

THE KIPLING JOURNAL



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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

We are not yet certain how our meetings through 2021 will take place, but we have provisionally booked the Wrench Room at ROSL for the September and November meetings. If they go ahead as planned, we shall stream them online and record them for members who can't come to London.

Wednesday 30 June 2021 5 pm BST on Zoom: Annual General Meeting, followed at 6pm by **Adrian Munsey** and **Vance Goodwin** speaking on their TV documentary *Rudyard Kipling: A Secret Life* (illustrated with clips).

Wednesday 22 September 7.30 for 8 pm in the Wrench Room, Royal Over-Seas League, **Professor Harry Ricketts**, University of Victoria, New Zealand, 'Kipling and Trauma' (Stamers-Smith Lecture, Zoomed from New Zealand). The Zoom link will be available for members outside London.

Wednesday 10 November 2021 in the Wrench Room, Royal Over-Seas League: **Madeleine Horton**, University of Oxford, topic to be announced.

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EDITORIAL AND NEWS

I am pleased to say that this issue contains a great deal of new material on or about Rudyard Kipling, beginning with two newly discovered letters from him and Carrie to the American writer and illustrator Mary Hallock Foote. These have been transcribed by their owner Kevin Wagner, who is generously allowing the *Kipling Journal* to publish them here. The letters are of great interest, both because they show the couple at their happiest and most relaxed, and because Kipling mentions Josephine's pleasure in the Jungle Books and their drawings, 'all for her.' They are followed by 'The Kiplings and their Bookplates', David Richards' long, learned and fascinating illustrated account of the bookplates drawn by Kipling *père et fils* for family and friends: among others, Lockwood's famous elephant bookplates (there were two) for his son, his plates for John and Elsie Kipling, and Rudyard's own bookplate drawings of tigers, setting suns and astrological signs.

The next two pieces evoke very different worlds. I was delighted when our US member Christine Wozney sent her lively and riveting memoir 'Quoting Rudyard Kipling in the Army', which conjures up a military world as tough and interesting in its way as that of Kipling's 'The 'Eathen' or 'The Sergeant's Wedding', and which will surely be read with pleasure. I am keen for poetry, fiction and life-writing to appear in the *Kipling Journal* alongside learned articles and discoveries, and hope that others will be encouraged to submit their own work. Part 12 of Kipling's *Uncollected Journalism* edited by Professor Pinney (the penultimate item, alas, in this fascinating series) takes us to the social realm of *Departmental Ditties* and 'cynical, seedy, dry' expatriate officers, fed up with sweating at thankless tasks and deciding to take it easy with plenty of iced drinks, and if possible, a trip to Simla.

This issue also includes an obituary of the late Philip Holberton, who contributed so generously, knowledgeably and enthusiastically to the online *New Reader's Guide*, Alastair Wilson's Mailbase report recording busy and varied discussions, and Rodney Atwood's Letter to the Editor responding to David Richards in KJ 385, David Richards' own response, and a quote from the late Hugh Brogan. And, of course, the minutes of our A.G.M. in June 2020, and our 2020 Accounts.

'KIPLING IN THE NEWS' CONFERENCE 9-10 SEPTEMBER 2021

This conference sponsored by the Kipling Society at City University can be attended either in person or online. To register, visit the online link 'Kipling in the News: Journalism, Empire and Decolonisation.'

Erratum: The late Philip Holberton, whose obituary is on page 6, died on 27th December 2020, not 21st as stated in *Kipling Journal* 385.

DR PHILIP HOLBERTON 1935–2020

BY JOHN RADCLIFFE AND JOHN WALKER

Some twenty years ago we embarked on the task of creating the *New Readers' Guide* to Kipling's works for the Internet, starting from the massive volumes written by members of the Society in the 1960s, but with a great deal of new material and many updates. It was to be the work of many hands from around the world, and always available to be extended, corrected and improved. In 2010, we received some excellent additional material from Australia, and Dr Philip Holberton was swiftly recruited to the team of editors.

Philip had joined the Society in 1998, and there was soon the first of many thoughtful and carefully researched letters to the Journal. It was clear that this particular member had wide interests, from classical music to speleology. His guiding quotation was apparently 'The cure for boredom is curiosity. There is no cure for curiosity'.

Born in Burma, Philip returned to Ireland and England as a young child, and was to study medicine at Clare College, Cambridge and then at St Thomas'. After general practice in Plymouth, he lived for a while on Christmas Island before returning to the United Kingdom to qualify in Obstetrics and Gynaecology. With a growing family, he emigrated to New South Wales in 1969.

We have benefited greatly from Philip's wide-ranging mind, most recently in annotating less well-known uncollected writings, poems written by Kipling as a schoolboy and as a young journalist in India. Philip could be relied on to draw critically on the work of earlier scholars, raise new questions, and find new answers, always maintaining an impressive work rate. We always enjoyed the frequent exchanges between New South Wales and London, though it was sometimes hard to keep up with him. When we completed the uncollected Indian poems in September 2020, Philip's response was to look for more challenges, and embark on a review of our earlier notes on *Departmental Ditties*. He has left an impressive body of work which will be of enduring value to future readers.

RUDYARD & CARRIE KIPLING AND MARY HALLOCK FOOTE:

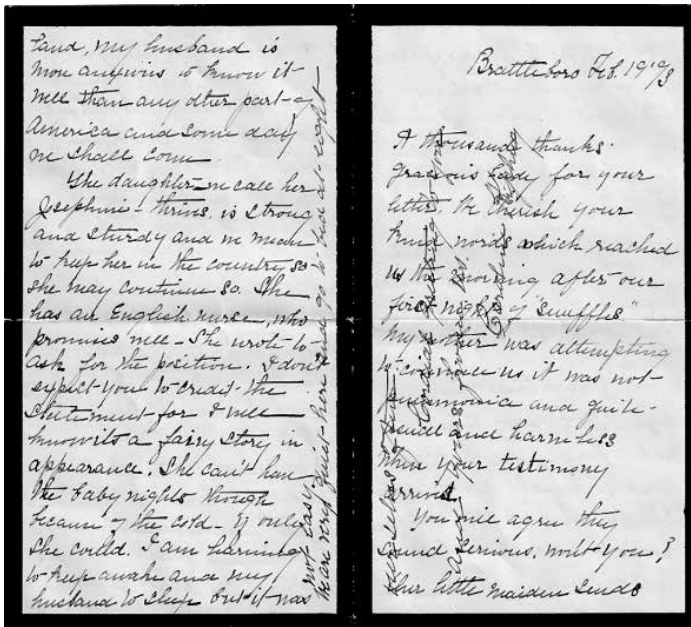
TWO LETTERS

EDITED AND INTRODUCED BY
KEVIN WAGNER AND THE EDITOR

[Kevin Wagner is a hearing aid specialist and a collector of letters. He lives in Florida. *Ed.*]

Two fascinating letters from Carrie and Rudyard Kipling have recently come to light, respectively dated 19 February 1893 and 25 January 1896, to the American writer and illustrator Mary Hallock Foote (1847–1938). Their owner Kevin Wagner has transcribed the letters and given the *Kipling Journal* permission to publish them. We are deeply grateful to Mr Wagner for his labour and generosity.

These letters shed a new light on the couple, their relationship with American friends, and small Josephine's response to her father's books. They also reveal the impressive efficiency of the US Postal Service



Carrie Kipling's black-bordered letter, pages 1 and 4

Jan. 25. 96.

dear lady -

I have to thank you on the wife's behalf for the little lucky-shoe charm. When I opened the letter it fell out and I whooped for I thought it was all for me and gifts that tumble from letters are always fascinating. When I saw its nature I perceived it was for my better. At first I deemed it was a striped wife-cleaner.

Tell your daughter with my most honorable compliments that if I had come across the leap of trembling on the top of Pikes Peak (new books are scarce in Brattleboro) I'd have written just the same as I have: only I'd probably have written at greater length. Don't I know the young child's feelings when an outsider compliments their own flash and blorb? There was a man once, was Wicomy of India and his son was his name and I was in St. Louis and he told me he "had a great regard for" my own sacred Pater!

I fell at once down my grateful backbone and said with as deep a voice as I could in more years command that "most man I knew thought the same way," but in my heart I don't think I've forgiven him yet. But please tell the little lady - it was strictly on the literary side that I wrote and her mother did not "fish."

Rudyard Kipling's letter page 1

in the 1890s. Given the geographical vastness of the Western states, it is astonishing that Rudyard's letter to Mrs Foote, addressed first c/o Houghton Mifflin, Boston, then 'Mountain House, Idaho' and finally 'Grass Valley, California' could with this scanty postal information cross the continent to her within a week, for a postal charge of two cents.

Mary Hallock Foote, now a largely forgotten name, was well known in the late 19th century both for her illustrations of Hawthorne's *The*

over take has approached later than in a large & serene spirit, arguing from the fringe books she assumes that all the books on my shelves were written by "Fors" and the pictures to them were drawn by "Fors' faser" — all for her. It's a good news to take when you come to consider it, and I praise for her awakening. She is a great child and the delight of our days. We are expecting her successor in a few days and so far thank God all means point favorably. After that we hope to go down to New York, now that Colonel racing keeps it clearer than the ancient times, about the middle of March & then to come back in time for the first & spring flowers and garden work here. I can only pray there will be no hitch in the programme. With all best wishes from us both for you and yours (there's no harm in hat-trick when it is to foil the pot and don't see to lean to any one who says otherwise)

Believe me

Dear Mrs Foote

Yours ever sincerely

Rudyard Kipling.

P. S. If you wouldn't think it impatient, I'd like to have three (3) copies of the copy of something to send over the other side with an eye to review and if you'd care to have me write to my deleray agent, A. P. Watt with a view to purchasing it the other side & making your English contracts I'd be even better pleased. P. K.

Rudyard Kipling's letter page 2

Scarlet Letter, Longfellow's poems and Bret Harte's frontier tales, and for her stories set like Harte's in Western mining communities, and often illustrated by herself. It is clear from Carrie's letter that she, and perhaps her brother Wolcott Balestier, had corresponded with Mrs Foote in 1890 while they were living in London and Wolcott was drafting his novel *Benefits Forgot*, which would be published posthumously in 1893

(not to be confused with his and Kipling's joint thriller *The Naulahka* (1892)).

