcliffe

Discussion ensued on liaison with other 'Victorian societies' regarding publicity.

e) Librarian

Haileybury: The Kipling Room at Haileybury and Imperial Service College was formally opened by our past President, Sir John Chapple, last September. We enjoyed the hospitality of the Master, Joe Davies, and a fascinating tour led by our Honorary Archivist, Toby Parker. On show was our latest acquisition, a huge scrap book donated by the family of Terry Hucker, who had been a long-standing member. Since then I have been very happy to meet several researchers there.

Research and support: Once again, we have been able to offer a pleasingly wide range of support to researchers, to members and to the general public. An average of three queries per week continue to arrive by email, and at least one of these 'strings' has run throughout the year. Many have led to very useful contacts, world-wide. A splendid example of this was a request for a translation of 'Mandalay' into Mandarin Chinese, for a wedding ceremony. Not only were we able to ask a previous researcher for help (a translation completed within twenty-four hours), but we were able to recommend that some verses were not used – to avoid offence!

Another contact, with the English Language Centre at the University of Novosibirsk, led to two long question and answer sessions with students there, using video-conferencing. For one of these, we were able to offer four members of the Society as a panel. Contacts with Ukraine, Siberia and Poland signal very real interest in Kipling in Eastern Europe and beyond. Today's small display of modern translations includes newly published Stalky stories, more verse and a splendid one volume 'Jungle Books'.

Acquisitions: Additions to our stock this year have included a number of books by contemporaries which include reference to Kipling, such as Duff Cooper's *Old Men Forget* (Dutton, New York 1954). Also on display today are the recent set of cheaper paperbacks for children from Macmillan, including *The Jungle Books* and *Just So Stories* (of course) but also the Puck stories.

We continue to receive requests for advice and help in disposing of private collections, and the Society Library has benefited from gifts from these sources, such as the photo' album of Kipling-related streets and buildings, also on display. This was part of a very welcome bequest from Flavia Wade, whose partner Shamus died last year.

The media: The sesquicentennial of Kipling's birth attracted far less attention than the new '*Disney's Jungle Book*' film, with just a smattering of radio and T.V. mentions, and some newspaper articles, largely covering the usual

attitudes and opinions. Against these, *Kipling's Indian Adventure*, on BBC2 in February was well worth archiving for our digital section. (It is still available on iPlayer.)

Exhibitions and talks: Talks, visits and “lecture lunches” (twelve this year) have covered subjects such as ‘Kipling’s Women’ (at an open prison), the perennial “My Boy Jack” (Armistice Day at Bateman’s), and ‘Kipling and the Great War, for a visit to Loos.

John Walker

f) Meetings Secretary

Our meetings programme continues to play a central role in the activities of the Society. Over the past year, we have enjoyed a wide range of presentations. Our speakers have been Andrew Lownie on ‘Kipling and John Buchan’ (July 2015), Brian Harris on ‘The Fear and Fortitude of Rudyard Kipling’ (September 2015), Dr Alex Bubb on ‘Kipling and W.B. Yeats’ (November 2015), Dr Ruth McAllister on ‘Kipling and the Mind’ (February 2016) and Professor John Sutherland on ‘Kipling and George Orwell’ (April 2016).

After ten years as Meetings Secretary I have regretfully decided it is time for someone else to take over this important job. So I am formally asking this meeting to accept my resignation. I am glad that the Society’s Council have put forward one of their members, Dr Alex Bubb, to be my successor, and he has accepted the post. He will be in charge of meetings from September 2016.

Andrew Lycett

g) Bateman’s Liaison Officer

Visitor numbers

Since Batemans is now open all year round, visitor numbers have increased markedly and now run at over 108,000 per annum.

Visit to Loos

In September 2015 some 25 volunteers made a pilgrimage to the approximate site of John Kipling’s death, at the battle of Loos on 27 September 1915. Visits were paid to and wreaths laid at the Loos Memorial and the St. Mary’s Advanced Dressing Station cemetery where the War Graves Commission believe he is buried. During the journey John Walker gave a moving history of John’s brief life.

Commemoration at Bateman’s

On the same day at Bateman’s, eleven trees were planted near the Mill to commemorate the eleven young men of Burwash killed in the battle between the 24th–27th September 1915. Members of the Burwash British Legion and Burwash County Primary School attended, as did a number of the Irish Guards.

Second-hand Bookshop

During the year, a second-hand bookshop was opened in Bateman's to raise revenue for the property. Members who have books they no longer require are invited to donate them to Batemans.