Other than a single letter in which Kipling sought an illustration from Mrs Foote,¹ no correspondence between them was previously known. Yet the easy tone of the letters printed here shows that Mary Hallock Foote was a friend of both Carrie and Rudyard Kipling. Carrie's letter, written on black-bordered paper in mourning for her brother Wolcott, follows the Victorian practice in personal letters of 'crossing' lines when paper space runs short, and is addressed to 'Mrs Arthur Foote'. Rudyard, who had a professional relationship with Mrs Foote, uses her professional name and treats her as a colleague as well as a family friend. He had intended *The Naulahka*, the thriller he co-authored with Wolcott Balestier, to carry her illustrations in the opening chapters set in Colorado, while his father Lockwood Kipling would illustrate the chapter set in the imaginary Indian state Rhatore. She produced two 'stunning drawings' for the book, but Lockwood Kipling sent nothing and so the novel was published without illustrations.²

Rudyard's offer to promote Mary Hallock Foote's new book in London shows that he admired her writing as well as her art. And he was as good as his word; he wrote to his agent A. P. Watt on March 7 1896, asking him to promote *The Cup of Trembling* by getting it reviewed in London.³ The correspondence between Mrs Foote and the Kiplings apparently continued up to Rudyard's illness and Josephine's death on their disastrous trip to New York in the winter of 1899, after which it ceased.⁴

These letters are of great interest, not only because they show Rudyard and Carrie Kipling at their best and happiest, but because it seems from Rudyard's letter that the *Jungle Books* may well have been written by him and illustrated by his father especially for Josephine.⁵

The transcribed letters are below, followed by an image of the stamped envelope of Rudyard's letter, recording its progress from Brattleboro through Boston and Idaho to California.

CARRIE KIPLING TO MARY FOOTE

To Mrs Arthur Foote,
Boise, Idaho

Brattleboro Feb 19 '93

A thousand thanks gracious Lady for your letter. We cherish your kind words which reached us the morning after our first night of "snuffles." My mother was attempting to convince us it was not pneumonia and quite usual and harmless when your testimony arrived.

You will agree they sound serious won't you? Our little maiden sends you love, asking your pardon if she makes too bold, and hopes to welcome you one day to her very own home. Which we think of as Naulakha. "Crows Nest" [*sic*] was [*invented*] by that all wise newspaper man who knows all one does not do, or think, or feel.⁶

Your interest in Benefits Forgot⁷ touches us nearly, for my brother cared so much that you should feel it to be an honest-word about the West. We used to arrange to make a pilgrimage to have a talk with you about the great, delightful dreadful West. We know Colorado best⁸ and it was once while we were spending a few months there that Benefits Forgot was planned, but it was worked out in London. On the whole London is nearer the West than New York, it has always seemed to me.

If I had been feeling up to rough travelling we should have returned from Vancouver slowly through all that fascinating part of our land, my husband is more anxious to know it well than any other part of America and some day we shall come.

The daughter – we call her Josephine – thrives, is strong and sturdy and we mean to keep her in the country so she may continue so. She has an English nurse, who promises well – She wrote to ask for the position. I don't expect you to credit the Statement for I well know its [*sic*] a fairy story in appearance. She can't have the baby nights though because of the cold – if only she could. I am learning to keep awake and my husband to sleep but it was not easy. We are very quiet here and go to bed at eight ourselves often.

Cordial greeting to you and yours from us.

Caroline Kipling

RUDYARD KIPLING TO MARY FOOTETo Mrs Mary Hallock Foote⁸c/o Houghton Mifflin
Boston, Massachusetts

Jan 25.96



The stamped envelope of Kipling's letter

Dear Lady -

I have to thank you on the wife's behalf for the little lucky-shoe charm. When I opened the letter it fell out and I whooped for I thought it was all for me and gifts that tumble from letters are always fascinating. When I saw its nature I perceived it was for my betters. At first I deemed it was a glorified pipe-cleaner.

Tell your daughter with my most humble compliments: That if I had come across the Cup Of Trembling⁹ on the top of Pikes Peak¹⁰ (new works are scarce in Brattleboro) I'd have written first the same as I have: only I'd probably have written at greater length. Don't I know the loving child's feelings when an outsider compliments their own flesh and blood? There was a man once, was Viceroy of India and Lytton was his name and I was in Eton jacket & white collar and he told me he "had a great regard for" my own Sacred Pater! I friz at once down my youthful backbone and said with as deep a voice as I could in those years command that "most men I knew thought the same way".¹¹ But in my heart I don't think I've forgiven him yet. But please tell the little lady it was strictly on the literary side that I wrote and her mother did not "fish."

[p.2] Our babe has approached literature in a large & serene spirit, arguing from the Jungle Books she assumes that all the Books on my shelves were written by "Faver" and the pictures to them were drawn by "Gran' faver" – all for her.¹² It's a good view to take when you come to consider it: and I grieve for her awakening. She is a great child and the delight of our days. We are expecting her successor in a few days and so far thank God all omens point favourably. After that we hope to go

down to New York, now that Colonel Waring keeps it cleaner than the ancient gonnors,¹³ about the middle of March & then to come back in time for the first spring flowers and garden work here.¹⁴ I can only pray there will be no hitch in the programme. With all best wishes from us both for you and yours (There's no harm in pot-boiling when it is to boil the pot and don't you listen to anyone who says otherwise).

Believe me

Dear Mrs. Foote

Yours ever sincerely

Rudyard Kipling

P.S. If you wouldn't think it impertinent, I'd like to have three (3) copies of the Cup of Trembling to send over the other side with an eye to reviews and if you'd care to have me write to my literary agent A.P. Watt with a view to pushing it the other side and making your English contracts I'd be even better pleased. RK.

WORKS CONSULTED

Rudyard Kipling and Wolcott Balestier *The Naulahka: A Story of West and East*: London, Macmillan 1892

Mary Hallock Foote *The Cup of Trembling and Other Stories* by Houghton Mifflin & Co, Boston, MA 1895

Harry Ricketts *The Unforgiving Minute: A Life of Rudyard Kipling* Chatto, London 1999

Andrew Lycett *Rudyard Kipling: A Biography* (1999) Weidenfeld & Nicolson, London 2015

Thomas C Pinney ed. *Letters of Rudyard Kipling vol 2 1890–1899*, Palgrave Macmillian, Basingstoke 1990

Thomas C. Pinney ed. *Rudyard Kipling's Letters to his Agents*, ELT Press, Greensboro NC, 2016

NOTES by the Editor

- 1 See Mary Hallock Foote's memoir *A Victorian Gentlewoman in the Far West*, ed. Rodman Paul (Can Fernando, CA, 1972), 339–40: qtd Pinney, *Kipling's Letters to his Agent*, 64.
- 2 Pinney ed. *Letters of Rudyard Kipling* 2, 57
- 3 'I have sent you several copies of a book – "The Cup of Trembling" by Mrs Mary Hallock Foote for which I would beg your best offices in getting reviewed and setting before the public. As you know, she has her own reputation here but I have a theory that she has not yet come to her rightful place on the other side. I have never seen her so am unprejudiced.' Kipling to A. P. Watt 7 March 1896, in Pinney ed. *Kipling's Letters to his Agents*, 158. On 8 May, Kipling thanks Watt 'for your kind offices in regard to "The Cup of Trembling."' Pinney notes that the British Library catalogue lists several of Mrs Foote's titles published in London after the date of this letter,' 165.
- 4 MHF, quoted by Pinney in *Kipling's Letters to his Agents*, 159n. The Kipling family never returned to the USA after Josephine's death in 1899.

- 5 See also the inscription in Kipling's hand, in the 1st edition copy of the *Jungle Book* in Wimpole Hall, home of his second daughter Elsie Bambridge and now owned by the National Trust: "This book belongs to Josephine Kipling for whom it was written, by her father. Tisbury, May 1894." Reproduced in *Guardian* newspaper, 9 April 2010.
- 6 Carrie's handwriting is hard to read here, but 'invented' seems likely, and matches her wryness about the presumptuous ignorance of newspaper-men. Relations between Kipling and the US media were always tense. In the autumn of 1892, RK had given 'short shrift' to two Boston reporters who came to interview him (Lycett 341), so "Crow's Nest" must allude to their published article about Kipling in Brattleboro, in which they presumably gave this name to the Kiplings' future home Naulakha, then under construction, where Carrie hopes to welcome Mrs Foote as a guest. It was completed in July 1893 (Ricketts 199) but Mrs Foote can never have visited the Kiplings there (see Kipling's 'I have never seen her', note 3 above).
- 7 *Benefits Forgotten* by Wolcott Balestier, posthumously published by Heinemann in London, 1893. Reissued by Hansen Press, NY, 2017.
- 8 'We know Colorado best': Carrie is writing here as a sister and 'we' evidently means 'Wolcott and I'. She regrets having been unable to visit Colorado with Rudyard when they travelled east from Vancouver in 1892.
- 9 Kipling didn't write his address because his writing-paper already has the words 'Naulakha House, Vermont' impressed at top left, though this doesn't show up on the reproduction.
- 10 *The Cup of Trembling and Other Stories* by Mary Hallock Foote, 1895. The title story is about the manager of a mine who elopes with his boss's wife (needless to say, this doesn't end well.)
- 11 Pikes Peak: In Colorado, the highest point of the southern end of the Rocky Mountains.
- 12 Lord Lytton was replaced as Viceroy of India by Lord Ripon in 1880, when the fourteen-year-old Kipling was a schoolboy at United Services College at Westward Ho! in Devon. Presumably the exchange RK describes took place when the Great Man was visiting his school.
- 13 Kipling's father Lockwood Kipling drew some of the illustrations for the *Jungle Book* (1894) and all of them for the *Second Jungle Book* (1895).
- 14 Gonners: gunners. Colonel Waring was in charge of the sewers of New York. RK jokes that Waring keeps the drains as clean as the inside of a cannon.
- 15 'The first spring flowers and garden work': Rudyard was enthusiastic about planting flowers; see his poem 'Pan in Vermont' (c.1895). This letter shows that he had no idea in January 1896 that he and his family would only live for a few more months in Vermont.

THE KIPLINGS AND THEIR BOOKPLATES

BY DAVID ALAN RICHARDS

[David Alan Richards is Vice-President of the Kipling Society and author of the definitive *Rudyard Kipling: A Bibliography* (2010). His most recent article for the *Kipling Journal* is ‘Kipling and the Swastika’ in KJ 385, March 2021. *Ed.*]

In 2017, the Victoria & Albert Museum in London and the Bard Graduate Center in New York City together mounted a major exhibition about the life and career of Rudyard Kipling’s father, entitled “John Lockwood Kipling: Arts & Crafts in the Punjab and London,” memorialized by a sumptuously-illustrated catalogue with the same title.¹ The “Pater’s” multifaceted forays into design of all types – ceramics, sculpture, book covers and illustrations, international exhibition pavilions, architectural interiors (including the Durbar Hall at Osborne on the Isle of Wight for Queen Victoria), and even women’s fashion – were reviewed and illustrated. Despite the seemingly comprehensive scope of this exhibition, however, one other medium in which Lockwood Kipling excelled was only marginally referenced and illustrated: the “ex libris” (Latin for “from the books [or library]”) or, more familiarly, the bookplate.²

Even less known are the bookplates which Rudyard designed. Like Lockwood, Rudyard filled sketchbooks with drawings and caricatures. His editor at the *Civil & Military Gazette* noted in his memoirs: “From his father, Rudyard Kipling has inherited the artistic tendency which leads him to fill any odd scrap of paper near his hand with some grotesque sketch of the incident or idea uppermost in his mind. Quaint and uncanny faces almost always adorned the edges of his writing blocks in the newspaper office at Lahore.”³

This habit did not fall away over time: Rupert Grayson was wounded in the Battle of Loos in September 1915 in which Rudyard’s son John was killed, and was a house guest at Bateman’s on 7–13 January 1916, and recalled in his 1969 memoir *Voyage Not Completed*⁴ that on his visit, he “never saw a page of manuscript that he [Rudyard] had not decorated with little pictures down the margins. ‘Something my forebears bequeathed to me,’ he said one day, for his father, Lockwood Kipling, was a fine draughtsman.”⁵

The most extensive experiments in illustration of Rudyard’s short stories may be found in the thirty-five drawings and thirty-three sketches that illustrate his *Just-So Stories* (1902), to be followed by his drawings for *The Jungle Book* (1894) and *The Second Jungle Book* (1895). For the last title, he drew the design for a title page.⁶ He suggested to his American publisher that his father develop a “conventional totem – perhaps a lotus or my old trademark the elephant’s head with a lotus in

the trunk” for the Doubleday Outward Bound edition of his collected works,⁷ and he personally designed the Viking longship which was for decades used as the front cover illustration on the American editions of his works in dark green boards published by the Doubleday firm.⁸ (He did not lack pride in this talent: his presentation copy of a 1909 Doubleday pocket edition of *Just-So Stories* to a Miss Mary Rankin is inscribed “from the Author ± Artist,”⁹ the plus sign underlined for emphasis.)

The design of bookplates, and their pursuit by collectors, has a long history. The golden age for the collecting and appreciating of bookplates was roughly from 1890 to the mid-1920s, the decades which this article covers.¹⁰ These printed or decorative labels pasted into a book, inside the front cover or on the front free endpaper, have an ancient beginning: the earliest known marks of ownership of books or documents date from the reign of Amenophis III in Egypt [1391–1353 BCE],¹¹ and the oldest English example in the modern sense of the word bookplate appears to be that of Sir Thomas Tresham, dated 1585.¹² By the time of the Kiplings, father and son, no special style of decoration was in vogue, as had been the case in the era of elaborate family crests and coats of arms which preceded it (for the first owner but also for the family within which ownership of the book would descend through inheritance), but by the turn of the twentieth century, more personal – even whimsical or eccentric – designs proliferated. The composition of individualized descriptive labels became recognized as a minor branch of a higher art, and collecting examples became a bibliographic subfield, as shown by large collections in some university or other institutional libraries today. The best-defined genre in Great Britain featured as subjects the library interior, stacks of books (known as “book-pile plates”¹³), the act of reading, and sometimes likenesses of the book owner.¹⁴

This was the tradition, then, when Lockwood first tried his hand. He did not date the bookplate he created for himself, a self-portrait seated in a chair viewed from the right profile and the waist up, book in hand and pipe in mouth. It reads “EX LIBRIS” at the top, “JOHN LOCKWOOD KIPLING” at the bottom, and in the upper-right hand corner of the image, bears the motto “Fumus Gloria Mundi” (“Smoke is the world’s glory”)¹⁵, but it is not the printed version of an inked design. Rather, it is a photographic version of a similarly-titled self-portrait in terracotta oblong relief, now at Rudyard’s home Bateman’s in Sussex, and provisionally dated ca. 1890.¹⁶ The motto is a saying attributed to the seventeenth-century Amsterdam town-physician and poet W. G. van Focquenbroch (1640–1670), which appeared on many Dutch genre pictures with the more subtle meaning that the glory of the world is only

smoke.¹⁷ The illustration here is taken from Lockwood's copy of the 1901 American edition of *Kim*.¹⁸ [Fig. 1]

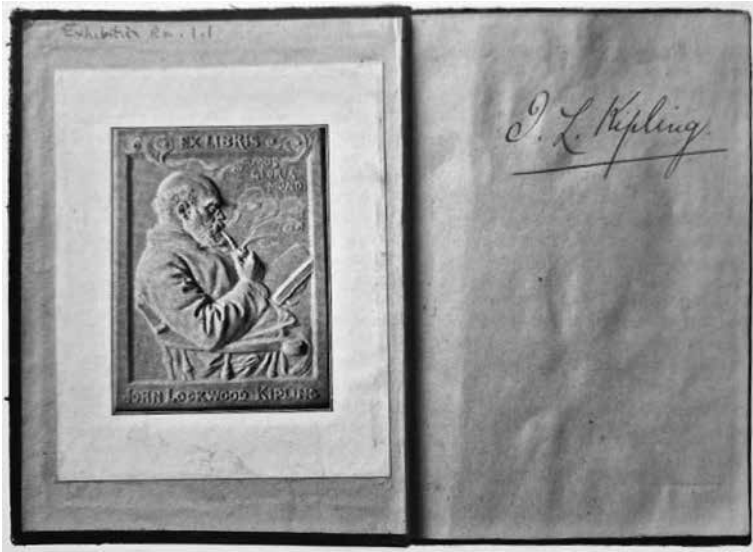


Fig 1. Lockwood Kipling's ceramic self-portrait

Lockwood's earliest bookplate (c. 1879–80) was one designed for Andrew W. N. Spen.¹⁹ The second, printed by wood block, appears to be one created in 1886 for the Lahore Central Museum which he administered, again reading "EX LIBRIS" at the top and, within an elaborate floral design in the traditional Indian fashion, bearing the simple legend "LAHORE MUSEUM."²⁰ Years later in 1894, when Lockwood turned his hand to designing several bookplates, each were very personalized for their subjects.

The first of these was an *ex libris* designed and engraved for his wife Alice's brother, Frederick W. Macdonald, which partakes of the English bookplate traditions described above: Macdonald is shown reading, sitting behind his desk within a high-ceiling library, eight shelves of books arrayed in rows behind him. The decorative motto, inscribed on a ribbon floating across the library ceiling, is "In Angello Cum Libello" ("In a Little Corner with a Little Book," from Thomas à Kempis), and was seemingly requested by Macdonald.²¹

We also know that about this date, Lockwood created a proof for an *ex libris* for "GPW" (Guy Percy Wyndham) of the 16th (the Queen's) Lancers, a regiment posted to the North-West Frontier between 1890

and 1899.²² This design is comprised of two greyhounds in profile standing on their hind legs on two sides of a shield decorated with a lance topped by a pennon hanging from the branch of the tree against which the shield leans, “E LIBRIS” at the top of the plate’s double-frame-ruled border and “16 Lancers – (The Queen’s)” at the bottom.²³ [Fig. 2] Whether a bookplate was ever made from this design is unknown, but years later, there was another Kipling connection: in 1925, Guy Wyndham and John W. Mackail, who had married Rudyard’s favorite cousin Margaret Burne-Jones,²⁴ edited a two-volume *Life and Letters of George Wyndham*, George’s brother (and when private secretary to Prime Minister Arthur Balfour, petitioned by Rudyard to put W. E. Henley, editor of the *National Review* to which both George and Rudyard had contributed, on the Civil List for honors). Included in the letters was George’s to the author, dated 5 October 1906, enthusiastically praising *Puck of Pook’s Hill*.²⁵



Fig. 2 Lockwood Kipling’s bookplate for G.P. Wyndham

In June 1893, Lockwood Kipling arrived in New York City, not having seen his son since December, 1891, in India. During his visit, he placed an inscription across the fireplace of Rudyard’s study, an excerpt from the Gospel of St. John: “The Night Cometh When No Man Can Work” (to be echoed in the 1898 short story collection, *The Day’s Work*). There is a well known photograph from this period of his son standing

in his library at Naulakha, his newly constructed home in Brattleboro, Vermont, and this may have inspired the Pater to propose doing a bookplate for all these books.²⁶

This is the most well-known of his bookplate designs, hailed just two years after its creation by its inclusion in Charles Dexter Allen's *Ex Libris: Essays of a Collector* (Boston, 1896).²⁷ Another example may be found in Rudyard's copy of Charles Knight's edition of *The Works of William Shakespeare [sic]*, gifted to him in Bermuda in the spring of 1894 from Julia Catlin, inscribed by her as giving him "his beach-book", probably in reference to a day trip to a beach two miles from the town of Hamilton, where the vista reminded the author of Act II, Scene 2, of Shakespeare's "The Tempest"²⁸. [Fig. 3]



Fig. 3 Lockwood Kipling's bookplate for his son Rudyard 1894

Lockwood's ex-libris for his son is, comparatively, the most elaborate of all the bookplates he is known to have designed.²⁹ Three and one-quarter by two and five-eighths inches in size, its central illustration is a left profile view of a man reading a very large book while smoking a hookah or *huqa*, effectively enthroned in a canopied *howdah* atop an elaborately caparisoned elephant, with Indian attendants on each side of the howdah, fore (the *mahout* or driver-trainer with his goad, the *ankus*) and aft (tending the rajah's hookah). All three men wear turbans, and the pachyderm is draped in three different, frayed-edge rugs, one

covering the top of its head, almost hiding its only exposed eye, and the other two overlapping down its broad side. The animal's passenger bears little resemblance to the author: he is bearded, and his moustache turns up at the end (which is probably why the second, 1909 version, which closely resembles Rudyard, has been used for so many book frontispieces). The EX LIBRIS label is at the base of the fabric below the howdah, and the book-owner's name RUDYARD KIPLING runs across the base in its own ornamental frame; all this is centered within an elaborate ornamental pointed arch. The letters "A|D" are in the lower left corner of the plate, and the date "18 | 94" in the lower right, beneath which are the designer's initials, "JLK".³⁰

The ground beneath is strewn with flowers and exotic leaves. The two carved pillars running up the plate's sides stand on what appears to be a stone platform bearing Rudyard's name, and on the corners of the archway are matching parrots, holding branches in their beaks. The level of detail is astounding, a tribute to the craftsmanship of Lockwood, but less apparent to the ordinary viewer is the mythic background, grounded in the legends of India which informed the writings of both Kiplings, the country where the father had gone from England with his young wife to work, and where their son was thus born (in Bombay, in 1865).