Burwash

War Memorial: The Society welcomed the opportunity to support Burwash Parish Council's application to Historic England to have their War Memorial upgraded from a Grade 2 to a Grade 1 listed building.

The Society was also pleased to suggest to the Council places in the village, other than Batemans, connected with Kipling, and of interest to visitors.

Repairs to the Mill

Sufficient money has now been raised for a start to be made on the extensive repairs needed to make the Mill fully operational.

Robin Mitchell

Discussion followed on the justification for grade 1 listing for the War Memorial, centred around recent anniversaries of late. The Society was ready to support the village in its quest, but the current presentation to the authority is inaccurate.

9. Any other business.

a) Report from the 'Shimla Symposium'

The Symposium 'Kipling in India: India in Kipling', co-directed by Professors Harish Trivedi (University of Delhi) and Jan Montefiore (University of Kent), saw 20 invited speakers (10 from India, 10 from the UK, USA, Canada and New Zealand), discussing Kipling at the Indian Institute for Advanced Studies (IIAS) at Shimla, housed in what was formerly the Vice-Regal Lodge, from 26 to 28 April, 2016.

The IIAS, which hosted the Symposium, bore all the costs including speakers' travel and accommodation within India, but does not fund international travel. To offset the cost of return fares to Delhi, the Council of the Kipling Society generously gave bursaries of £250 each to five speakers from the Kipling Society who were giving papers: Dr Angela Eyre, Prof Sandra Kemp, Dr Phillip Mallett (prevented by illness from attending), Prof Jan Montefiore and Dr Kaori Nagai. It was agreed that up to 10 members of the Society would attend as observers. 6 came, including Major Bantock and Mike Kipling.

At the prompting of John Radcliffe, the Council also agreed to fund a donation to the IIAS Library of recent publications on Kipling, including David Richards 2010 *Bibliography*, Thomas Pinney's selection of Kipling's Indian journalism *Kipling's India* and his editions of the *Letters* (1999, Vols I & 2) and of Kipling's complete poems (2013, 3 vols, kindly donated by the publisher CUP), plus 35 further books and 10 recent issues of the *Kipling Journal*.

Organised by John Radcliffe, the KS speakers and observers saved the cost of postage by carrying nearly all these books to the IAS. Displayed in the entrance hall during the symposium, these are now in the IAS research library. The IAS Librarian Prem Chand, has sent me a letter of acknowledgement and warm thanks, confirming that the books will be added to the IAS library and its record according to 'collection development policy', and thanking me as representative of the Society 'for your generous support in building our collection'.

Members of the Council spoke about the Society to the Symposium. The Chairman Dr Hamer explained our aims. Mike Kipling demonstrated the Kipling Society's website, showing how to navigate the online Reader's Guide. As Editor of the *Kipling Journal*, I invited the audience to consider submitting articles. I then presented to the IAS Director the Society's generous donation of Kipling titles (see above).

A detailed report of the Symposium is appearing in the forthcoming September 2016 issue of the *Kipling Journal*. The presentations were excellent, the discussions stimulating and friendly. There was both enthusiasm for and criticism of Rudyard Kipling and his father Lockwood Kipling, with enthusiasm predominating and growing as the symposium went on. 7 speakers joined the Kipling Society, tripling our Indian membership. I believe that the stimulating intellectual exchanges of the Symposium (which did not end when it finished – the speakers are still emailing each other with ideas and suggestions), combined with popular enthusiasm for Mowgli, will inaugurate a new awareness of Kipling the writer in and of India.

Janet Montefiore

Discussion followed, and the Conference was judged highly successful.

b) Report on 'Writing with Kipling' Competition 2016

The results have just been announced for the first 'Writing with Kipling' competition. Five schools and 116 children took part in the pilot competition to write a story of 500 words inspired by the *Just So Stories*. Year 5 children (9 and 10 year olds) spent three weeks studying Kipling, helped by material to which the Hamilton Education Trust kindly gave us access. The prize money was provided by the Slater Memorial Fund. All the children who took part received a certificate and the winning entry, 'How the Baboon got its Bottom', was awarded £50 in book tokens with the school receiving £150 to spend on books. The top 10 entries will be on display at Bateman's over the summer. A press release has been prepared so it is hoped the prize will generate publicity for the Society.