The elephant in India is not merely an elephant, but is in another incarnation the Indian god Ganesha, the son of Siva and Parnatti, the god of good fortune who is elephant-headed, and whose depiction by Lockwood with a lotus in his curled trunk was to be found in all the cover illustrations for the Indian Railway paperbacks that had first made his son's reputation across the subcontinent. By 1930, the Ganesha became such an individualized symbol for Rudyard and his books, that he sought to protect his financial and literary interest in it by applying to the governments of the United States and Great Britain to register three forms of the device as a personal trade mark. His applications were granted, and to him goes the distinction of possessing the only literary trademark device ever to be registered in this country and in England.³¹

But the relationship between father and son and its connection with the elephant-headed god has a deeper resonance in this ex-libris, which has been described as follows:

In the Indian culture the god of wisdom is the elephant-headed deity Ganesha. The elephant is symbolically an appropriate subject for a bookplate, considering the high value placed on books and learning. However, there is also an Indian myth of the contest between Ganesha and his brother to see who could circle the world first. The brother physically circled the world, but Ganesha won by walking around his parents. The wisdom that parents comprise and with

which they shape one's world view is significant when examining this bookplate, designed by a pragmatic father for his fanciful son.³²

In 1909 (for reasons unknown, beyond making the principal figure look like his son), Lockwood re-worked the design, leaving its primary features and structural arrangement substantially intact, but replacing the "A | D" with an elaborate capital "K", and the date "19 | 09" (but deleting Lockwood's three initials as found located beneath the date on the 1894 original, although the "K" on the left side could now stand in to identify the artist). He also improved the legibility of the composition by moving the EX LIBRIS legend to the middle of the plate on the newly-cleared white background of the elephant's upper body rug (it had been obscured on the original design, cramped within an almost overwhelmingly elaborate, thick border).³³ The bell suspended from the lowest body rug no longer hangs straight but sways to one side, and the flower in the elephant's trunk is recognizable as a lotus (echoing the elephant trunk/lotus combination used by Lockwood in his ornamentation of the covers of Rudyard's short stories collected in the volumes of the Indian Railway Library paperbacks.)³⁴ More importantly, the profile of the rider is now clearly Rudyard's, with no beard and his trademark moustache. This 1909 variant was produced in three different sizes and was inked in both black and brown.³⁵ [Fig. 4] (It should be noted



Fig.4 Lockwood Kipling's bookplate for his son 1909

that Kipling was still occasionally using his 1894 ex libris for his some books in his library as late as 1923.)³⁶

Three years before, in 1906, for his nine-year-old (patronymically-named) grandson John, Lockwood Kipling designed a much simpler plate, but employing two design strategies repurposed from that created for Rudyard: a rider atop a tall, striding animal familiar in India, heading left, with a saddle cloth bearing the plate's message. Little John is depicted atop a very tall dromedary, with taut reins running in a straight line from its mouth to the boy's hands, and the cloth below the mounted rider reads, on a white ground: "EX | LIBRIS | JOHN | KIPLING." The plate pictured here is from the estate of John's nanny, Mary Blaikie.³⁷ [Fig. 5] In the same year, Rudyard was writing the stories which collected became *Puck of Pook's Hill*, in which his children Elsie and John were changed into those tales' characters Una and Dan.



Fig. 5 Lockwood Kipling's bookplate for John Kipling 1906

Two years on, in 1908, for his twelve-year-old granddaughter Elsie (the only child of Rudyard and Carrie Kipling to survive to old age), Lockwood designed a final bookplate. The design exists only as a pencil and water-color image³⁸ – no printed plate seems to exist – and shows a woman considerably more mature than the very young teenager for whom it was made. She is dressed as an Indian princess seated on a large spreading lotus leaves, surrounded at her feet by smaller lotus blooms

and playing a *vina*, a slim Indian stringed instrument³⁹, all against the background of a large, circular and scalloped backdrop.[Fig. 6] The letters comprising the EX LIBRIS, at the top, and the owner's name ELSIE KIPLING at the bottom, are thick and white (not the spindly black ink calligraphy of all his other plates), against dense ornamental floral backgrounds. The Pater varied his style until the end, not afraid, as shown by his re-engraving of Rudyard's original ex-libris in 1909, to modify an initial design concept, but never abandoning the heritage of India which had so influenced his career as an artist.



Fig. 6 Lockwood Kipling; 'bookplate for Elsie Kipling

It might be queried why Lockwood never seems to have designed bookplates for his wife Alice and their daughter Alice Fleming known as Trix, the other two members of the "Family Square" (Mrs. Kipling's term, taken from a defensive formation employed by the British Army).⁴⁰ Some of Trix's books remain in the library at Rudyard's home Bateman's, mostly poetry, but they do not bear her bookplate.⁴¹ Lockwood's artistic service to his wife and daughter seems to have come in another way.

Literary pursuits had always sustained Rudyard's mother, and during the years the three lived in Tisbury, she and Trix collected their poetry for a book, published in 1902, titled *Hand in Hand: Verses by a Mother and Daughter*. As shown in the *Lockwood Kipling* catalogue,

for this volume Lockwood produced one of his most elaborate bas-reliefs, a form he had used for his personal bookplate's design, and for his illustrations for his son's *Kim*. Lockwood's frontispiece shows two women, readily identifiable as Alice and Trix, sitting at the edge of Bombay harbor, framed by twisting but roughly symmetrical palms on the left and right borders of the image. Alice, a noted beauty even in her maturity, is in this double portrait paired with her daughter, seated on the ground beside her mother – on whose lap a book is open – with Alice's right arm over her shoulder, looking like the teenager she was when first arriving in India. (In Bombay, the two would never have actually so posed together as adults.). Emblazoned on the lower fifth of the image in matching left-and-right scrolls are the names of the volume's co-publishers, Elkin Mathews in London, and Doubleday in New York.⁴² It would not have taken many modifications to convert this to a dual bookplate.

Lockwood, it should be noted, was not the only bookplate designer in the extended family. Alice's sister Georgina – Rudyard's beloved "Aunt Georgie" – had married Edward Burne-Jones, the pre-Raphaelite painter, and they first entertained the seven-year-old Rudyard at their home the Grange in Fulham at Christmas in 1873, the first of what became four annual visits. The house that year was filled with Burne-Jones cousins and the children of his aunt Agnes Poynter and her husband Edward, and of Edward's long-time collaborator in design William Morris. It became a haven for the boy, then long separated from his parents in India and isolated and traumatized in his foster home Lorne Lodge in Southsea (the "House of Desolation" to be described years later in his short story "Baa Baa Black Sheep"). At the Grange, he first became a journalist, drawn into the production of *The Scribbler*, a home-made magazine of which Jenny Morris was the editor. He was to remember in his posthumously published memoirs *Something of Myself*, "one hastened along the passages, where unfurnished cartoons lay against the walls."⁴³ When in time the Grange was to be sold, Rudyard begged as a memento the open-work iron bell pull at the entrance, installing it at Bateman's, "in the hope that other children might also feel happy when they rang it."⁴⁴

"Beloved Ruddy" remained close to his Uncle Ned all his life, until the artist's death in 1898: Burne-Jones acted as his referee for Rudyard's first London flat, proposed him for membership in the Athenaeum, sent four paintings to decorate Naulahka in far-away Vermont, and corresponded with him to the end, while Rudyard wrote "Recessional" while living with his aunt and uncle at North End House in Rottingdean in 1897.⁴⁵ It seems possible, if not certain, that the author was aware that Burne-Jones, in a career otherwise devoted to oil paintings, murals,

stained glass, book illustrations, tapestries, and decorated furniture, had designed three bookplates.

The first was for Frances Graham Horner (1854–1940), done in 1892, the year of his first visit to her home in Somerset, to visit one of his collector patrons, the Liberal MP William Graham.⁴⁶ [Fig. 7]. Although twenty-one years older, Burne-Jones was devoted to her from her childhood: she first modelled for him at age eleven; she is also the girl carrying cymbals at the bottom of the great marble stairway in his renowned *The Golden Stairs* (1880), and for her twenty-first birthday, as a gift from her father, he created the *Orpheus and Euridyce* piano, loaned by Frances to the Tate's exhibition celebrating the centenary of Burne-Jones's birth in 1933.⁴⁷ A second ex-libris was done for Frances's daughter Cecily, and a third for Pamela Margaret Jekyll, the daughter of Frances's sister.⁴⁸



Fig. 7 Burne-Jones bookplate for Frances Horner

It is not proven (and now, not provable) that Rudyard ever saw any of these, but in his many talks and letters with Uncle Ned, he may have learned of their creation. It is indisputable, however, that Rudyard, like his uncle, was also to design a bookplate for a married woman a generation younger than himself, the daughter of a friend, whom he had met when she was a child, and admired all his life.