Mary Hamer, Jan Montefiore and I were delighted with the quality of the stories, as was Ros Asquith, the children's author, who judged the prize. Teachers too were very enthusiastic and particularly valued the emphasis the competition allowed them to put on creativity and imagination. The pilot has been very successful and I think the competition should carry on in future years. It has, however, been time-consuming so consideration needs to be given to the

administration and costs of the prize and I will bring a proposal to council in September.

Angela Eyre

It was agreed that the re-organised publicity and structure of the competition was a great success. Dr Eyre thanked those who had helped her in the project. It was recommended to carry on next year with hopefully more interest and with external funding. Dr Eyre commented that some 300 children had read Kipling, so there are at least 300 parents who may now have read Kipling too.

Five schools took part in the Kipling Society’s inaugural competition: Prettygate School, Colchester; North Primary School, Colchester; Greenleaf Primary School, Walthamstow, London; St Margaret’s C of E Primary School, Rottingdean; The Bramptons Primary School, Northampton.

The winners were:

First: Ismael Guissous, Greenleaf Primary School, for ‘How the Baboon got its Bottom’.

Second: Seb Jensen, North Primary School, for ‘How the Frill Necked Lizard got his Frill’.

Joint third: Sude-Poppy Belcher, St Margaret’s, Martha Morgan, Greenleaf.

Highly commended: Kameron Mills (Brampton), Finn Rattray (Prettygate), Anisa Ahmed (North), Mary Jane Goodwin (St Margaret’s), Poppy Rolfe (Prettygate), Frank Thorpe (Brampton).

c) The Chairman, Mr John Walker, in closing, respectfully reminded members that the Kipling Society is not a business. The Honorary Officers, Council members and a host of other individuals contribute huge amounts of time, effort and expertise to furthering our aims. He thanked everyone for attending, and said that we should be proud of our Society, and in the coming year make an effort to enrol new members.

John Lambert. Honorary Secretary

Signed _____ Chairman.

Date.....

ACCOUNTS FOR THE YEAR TO 31 DECEMBER 2016

The Accounts for the year to 31 December 2016 which follow have been prepared under the simplified format as the Society qualifies as a Small Charity under the Charity Commission's rules. These accounts have been scrutinised by the Society's Independent Financial Examiner.

NOTES TO THE ACCOUNTS

- 1) The Society employs no paid staff and it does not have a permanent office. All overhead costs are included as Administration expenses.
- 2) A small amount of subscription income has been received in advance, but this figure has not been included under 'creditors' as subscriptions received are not refundable.
- 3) Income tax recoverable on amounts which members have paid under 'Gift Aid' rules is reclaimed annually following the end of a financial year. Reclaims in respect of 2014 and 2015 were successfully made during 2016. The expected recovery in respect of 2016 has been included under 'Debtors'.
- 4) During 2016, the Society retained £55,000 on term deposit with Yorkshire Bank. Interest is accounted for when received. Interest received was reinvested. Accrued interest of £1,323 has also been included under 'Debtors'.
- 5) Payments for reimbursements of administration costs, expenses of meetings and library acquisitions were made during the year to the Trustees: Alex Bubb £60, Angela Eyre £110, Mary Hamer £236, Mike Kipling £273, John Lambert £244, Andrew Lycett £52, Jan Montefiore £134, John Radcliffe £363 and John Walker £511.
- 6) Five bursaries, each of £250, were awarded to members of the Society who were presenting papers at the Shimla conference. Three of the recipients were Trustees: Angela Eyre, Sandra Kemp and Jan Montefiore. The bursaries were financed from the Eileen Stammers-Smith Memorial Lecture Fund.
- 7) During 2016, the Society made a grant of £750 to the Dawn State Theatre Company for a production of *The Man Who Would Be King*.
- 8)

| | 2016 | 2015 |
|--------------------------------------|----------------|----------------|
| Cost of lecture programme and A.G.M. | £ 2,566 | £ 4,062 |
| Annual Luncheon | £ <u>2,374</u> | £ <u>3,847</u> |
| | £ <u>4,940</u> | £ <u>7,908</u> |

- 9) A creative writing competition for primary schools was organised during the year and awards made to the winning authors and schools. These awards, and the cost of the production of certificates for other entrants, has been met from the John Slater Essay Competition Fund.
- 10) All fixed assets of the Society have been fully depreciated. Books and other library items are included at purchase price or deducted at sale price.