Rudyard Kipling's first bookplate design was for himself. In the Berg Collection at the New York Public Library repose four separate

designs in black ink, illustrating in one manner or another the punning caption “Tied up in tails! (or Tales) or is it Tales of Tails?”. None were ever completed, and all four have only been reproduced together once, in plates found in *Writings on writing by Rudyard Kipling* (Cambridge University Press, 1996), edited by Sandra Kemp and Lisa Lewis.⁴⁹

The most elaborate, on which the caption just quoted appears, shows Rudyard’s initials “R” and “K” separated by a large “J” (for Joseph, his given first name, suggesting an early date for the drawings’ composition), to the left and right of which are heavily striped and fur-shaded tigers, whose tails completely surround the image and end in a knot at the top.⁵⁰ [Fig. 8]



Fig.8 Rudyard Kipling’s bookplate ‘Tied up in Tales’

A simpler version, lacking initials, shows two smiling tigers facing each other, their tail ends similarly knotted at the top of the all-encompassing circle made by those appendages. (On this drawing, it is not clear who has written “for his new book-better?”) The third version shows the initials once more, a large “J” between smaller “R” and “K”, the tigers in profile facing each other, and their tails once more surrounding their bodies and entwined at the top. The fourth has one tiger in left-heading, full-bodied profile at the bottom, his tail held above his form supporting horizontally across the image a right-heading tiger at the top, balancing on the bottom tiger’s tail.

If Joseph Rudyard Kipling made these bookplate designs when he was a teenager (as the use of the prominent “J” might suggest), it was to be another roughly thirty-five years before he essayed a second effort at designing an ex-libris. By then, Lockwood had died, in 1911, and was no longer around to counsel or critique Rudyard’s artwork (all his life, Rudyard insisted, and often acted as if it were true, that his parents were the only critical audience he cared about.)⁵¹ The author’s American publisher Frank N. Doubleday had a daughter, Dorothy, whom Rudyard met when she was small. When Dorothy was only six, the Kiplings had stayed with the Doubleday family at their home at Cold Spring Harbour on Long Island in June 1899 when he was recovering from the severe illness which had taken his oldest daughter Josephine, only six years old when she died of the pneumonia that almost killed her father.⁵²

He remained friends with Dorothy all his life, as can be traced through his years of correspondence with her father. In 1912, he closed a letter to Frank with these words: “Dear love to you all – specially Dorothy [then 19]. (Daughters are nice things when, as I explain to Elsie, well-behaved.)”⁵³ To Elsie herself in 1926, he wrote, after Dorothy had married F. Huntington Babcock in May 1915, and she and her husband in 1926 had just stayed at Kipling’s home Batemans over 10–11 June that year: “Dorothy Doubleday that was has turned into a *very* nice woman and we liked having her.”⁵⁴ Given the similarity in age with Josephine when she passed, it seems fair to conclude that Dorothy became something of an emotional substitute for Josephine’s long-grieving father, a grief he tried to exorcise in ‘*They*,’ his story of 1904 about the spirit children in the Sussex woods.

Rudyard expressed his affection for Dorothy by designing not one but two bookplates for her. In them, he also expressed the continuing fondness for combined verbal/visual puns which he exhibited in the design for his never-executed “Tales of Tails.” While neither is dated, the earliest is probably that which reads in capital letters, DOROTHY DOUBLEDAY’S, above the profile of an ocean liner, mistakenly identified by some commentators as the *Lusitania*,⁵⁵ on which she had traveled with her fiancé Babcock in 1914 (preceding the ship’s infamous torpedoing by a German submarine in May 1915).⁵⁶ [Fig. 9]

On each side is a rising (or a setting) sun, showing a “double day.” The image is one and eleven-sixteenth of an inch by 3 inches, and the underlying plate 2 3/8 by 3 3/4 in. In a 1935 lecture, the bookplate authority Lewis Stark, discussing this ex-libris and the second described below, said:

They were made [by Kipling] for Dorothy Doubleday, the wife [*sic*] of the publisher, and both are punning plates. The first shows an



Fig. 9 Rudyard Kipling's first bookplate for Dorothy Doubleday

ocean liner between two suns, just rising above the horizon. The second includes two globes showing the western hemisphere, and on either side appears the sun with signs of the zodiac inscribed on it. The plates are accompanied by a note from Mrs. Doubleday [to bookplate bibliographer and collector Winward Prescott], which unfortunately has no year-date. ‘They were designed,’ says Mrs. Doubleday [*sic*], ‘by Mr. Rudyard Kipling about three years ago and the two suns in them both, are responsible for the avowedly feeble pun of two days; or Doubleday.’⁵⁷

As noted in Mrs. Babcock’s summary quoted by Stark, the second design shows two globes (the lower surrounded by a sinuous cloud shape, strikingly similar to Rudyard’s drawing of the Alphabet-necklace in *Just-So Stories* from 1902), above and below a band reading EX LIBRIS DOROTHY | DOUBLEDAY.⁵⁸ [Fig. 10] The four quarter circles are situated around the two globes, together making up one “sun,” the “double day” pun, and these quarters are inscribed with the twelve signs of the zodiac (Aries, Taurus, and Gemini to the upper left; Virgo, Leo, and Cancer to the upper right; Libra, Scorpio, and Sagittarius on the lower left; and Capricorn, Aquarius, and Pisces on the lower right.)⁵⁹ The pen-and-ink drawing for it, smudged and marked with stray pen marks, is signed “R.K. del. op.”, and is inscribed on the back (not in Kipling’s hand, but perhaps in Dorothy Doubleday’s) “Bookplate designed | by Rudyard Kipling.”⁶⁰ Unlike his father (except in the first version of his ex libris for his son), Rudyard signed his designs: both bookplates declare “Rudyard Kipling del. op.,” *delineavit opus*, the classical tag declaring that he or she had “drawn this [art] work.”

Dorothy’s note suggests that Rudyard designed both bookplates within a fairly short period of time.⁶¹ The start date for that period of creativity can be reasonably placed at 1915, when her voyage across

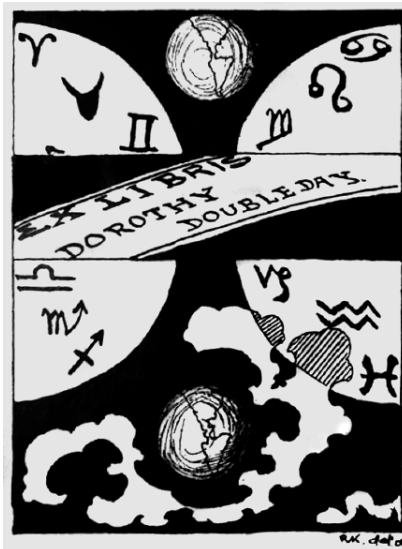


Fig10 Rudyard Kipling's bookplate for Dorothy Doubleday

the Atlantic was fresh enough a memory to make the ship reference pertinent. The second must have been completed by the end of 1916 or soon thereafter, because Dorothy mounted it in her Christmas present from her father that year, the Doubleday pamphlet copyright edition of Kipling's poem *A Nativity* (published on 17 January 1917), which in its original pale yellow wrappers her father had specially bound by his company's French Bindery at the publisher's headquarters in Garden City, Long Island, resplendent in sumptuous green morocco with gilt lettering and five bands on the spine, and further ornamented in a seasonal red on the front board.⁶²

In words to be found in the *Oxford Dictionary of Proverbs* – a motto worthy of being on a bookplate – “*Qualis pater talis filius*”: “As is the father, so is the son”)

NOTES

- 1 Julius Bryant and Susan Weber, editors, *John Lockwood Kipling: Arts & Crafts in the Punjab and London* (New Haven and London: Bard Graduate Center and Yale University Press, 2017) – hereinafter, *John Lockwood Kipling*.
- 2 To be fair, the *Kipling Journal* over its long publication run has never published an article, or even, it seems, a member's letter, commenting on the design or history of Lockwood Kipling's bookplates, let alone Rudyard's bookplate designs, other than a brief mention in the *Journal* for June 1996, at p. 26, of Rudyard's “Tied

up in Tales” to be discussed below. The bookplate collections at the Bodleian Library at Oxford University, where Rudyard was granted an honorary doctorate in 1910, do not contain any of his bookplates, nor are any to be found catalogued at Cambridge University, nor in the second-largest American university collection at Harvard. No free-standing examples were to be found in the collection of Ellis Ames Ballard, the greatest assembled in America in the first half of the twentieth century (see Ballard’s *Catalogue Intimate and Descriptive of My Kipling Collection* [Philadelphia: Privately Printed, 1935]) and disbursed at auction at Park-Bernet in New York City in January 1942. There are examples of the Lockwood Kipling bookplates for Rudyard among the volumes assembled by James McG. Stewart in his Kipling collection at Dalhousie University in Halifax, Nova Scotia, the greatest such collection in North America to be assembled in the second half of the twentieth century.

- 3 Robinson, E. Kay, “Rudyard Kipling as Journalist,” *Literature*, no. 74, p. 285, 18 March 1899.
- 4 Richards, David Alan, *Rudyard Kipling: A Bibliography* (London and New Castle, Delaware: The British Library and Oak Knoll Press, 2010), B197, p. 500.
- 5 Grayson, quoted in Holt, Tonie & Valmai, ‘My Boy Jack?’ *The Search for Kipling’s Only Son* (Barnsley, South Yorkshire: Pen & Sword Military, 2008), p. 119.
- 6 Facsimile in the auction catalogue No. 1474 of bookseller Stan V. Henkels, Jr., *Autographs Letters Documents Manuscripts* (Philadelphia, 1933), lot 163, p. 52, enclosed with a letter to his publisher The Century Co., this catalogue described as item B151 in Richards, David Alan, *Rudyard Kipling: A Bibliography*, p. 481.
- 7 Letter to Frank N. Doubleday, 28 August 1896, in Thomas Pinney, ed., *The Letters of Rudyard Kipling, Volume 1: 1890–99* (Iowa City, Iowa: University of Iowa Press, 1990), p. 248.
- 8 “Rudyard Kipling as an Illustrator, with four illustrations by Rudyard Kipling,” *The Reader*, November 1902, The Reader Publishing Company, New York, showing three of Kipling’s illustrations for *Just-So Stories* and his sketch for the Viking longship design, described as drawn for the cover of his New York publisher Doubleday’s *The Day’s Work*.
- 9 Copy in the David Alan Richards Kipling Collection, Beinecke Rare Book & Manuscript Library, Yale University.
- 10 Hopkinson, Martin, *Ex Libris The Art of Bookplates* (London: The British Museum Press, 2011)p. 9.
- 11 Hall, H. R., “An Egyptian royal bookplate: the ex libris of Amenophis III and Teie,” *Journal of Egyptian Archeology*, 12 (1), pp. 30–33, 1 April 1926.
- 12 Castle, Egerton, *Book-Plates* (1911), p. 311.
- 13 Hopkinson, p. 6.
- 14 Castle, p. 232. A rare personal portrait is known in the sixteenth century bookplate of Nuremberg humanist Willibald Pirckheimer, designed by Albrecht Durer (facsimile in Hopkinson, p. 11, original in the British Library).
- 15 Cat. 238, p. 546, in *John Lockwood Kipling*.
- 16 Fig. 2.1, p. 37, in *John Lockwood Kipling*.
- 17 See nationaltrustimages.org.uk/1283119.
- 18 Now in the Richards Collection, Beinecke Rare Book & Manuscript Library, Yale University.
- 19 *John Lockwood Kipling*, p. 518.

- 20 Fig. 8.11, p. 181, in *John Lockwood Kipling*.
- 21 Fig. 6.25, p. 143, in *John Lockwood Kipling*; note 26 at p. 356 adds that “in lists of Lockwood’s bookplates...this one for Fred is rarely included.” The drawing was published on the title page of Macdonald’s book, *In a Nook with a Book* (London: Horace Marshall and Son, 1907), and at p. 2 thereof, Macdonald names Thomas a Kempis as the phrase’s author. A proof copy of the bookplate is to be found at the University of Sussex in the Kipling Papers-Wimpole Archive, in a volume dated 1894, SxMs-38/1/2/1/3, item 79. Brian North Lee in his article “Kipling and Related Bookplates,” *Bookplate International*, Vol. 11, 2, p. 124, records that these were printed in black and duck-egg blue.
- 22 Lee in “Kipling and Related Bookplates” identifies “GPW” as Captain Guy Percy Wyndham (1865–1941), the son of friends of Lockwood and Alice Kipling living nearby in their retirement in Tisbury, Wiltshire.
- 23 From an album titled “Proofs,” dated 1894, Tisbury, in the Kipling-Wimpole Collection at the University of Sussex, with the reference Kipling-Wimpole SxMs 28, 2.3 no. 36.
- 24 Lycett, Andrew, *Rudyard Kipling* (London: Weidenfeld & Nicolson, 1999), p. 190.
- 25 Richards, *Kipling Bibliography*, B133, p. 473; in that letter, George Wyndham quotes a letter to himself from Rudyard.
- 26 Murray, Stewart, *Rudyard Kipling In Vermont: Birthplace of The Jungle Books* (Hanover, New Hampshire: Images from the Past and The Centinel Company, 1997), pp. 75–77. The library in the study with its fireplace, where Rudyard wrote at the oak desk by the window looking into the garden, pictured at p. 78 and the 1895 photograph of Kipling before his study’s library shelves described in the text, is at p. 82.
- 27 Allen, Charles Dexter, *Ex Libris: Essays of a Collector* (Boston and New York: Lamson, Wolfe and Company, 1896), p. 83.
- 28 On this copy of a book published in New York City, which came from Kipling’s home the Woolsack on Cecil Rhodes’s estate in South Africa, first auctioned from the Kipling collection of the South African industrialist William Davis in Pretoria in November 1984, thereafter sold by its acquirer Jeffrey Young at auction at Sotheby’s London in December 1992, and is now in the Richards Kipling Collection at the Beinecke Rare Book & Manuscript Library at Yale University, see Young’s description in his letter to the *Kipling Journal* in March, 1985 at p. 43, inquiring who the presenter might be (he had misread the initials “J.W.C.”); on Julia Catlin, at whose New Jersey home Kipling was to recuperate after his bout with influenza in New York City in 1800, see “‘Uncle Rud’ and the Stanley Family” by Wendy Morgan and Robin Hard, *Kipling Journal*, June 2010, pp. 32–35; on Kipling in Bermuda, see Eileen Stammers-Smith, “Kipling and Bermuda”, in the *Kipling Journal* for March, 1996, at pp. 21–30. In Kipling’s letter to *The Spectator* of 2 July 1898, later published separately in 1916 as *How Shakespeare Came to Write the ‘Tempest’* (Livingston 303, Stewart 651, Richards E1-101), he used the spelling of the playwright’s name employed by Knight. The *Spectator* letter was reprinted in the *Kipling Journal* under the title “Kipling and *The Tempest*” in March 1985, pp. 56–59.
- 29 The best reproduction is found at Plate XXXIV of *Catalogue of the Works of Rudyard Kipling Exhibited at The Grolier Club From February 21 to March 30, 1929* (New York: The Grolier Club, 1930), found, it says at p. 185, in a copy of

- Soldiers Three, The Story of the Gadsbys, In Black and White* (New York, 1891) where "On the title page, the author has written his name and the sentence, 'This is the best of them all.'"
- 30 Reproduced in Rudyard's copy of Sir Edward Grey's *Fly Fishing*, from the copy at Bateman's, as Fig. 14.13, p. 410, in *John Lockwood Kipling*.
- 31 Yeats, A. W., "The Autograph Adjunct to a Literary Career," *Kipling Journal*, December 1952, pp. 12–15.
- 32 Jensen, Philip Randal, "Untitled Bookplate," *Libraries & Culture*, Summer, 1998, Vol. 33, No. 3, *Orientalist Libraries and Orientalism* (Summer, 1998), pp. 377–320, at http://www.glis.utexas.edu/~landc/bookplates/33_3_Kipling.htm, also to be found on JSTOR at <http://www.jstor.com/stable/25548644>. This article includes an image of the 1909 version of this ex libris, and concentrates on analyzing this version, although of the plates found on the two books from Rudyard's library named by Jensen at the Harry Ransom Center, University of Texas, Austin, one (a copy of Frank Bullen's *The Cruise of the Cachalot* (1898, the first book to have a letter from Kipling used as a preface) bears the 1894 date, and the second, a copy of Theodore Roosevelt's *National Strength and International Duty* (1917), bearing a presentation inscription from the former American President, bears the 1909 date.
- 33 Design in pen-and-brown-ink wash on paper, 10 5/8 x 8 1/4 in. (27 x 21 cm.), now at Bateman's, NT76072, pictured as Fig. 14.1, p. 400, in *John Lockwood Kipling*. The final plate as printed serves as the frontispiece to Andrew Lycett's *Rudyard Kipling* (London: Weidenfeld & Nicolson, 2000), and an even larger version, 7 1/2 x 5 3/4 in., is to be found in Amis, Kingsley, *Rudyard Kipling and His World* (London: Thames and Hudson, 1975), at p. 11.
- 34 See Richards, David Alan, *Rudyard Kipling: A Bibliography*, pp. 25 and 739.
- 35 Lee, Brian North, *British Bookplates: A Pictorial History* (North Pomfret, Vermont: David and Charles, 1979), pp. 112–113.
- 36 For example, *Les Plantes Medicinales Des Hautes-Alpes et De L'Isere*, published in 1922 and acquired in Grenoble on 5 May 1923, from his library at Bateman's and now in the Richards Collection at Yale's Beinecke Library.
- 37 In the Richards Kipling Collection, Beinecke Rare Book & Manuscript Library, Yale University. The bookplate's design, a pencil and watercolor on paper, 11 x 7 1/2 in. (27 x 17 cm.) now at Bateman's (NT 767118) is reproduced as Fig. C.10, p. 525, in *John Lockwood Kipling*. The library at Bateman's contains two volumes with John's 1906 bookplate, Aimé Giron's *Trois heroes* (1894) and Lucien Biart's *Aventures d'un jeune naturalist* (1870), the latter of which also bears Rudyard's 1909 bookplate.
- 38 Now at Bateman's (NT 761179), 10 5/8 x 6 3/4 in. (27 x 10 cm.), reproduced as Cat. 241, p. 547, in *John Lockwood Kipling*; the design is also to be found reproduced in Amis, *Rudyard Kipling & His World*, at p. 68.
- 39 Identified by Lee in "Kipling and Related Bookplates," p. 128, as a "classical stringed instrument with double gourd resonators."
- 40 Stewart, J.I.M., *Rudyard Kipling* (New York: Dodd Mead, 1966), p. 41.
- 41 Endnote 11, p. 355, in *Lockwood Kipling*.
- 42 Fig. 12.38, page 355, in *Lockwood Kipling*.
- 43 *Something of Myself* (London: Macmillan, 1937), p. 13.
- 44 MacCarthy, Fiona, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination* (Cambridge, MA: Harvard University Press, 2012), pp. 253–254.

- 45 Lycett, *Rudyard Kipling*, pp. 186, 273–294, 306–307; MacCarthy, pp. 482–483.
- 46 Reproduced in Lee’s *British Bookplates* as no. 130, and in Hopkinson’s *Ex Libris* at p. 19, British Museum PD 1912, 0930.34.
- 47 Pictured in Fig. 125 and described at pp. 275–276 in Wilder, Stephen and John Christian, *Edward Burne-Jones: Victorian Artist-Dreamer* (New York: Metropolitan Museum of Art, 1998), the catalogue of its Burne-Jones exhibition, available on-line at https://www.metmuseum.org/art/metpublications/Edward_Burne_Jones_Victorian_Artist_Dreamer?Tag=burne%20jones&title=&author=&pt=0&tc=0&de pt=0&fmt=0. This sumptuous publication contains dozens of references to Frances Horner and her interactions with Burne-Jones, but no treatment of his bookplates for her or her two younger female relatives.
- 48 The author is grateful to Mark Samuels Lasner, Senior Research Fellow at the University of Delaware Library, Museums, and Press, for this information; his collection there contains one Burne-Jones’s original pencil drawing and a proof of the ex-libris, and an example of the Frances Horner ex-libris, along with a drawing for a different design which was apparently never printed. This collection also contains examples of the Ciceley Horner and Pamela Margaret Jekyll bookplates. The collection also contains an example of the Pamela Margaret Jekyll bookplate. Frances Horner, a great love of the artist, is often referenced in Fiona MacCarthy’s biography of Burne-Jones (see especially pp. 189–90, 276–277, 405–410, and a reproduction of her portrait by Burne-Jones in the plates following p. 342), but nothing is written of the bookplates for these related women.
- 49 Images 3(a), 3(b), 3(c), and 3(d), at pp. 10–12; 3(a) is also Fig. 14.14, p. 411, in *Lockwood Kipling*. The primary design is also reproduced in larger size on the dustjacket of Sandra Kemp’s *Kipling’s Hidden Narratives* (Oxford: Basil Blackwell Ltd., 1988).
- 50 Reproduced In *Kipling Journal*, Vol. 70, No. 228, June 1996, p. 23.
- 51 In *Something of Myself*, as quoted in by Lewis D. Wurgraft in *The Imperial Imagination: Magic and Myth in Kipling’s India* (Middletown, CT: Wesleyan University Press, 1983), p. 193 (endnote 14), Kipling stated: “I think I can with truth say that these two made for me the only public for whom then I had any regard whatever till their deaths, in my forty-fifth year.”
- 52 Lycett, p. 314. The senior Doubledays then joined the Kipling family on the *SS Teutonic* for their sorrowful journey home, as described in Rudyard’s letter to Edward Bok, dated 24 January 1920 in Thomas Pinney, ed., *Letters of Rudyard Kipling: Volume 5, 1920–1930* (Iowa City, Iowa: University of Iowa Press, 2004), p. 8, a journey about which Bok wrote extensively in Chapter XVIII of his autobiography *The Americanization of Edward Bok* (New York: Charles Scribners’ Sons, 1920). Dorothy Doubleday was not with her parents on this voyage, as shown by her name’s absence from the “Saloon Passenger List Per U.S. & Royal Mail S. S. ‘Teutonic,’ From New York to Liverpool, June 14, 1899,” copy in the Richards Kipling Collection at Yale’s Beinecke Rare Book & Manuscript Library.
- 53 Dated 5 November 1912, in Pinney, ed., *Letters of Rudyard Kipling: Volume 4, 1911–1919* (Iowa City, Iowa: University of Iowa Press, 1999).
- 54 Dated 12–13 June 1926, in Pinney *Volume 4*, and note 9 referencing the Bateman’s Visitors Book for those June dates.
- 55 Hopkinson, Martin J., *Ex Libris: The Art of Bookplates* (London: The British Museum Press, 2011), p. 76 writes that Kipling was on board the *Lusitania* with