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2016

RECEIPTS AND PAYMENTS ACCOUNT

| | 2016 | | 2015 |
|---|-------------|----------------|----------------|
| | £ | £ | £ |
| Bank balances at 1 January 2016 | | 72,751 | 76,165 |
| <u>Income received in the year</u> | | | |
| Subscriptions and donations | 13,642 | | 12,550 |
| Annual Luncheon | 2,530 | | 2,556 |
| Shimla Conference | 324 | | 0 |
| Bank Interest | 417 | | 28 |
| Tax refund on subscriptions and donations (including interest) | 1,274 | | 665 |
| Legacies | 0 | | 0 |
| Sundry income | 351 | | 0 |
| Total Income received | | 18,539 | 15,800 |
| <u>Deduct: Expenses paid in the Year</u> | | | |
| Printing and despatch of Journal | 8,655 | | 7,994 |
| Costs of lectures and functions | 4,940 | | 7,908 |
| Shimla Conference | 2,122 | | 0 |
| Administration and sundry running costs of the Society | 631 | | 1,665 |
| Accountancy fees | 0 | | 0 |
| Web-site, online expenses | 399 | | 360 |
| Relocation of library | 0 | | 0 |
| Bank/PayPal charges | 118 | | 69 |
| Foreign Exchange Adjustment | -102 | | 9 |
| Sundry expenses | 252 | | 37 |
| Donations and grants | 750 | | 1,000 |
| Essay Competition Prizes | 400 | | 0 |
| Additions to books for Library | 344 | | 172 |
| Total Expenditure | | -18,508 | -19,214 |
| Bank balances at 31 December 2016 | | <u>72,781</u> | <u>72,751</u> |

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2015

STATEMENT OF ASSETS AND LIABILITIES

| | 2016 | 2015 |
|---|-----------------------|---------------|
| | £ | £ |
| RESERVES | | |
| General Reserve | 47,165 | 45,485 |
| John Slater Essay Competition Fund | 4,080 | 4,480 |
| Eileen Stammers-Smith Memorial Lecture Fund | 21,536 | 22,786 |
| | <u>72,781</u> | <u>72,751</u> |
| Represented by Bank Balances: | | |
| – Current Account | £6,853 | |
| – Deposit Accounts | £64,836 | |
| – Foreign Currency Accounts | £719 | |
| – PayPal Account | £372 | |
| | <u>£72,781</u> | |
| | <u><u>£72,781</u></u> | |
| [At 31 December 2015: £72,751] | | |
| Debtors and prepayments | 1,923 | 2,001 |
| Library books, etc | 16,324 | 16,260 |
| Total Assets | 91,028 | 91,012 |
| Deduct: Liabilities – creditors | 0 | 0 |
| Net assets at 31 December 2016 | <u>91,028</u> | <u>91,012</u> |

Note: In the 2015 published accounts, the General Reserve was incorrectly shown as £46,485, although the Total Reserves were correct.

LETTERS TO THE EDITOR

From Bryan Diamond

In 2010 I contributed an article to the *Kipling Journal*, “Lockwood Kipling Plates at Wimpole Hall” (No 338, Sep 2010, pp. 41–48) about a set of ceramic plates decorated by Lockwood Kipling which my wife and I had noticed, unlabelled, at Wimpole Hall. They were a set of white plates decorated in blue with scenes of Indian servants and workers with captioned by apt quotations (e.g. a *khitmagar* [butler] captioned “Drink to me only with thine eyes.”) My article, with ten black and white photos of the fronts and one of a rear, provided by the National Trust, and a list of captions and sources, concluded with a query: “The plates could have easily be made in the Mayo school, were they unique or were other copies made?” I did not get any answer from readers.

So I was pleased to see eleven plates exhibited at the recent V&A Lockwood exhibition, and shown by coloured photos at page 234 of Chap. 9 by Susan Weber, in the 17 chapter book and catalogue *John Lockwood Kipling: Arts and Crafts in the Punjab and London*, edited by Julius Bryant and herself (2017, published by Yale University Press). Dr Weber mentions my article (p. 274, Note 273), listing the quotations and sources again, concluding that I did not identify the “As cold waters”, but that was because I was not sent a photo of that plate. The three preparatory drawings at Princeton University (two reproduced at p. 235, described in Note 271) illustrate the production of the plates, and show (Figs 9.36 & 37) the eventual figures but without the backgrounds on the plates. Her Note 270 refers to *A Catalogue of the Punjab Exhibition of Arts and Manufactures held at Lahore 1881–2*, showing thirteen plates, described on p. 235 as “aimed squarely at the British-Indian audience”. A copy of that catalogue is in the National Art Library but it was not known to me. So it seems there were other sets of the plates, the Wimpole set were not unique.