Babcock and Dorothy Doubleday after they married, but there is no record of Kipling having ever traveled on that liner.

- 56 The *RMS Lusitania* was a Cunard liner with four funnels; the liner depicted on this Doubleday bookplate has only two funnels, and seems to be flying the American flag, so the identification seems mistaken, although the Doubleday family did sail on the *Lusitania* in 1907 – see Pinney, *Letters: Volume 3, 1900–1910*, p. 209--and the affianced couple sailed on this ship in 1914 as noted. The plate may be found on a copy of Elizabeth R. Pennell's *Mary Wollstonecraft* (1888), given by Frank Doubleday to his wife "Nellie" on 14 August 1888, in Yale's Beinecke Rare Book & Manuscript Library (Richards Kipling 1221).
- 57 Stark, Lewis M., *English Literature as Reflected in Bookplate Design*, Franklin Lectures, August 1935, p. 94.
- 58 There is a later version of this ex libris, in which Dorothy Doubleday's name on the banner has been replaced with "Ex Libris | Huntington & Dorothy | Babcock," as shown by its reproduction in Hopkinson's *Ex Libris* at p. 76, with photo credit to the British Library's Prints and Drawings Division, PD 1997, U39, Hopkinson's descriptive material says that the now married Babcocks had their names added by Kipling when he was on board the *Lusitania* with the young couple. The replacement lettering is quite unlike that penned by Kipling in the two bookplates he undoubtedly did for Dorothy Doubleday; we have no proof that the author retained the original of either Dorothy Doubleday bookplate (he gave her the sketches, which she loaned to the Grolier Club exhibition in 1929); Kipling is never known to have traveled on the *Lusitania*, with or without the Babcocks; and, unwed in 1914 when they so traveled as an affianced couple, they were married fully twelve days *after* the *Lusitania* was sunk off the coast of Ireland on 7 May 1915. Thus, it seems more likely that, after their marriage, they had the design altered at some later date by another calligrapher to include both their names, without Kipling's further involvement.
- 59 Although Kipling wrote a story in 1891 entitled "The Children of the Zodiac," which his leading biographer Andrew Lycett says evidences the author's "growing and imaginative interest in the symbolism of astrology (Lycett, p. 30), the significance of the symbols as used on this ex libris is unknown.
- 60 Image c. 4 ½ x 3 3/8 in. (11.4 x 8.6 cm.) on cardboard stock 10 x 7 inches (25.5 x 17.8 cm.), now in the Richards Kipling Collection, Beinecke Rare Book & Manuscript Library, Yale University, purchased on Ebay in June 2010.
- 61 The drawings for both, signed "R.K. del. op.", were loaned by Dorothy Doubleday (as Mrs. F. Huntington Babcock) to be exhibited at the great Kipling exhibition mounted at the Grolier Club in New York City in 1929 in its *Grolier Catalogue of the Works of Rudyard Kipling* (1930), listed as item 599 at p. 185, with the lender credit at p. xi, but there is no illustration among its plates. The *Grolier Catalogue* description transcribes the signature as "R.K. del 08" [meaning 1908, reading the "p" as "8"; while Kipling did use two-digit abbreviations for four-digit years on inscribed books and occasional letters, that transcription seems unlikely as indicating a year because Dorothy (born 4 February 1893) would only have been a 15-year-old teenager in 1908, long before any oceanic voyage referenced by a steamship's image in the first plate. Furthermore, dates on bookplates traditionally appear separately, in the design itself (as with Lockwood's two version of his ex libris for Rudyard). According to Princeton University's Firestone Library's Graphic Arts Curator, Julie

- L. Mellby, most printmakers would not use “del. op,” since the “op.” is understood, but perhaps Kipling liked the emphasis. Also, Rudyard was fond of such Latin tags: in 1887–18888, he used “d.d.” (*dono dedit*, “gave as a gift”) in the inscriptions for presentation copies of four of his books (*The Story of the Gadsbys* to Edmonia Hill [now at Yale’s Beinecke Library in the Richards Collection]; the 2nd edition *Departmental Ditties* to W. C. Croft and the 3rd edition *Departmental Ditties* to Mrs. Hill [both now at the University of Texas Ransom Center]; and a copy of *Plain Tales of the Hills* to G. McCarron [lot 259 in Anderson Galleries, New York, *Choice Books...of the Late Edward H. Wales*, Jan. 13–14, 1925, with facsimile of the presentation inscription, exhibited as item 63 in the *Grolier Catalogue* of 1930, and now in the Berg Collection, New York Public Library]).
- 62 “A Nativity,” with a print run of just 84 copies, interpolating the birth and death of Christ with the despair of a grieving mother who knows not where her son “is laid,” is thought to commemorate the Kipling’s son John, lost in the Battle of Loos the previous September, with his body never recovered (see Richards A292, in Richards, David, *Rudyard Kipling: A Bibliography* London: British Library, 2010), pp. 236–237. Dorothy Doubleday’s copy is in the Richards Kipling Collection at Yale, as is the similarly bound copy that Frank Doubleday made for himself that same holiday season. In Frank Doubleday’s *The Memoirs of a Publisher* (Garden City, NY: Doubleday & Co., Inc., 1972, at p. 68), he notes that Dorothy Doubleday Babcock owned the only copy of a poem co-written by Doubleday and Kipling, titled “The Old Untouchable Kings.” Remarkably, Dorothy Doubleday was herself a bookplate collector, and at her death left behind an album of her collection, which included not only several of her own (more than just the two created by Rudyard), but also the 1894 version of Lockwood’s first bookplate for his son, and those for his grandchildren, Elsie and John – see *PBA Galleries Auction*, 28 May 2015, lot 29.

MEMBERSHIP NOTES

June 2021

NEW MEMBERS

It is my great pleasure to publicly welcome and introduce the members who have joined the Kipling Society in recent months:

- Ms. Julia Charlton (*Hong Kong*)
Ms. Isabella Charlton-Stevens (*Hong Kong*)
Dr. Uther Charlton-Stevens (*Hong Kong*)
Mr. Jerod De Mara (*Pennsylvania, USA*)
Mr. James Fanning (*West Lothian, UK*)
Mr. William Frost (*London, UK*)
Mr. Christian Diego Guevara (*New York, USA*)
Ms. Liz Haywood (*West Sussex, UK*)
Mrs. Sarah Oliver (*Buckinghamshire, UK*)
Dr. Anubhav Pradhan (*Delhi, India*)
Mr. Joseph Richardson (*Dublin, Ireland*)
Mr. Philip Secretan (*East Sussex, UK*)
Mr. David Whiteman (*New South Wales, Australia*)

RENEWAL OF SUBSCRIPTIONS

Subscriptions to the Kipling Society are renewable annually in the same month in which members joined the Society. Advance payment of subscriptions for several years at a time is also possible. Please contact me if you are in any doubt regarding the date on which your subscription is due for renewal. Individual renewal reminders are printed in red ink on the label of the edition of *The Kipling Journal* immediately preceding your personal renewal date and, if left unpaid, on subsequent labels. Details of the current membership fees are available on the Society's website and on the back cover of all editions of *The Kipling Journal*.

Members who normally pay by cheque or bank transfer are reminded that it is also possible to renew their subscriptions quickly, easily and safely using the PayPal facility on the joining and renewing page of the Society's website. If, for whatever reason, you intend not to renew your subscription, I would greatly appreciate a short message from you to that effect.

Fiona Renshaw
Membership Secretary

QUOTING RUDYARD KIPLING IN THE ARMY

By CHRISTINA WOZNEY

[Christina Ruth Wozney (*née* Wozny) works as an editor for Penmore Press, after being a teacher for 20 years. Her hobbies include filking and going for long walks. She holds a BA in Liberal arts from St. John's College, Annapolis, MD. She owns an edition of *The Day's Work* which belonged to her great-grandmother.]

The first mistake I made was enlisting, at age 28, in the Army, instead of the Air Force or the Reserves. After that, I made a sufficient number of mistakes that there were several occasions when an NCO approached me with Article 15 paperwork in hand, and many more when it was their fondest wish to adjust my rank and pay grade. On two occasions, an ability to quote Rudyard Kipling averted disaster.

The Army has always been a catch-all for the nearly criminal, the desperate, the determined, and oddly enough, the noble. The majority of females in my Basic Training rotation were there because this was their way out of a desperate cycle of poverty or abuse. A few had enlisted as a fast track to citizenship. Others were there, I kid you not, for 'the adventure', lured by paid advertisements on television. Some were continuing a family tradition, or trying to be the son their fathers wished they had. And some truly intended to serve their country, with all the strength of their spirit, mind, heart and body.