Following my article, Charles Allen wrote a letter (*KJ*, No.339, p. 34) about who might have commissioned the plates, surmising Lockwood’s friends the Rivett-Carnacs. They are mentioned in the exhibition book, but not in the role suggested.

The book has numerous mentions of Sir George Birdwood, who disagreed with Lockwood. I find from the ODNB that he was uncle to Lord William Birdwood, a Field Marshal in WWI to whom my uncle, Lt. Sidney Diamond in the Australian army, was adjutant in 1918. He invited Birdwood to a reunion in 1939 (see my article ‘Sidney Diamond’, *Bull. of the Military Historical Society*, No 245, Aug 2011, pp. 25–35).

Bryan Diamond, London

Dear Editor

An enjoyable article by Austin Asche in the *Kipling Journal* (March 2016) considers stories where Kipling compliments his readers by deliberately leaving us some unresolved issues to ponder. About 'Dayspring Mishandled', he asks: '*Manallace spoke of Vidal's mother. Castorley said something in reply, and from that hour ... Manallace's real life-work and interests began.* What did Castorley say?'

This is a good question, and it is hardly surprising that when reading 'Dayspring Mishandled', whose narrator scorns stories that 'save people thinking', we are expected to do some work. Austin Asche's answer, however, is not completely satisfying: 'Castorley... is painted as a pretty nasty type of individual [...] What he said to Manallace was characteristically vicious and almost certainly included the word "whore" or some equivalent expression'.

Such words might anger Manallace, but would they be enough to inspire a 'life-work'? The 1890s Bohemian background of the story, and the cheery mentions of the prostitute 'Kentucky Kate' suggest an environment with a relaxed attitude to sexual morals. In such a community, would the suggestion, however boorishly expressed, that a woman was unchaste have been so momentous? Surely what Castorley tells Manallace is something that he did not know before, something surprising and shocking. The online *New Reader's Guide* points us to answers by other critics, most suggestively that of Angus Wilson: 'This fine story is weakened by our not knowing what enormity Castorley said ... Yet if, as I suspect, Castorley declared that her paralysis was syphilis contracted by whoring it, is hard to see how a man like Kipling could have written it out, even in 1928'.

Indeed, Kipling could not have made it explicit in the *Strand Magazine* or *McCall's* (both aimed at a family audience) where 'Dayspring Mishandled' first appeared in 1928. But he did make his thoughts about the disease clear when acting as Vice-President of the Society for the Prevention of Venereal Disease. He put his name to a letter from the Society printed in *The Times* of November 22, 1919, arguing that 'this terrible scourge' should be combated by making prophylactics easily available. In *Something of Myself*, he recalled angrily: 'It was counted impious that bazaar prostitutes should be inspected; or that the men should be taught elementary precautions in their dealings with them. This official virtue cost our Army in India nine thousand expensive white men a year always laid up from venereal disease'.

I would agree that syphilis is indeed at the secret heart of the story, but that Castorley did more than say that it killed Vidal's mother – which Manallace, who tended her, must have known already. The story

repeatedly refers to her 'paralysis', a euphemism for tertiary syphilis, often referred to as 'General Paralysis of the Insane'. I suggest that Castorley, perhaps unthinkingly, revealed that it was he who gave her the disease. We have been told that 'He, too, for a time, had loved Vidal's mother, in his own way'; and his way was unlikely to be honourable. The very first thing we learn about her is that she 'suffered and died because she loved one unworthy'. Castorley fits that description. Here, surely, is a compelling motive for bitter and protracted revenge; Castorley ruined her life, so Manallace will ruin his. This may also illuminate the ending of the story, answering that other hard question: Why does Manallace abandon his revenge?

Syphilis is a disease with several stages. First, there is a chancre (a kind of sore or ulcer), followed by a secondary stage with less obvious symptoms. The sufferer may believe himself or herself cured but the disease is still contagious. It proceeds to its two later stages (in which it is not contagious): latent, when it lies dormant for years, and tertiary, when it seriously damages internal organs, causing mental disorders and, eventually, death.

Kipling's presentation of Castorley's succession of internal complaints and mental confusions surely hints that he suffered from the same disease as Vidal's mother. Explicitness is avoided, but Kipling suggests that Gleeag is hiding an uglier truth when vaguely ascribing the death to: 'Malignant kidney trouble – generalised at the end'. Such euphemisms were probably customary for doctors speaking tactfully to relatives or friends of the deceased.

While Castorley is dying, Manallace visits him often, and sees at first hand his agonies and delirium. Though we were never told about the agonies of Vidal's mother's (like her name, they are kept private) I would suggest that Castorley's symptoms were like hers, and that Manallace sees the disease subjecting him to a retribution more dreadful even than the one that he had himself planned. (Quite apart from his desire not to give satisfaction to the horrible Lady Castorley.)

Kipling, like other magazine authors of the time, was able to write so that the innocent would not be troubled, but those with a knowledge of the effects of syphilis would pick up the clues. In 1928, many readers would have done so. Those of us lucky enough to live in the age of antibiotics will find the symptoms less recognisable; the story has become more puzzling than Kipling would have intended.

George Simmers, Huddersfield

ABOUT THE KIPLING SOCIETY

The Kipling Society is for anyone interested in the prose and verse, and the life and times, of Rudyard Kipling (1865–1936). It is one of the most active and enduring literary societies in Britain and, as the only one which focuses on Kipling and his place in English Literature, attracts a world-wide membership. (Details from the Society's web-site and membership forms from the **Membership Secretary, Kipling Society, 31 Brookside, Billericay, Essex CM11 1DT**. The forms quote the minimum annual subscription rates. Some members contribute a little more). The Society is a Registered Charity and a voluntary, non-profit-making organisation. Its activities, which are controlled by a Council and run by the Secretary and honorary officials, include:

- maintaining a specialised Library in the **Haileybury, Hertfordshire, and Special Collection, Sussex University**
- answering enquiries from the public (schools, publishers, writers and the media), and providing speakers on request,
- arranging a regular programme of lectures, and a formal Annual Luncheon with a Guest Speaker,
- running the web-site at www.kipling.org.uk for members of the Society and anyone else around the world with an interest in the life and work of Rudyard Kipling,
- and publishing the *Kipling Journal*, every quarter.

The *Journal* of the Society aims to entertain and inform. It is sent to subscribing paying members all over the world free of charge. This includes libraries, English Faculties, and 'Journal – only' members. Since 1927, the *Journal* has published important items by Kipling, not readily found elsewhere, valuable historical information, and literary comment by authorities in their field, following Kipling, whose own diverse interests and versatile talent covered a wide range of literary writing – letters, travel, prose and verse. For the serious scholar of Kipling, who cannot afford to overlook the *Journal*, a comprehensive index of the entire run since 1927 is available online to members or in our Library. Apply to: **The Librarian, Kipling Society, 72 Millbank, Headcorn, Ashford, Kent TN27 9RG, England or email to jwalker@gmail.com**

The Editor of the *Kipling Journal* publishes membership news, Society events, the texts of talks given by invited speakers, and articles on all aspects of Kipling and his work. She is happy to receive letters and articles from readers. These may be edited and publication is not guaranteed. Letters of crisp comment, under 1000 words, and articles between 500 and 5000 words are especially welcome. Write to: **The Editor, Kipling Journal, 36, St Dunstan's Street, Canterbury, Kent, CT2 8BZ, U.K., or email jem1@kent.ac.uk**

MEMBERSHIP SUBSCRIPTION RATES

| | | |
|---|-----|-----------|
| UK (payment by Standing Order) | £27 | Joint £37 |
| UK (payment by cheque) | £29 | Joint £39 |
| (Joint – two members, same address, one <i>Journal</i> .) | | |
| UK Young Members (under 23) | £14 | |
| Europe, airmail | £31 | €43 |
| Rest of the World, surface mail | £31 | US\$48 |
| Rest of the World, airmail | £35 | US\$54 |

Universities and libraries are £2 (or the currency equivalent) more than the corresponding individual rate.

Cheques are accepted made out to the Kipling Society and drawn on British banks in pounds, on US banks in dollars or on European banks in Euros. For other currencies please use either a Bank Draft or a Bank Transfer in pounds sterling. Transfers should be made to the Kipling Society account at Lloyds TSB, Old Bond Street, London, using our International Bank Account Number (IBAN) **GB18LOYD30962400114978** and the Bank Identity Code (BIC) **LOYDGB21014**.

Members who pay their subscriptions from UK taxed income may increase the value of their subscription to the Society by completing a Gift Aid Declaration, available from the Membership Secretary. This enables the Society to reclaim from H.M. Revenue and Customs the tax paid on subscriptions.

John Lambert, Membership Secretary, can be contacted at **31 Brookside, Billericay, Essex, CM11 1DT, U.K.**

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