Me? I wanted to be D'Artagnan.

One of the cardinal sins in military life is losing your weapon. We had all been issued M-16 rifles, and we were expected to care for them as if they were a cross between a prize-winning Pekinese, a bed-ridden invalid and a lover. One day, near the end of Basic training, I misplaced mine. Actually, I had help. As a lesson in vigilance, one of the senior NCOs, the sneakiest, slyest of the three, had set out to lighten our burdens, and I had been the only one so inattentive as to have the beastly thing on a bench next to me instead of properly slung over my shoulder. (I'd recently torn a shoulder ligament doing push-ups, for which injury I was issued Motrin, and the drag on my shoulder was agonizing.) My error was publicly announced, and I was summoned to public judgement, before the entire battalion, during lunch time in the large, noisy, echoing cafeteria. All three senior NCOs had positioned themselves to sit in judgement. The flanking two had very serious expressions on their faces. Since both of these men were usually fairly easy-going for NCOs, firm and principled but not martinets, I knew I was in Trouble. The one in the middle had the M-16 assigned to me lying across her lap. In an awful voice, she asked me if I had anything to say.

In one of those sudden flashes, I realized this was Theatre. At a deeper level, I realized several roles were available to me. I could of course be the Scapegoat, punished as dreadful example: *This is what happens to careless soldiers – extra duty and loss of rank and pay.* Or...

I snapped to Attention and in a loud, clear voice, pitched to carry, I announced, “Sergeant! It should come as no surprise to anyone here that an NCO with feet that make no noise and leave no mark and eyes that see in the dark will be able to abstract an M-16 from an insufficiently attentive soldier! I trust the lesson is clear to everyone!” Paraphrase the description of the wolves in *The Jungle Book*, yes.

“Oh, it is! It is!” She grinned a most lupine smile.

“Is there anything this soldier can do to convey her contrition and repentance?” I ventured in stentorian tones.

“Oh, there is! There is!” Her grin actually widened.

I stood at Parade Rest in the silence – it isn’t often that a room of 200 soldiers is reduced to silence – as the three bowed their heads together and conferred in murmurs. They resumed verticality, and my judge prepared to issue the verdict. Out of the corners of my eyes, I could see expressions of concern on the faces of soldiers who liked me; they were dreading the worst. Others, hmm, were just as obviously anticipating it.

“Private Wozny! You will write a one-thousand word essay explaining why you should never, ever leave your weapon unattended, which you will deliver to me before the end of the day. And you will do 20 push-ups and 100 sets of flutter kicks, repeating out loud 100 times, ‘I shall always keep my weapon with me.’ Begin now!”

So, not Scapegoat; Clown.

This was not the time to point out I was on temporary profile for a shoulder injury. I executed a snappy descent and, favoring the sturdier left shoulder, loudly counted out the 20 push-ups. It was a relief to roll onto my back and began the 400 flutter kicks, reciting my military mantra.

The entertainment value staled by number 25. Faces began to turn away and conversations resumed. My abdominal muscles were feeling the strain by 80, so the last 15 vocalizations were more of a gasp than a shout. My three judges stayed in place until the last flutter kick was lowered (not dropped!) to the ground. Getting up was a slower process than the descent. MSG V__ asked if I understood the seriousness of my error. I assured him I did, and that I would explain my understanding in detail in the essay.

I was keenly aware that this was a most merciful punishment.

The most interesting result was that, after reading my essay, MSG V__ called me in to the office and asked if I would be willing to help

other soldiers write their essays. I said I would. He then paused, and asked me if I was CID. I asked what that meant. He said if I was I wouldn't have to ask, and dismissed me. Baffled, I departed. And for the remainder of training, when some soldier who hated writing got herself assigned a 500 word essay – 1,000 word assignments were for the most egregious sins – she'd approach me and ask if I could help. And I did.

Three days before the completion of Basic Training I was frantically trying to accomplish 30 minutes of activity in 20 minutes and for once did not lock my locker. Of course I was caught out. For the ensuing 1,000 word essay I decided I could have some fun. *Surely*, I thought, *our NCOs need a tonic by now*. So I pulled out all the stops and wrote a polysyllabic confection in my best imitation of a Restoration-era comedy and turned it in. I was called back into the office to explain some of the words and phrases. Our NCO was laughing so hard her hair came loose from its barrettes.

Five months later, after Medic AIT at Fort Sam Houston, which included EMT certification because it was wartime, Army Medic SPC Wozny was assigned to Landstuhl Hospital in Germany, where her education and leadership qualities were expected to bear fruit. A catastrophic reassignment sent me instead to Bitburg and the worst unit in all of AAFES. I found out later that it had the highest count of deserters, DUIs, STDs, EO violations and arrests of any American base in Europe. It was dubbed "The Tar Baby Unit" because once you were assigned to 5/7 ADA, you never got out. Orders to other units would get "lost" or delayed until they were invalid. It was the Army's Siberia. And it was so overloaded with medics that we were assigned to all the details that no one else wanted to do. A *good* assignment was a six-month stint as a motor pool grease monkey. Usually, we mopped and scrubbed offices and storage spaces while the staff lounged about and ate snacks, or we set up equipment for events and cleared up afterwards, or we were posted to garbage detail. This was about as far from being a medic, or D'Artagnan, as it was possible to go.

I took what consolation I could find in music, reading, and volks-marching on weekends with a retired Air Force captain named Frank Miller and his German pal. Miller maximized our kilometers, planning routes throughout Germany, France, Belgium, and occasionally Switzerland or Holland. His friend, a professional photographer, had a car and conveyed us swiftly. My contribution was subsidized tobacco and affordable Base petrol. Back in 1993–94, a carton of Marlboros cost less than ten dollars at the BX. The first Saturday of each month I'd hand over four cartons as I got in the back seat of the roadster.

There was an especially glorious marathon-length walk in Metz, and a three-day route one October weekend in Lucerne when the sauzer was freshly pressed. Best of all, we walked Le Bitche in July: 100 kilometers in 21 hours, from 8pm Friday to 5pm Saturday. We barely made the start time. I had requested a day's leave to prepare for the event but that request had been denied; so I sprinted from the close of day formation to the waiting car, tumbled in, and we sped away.

It is a grinding, wearing experience to be in a unit with bad morale. Since nearly everyone there was trying to avoid doing any actual work, the ones who did do their jobs were also assigned to do the work of others until they were grim-faced and exhausted, and then more work would be piled on them. If you were a medic and an NCO disliked you, you got loaned out to other units who were deploying to hot zones. On six occasions I registered and paid for a continuing education class only to get assigned to a scut detail at the last minute, forcing me to withdraw from the class. Meanwhile, another female was getting all the leave she wanted to go to school. More than a little chagrined, I asked her how she managed. "Oh, it's easy," she assured me, "you just have to have sex with the sergeant who signs off the leave request." I didn't sign up for any more classes.

I had ordered dozens of filk tapes from Firebird and memorized songs by Mercedes Lackey and Leslie Fish, including songs from *The Undertaker's Horse* and *Cold Iron*, Rudyard Kipling verses that Leslie Fish had set to music. "The Female of the Species" I sang when I was feeling mischievous; "Heriot's Ford", "The Winners" and "A Death Bed" suited grimmer moods. When I had a long walk across the base I'd sing "The Palace" for its slow, measured pace and breath-expanding syllables. Ever since reading the stories in *Debits and Credits* I wished I could become a Mason, and this song reminded me of what I wished I could be.

One afternoon I was crossing the open space between barracks that lead to the road to the Airforce side of the base, singing with the strength of choir-trained lungs and the pensiveness of the misplaced:

When I was a King and a Mason—in the open noon of my pride,
They sent me a Word from the Darkness. They whispered and
called me aside.

They said—"The end is forbidden." They said—"Thy use is
fulfilled.

"Thy Palace shall stand as another's—the spoil of a King who
shall build."

A passing NCO, one of the decent ones, turned his head to listen, and changed course to walk alongside. He waited until I finished, then asked me what it was that I had been singing. I told him. I explained my sources. Diffidently, he asked if I might be willing to write out the words for him. (This was long before Google.) I said I'd be happy to, although I warned him that I only knew the lyrics from listening to a tape, and I was unsure of a few of the words. We parted ways, and I switched to one of Leslie Fish's *Star Trek* songs. Later that week, I sought out the NCO and handed him a hand-written page that I had laboured to render legible, and we talked about freemasonry. I hadn't realized that there were a number of Prince Hall Masons in the unit.

Seeing my rank most officers, NCOs and soldiers assumed I had years of experience in the military and knew what I was doing. This was so far from being the case that I didn't even know when I didn't know what I was supposed to know. Inevitably and repeatedly, I got in trouble. Now understand, 5/7 ADA was as notorious for its rate of handing out Article 15s as it was infamous for its rate and seriousness of infractions. I was dimly aware that the Hand of Friendship had been held over me ever since an all-unit meeting to explain and discuss the forthcoming "Don't Ask, Don't Tell" policy, which allowed homosexuals to serve in the military so long as they didn't call attention to their orientation. About 20 young men had stood up to say they didn't object to homosexuality *per se*, but they didn't want to be ogled in the showers, either. They wanted to feel safe, not at risk from unreliable barracks-mates. I had spoken up to point out that, 20 years ago, similar objections had been raised against letting females into the military, and before *that*, nearly identical arguments had been leveled against allowing Blacks to serve. It turned out that some of the officers were closet homosexuals – I learned all this much, much later – and when my name came up on any report recommending an Article 15 they quietly quashed the action.

But by winter most of the senior staff had been rotated to the new location, a small Army station about 45 minutes' drive from Frankfurt and a mile away from a nuclear power plant that soldiers were told was a coal refinery. The remaining officers were sullen and unhappy with their rearguard assignment, and they expressed their displeasure in sundry ways. I was volunteered to some charming details which effectively grounded me, and given responsibilities above my grade. Without proper supervision, I made errors.

One evening when I was in utter disgrace I commiserated with a fellow medic, another older one whose rank was based on education instead of years in the military. I said, "I'm amazed I haven't been

demoted. HHB is furious with me.” He turned his head to look me full in the face and said, “Don’t you know? They’ve been trying for weeks to write you up. Sergeant Hardin wants you to get 45–45 and lose two ranks. But every time he tries, one of the Prince Hall Masons tells him to leave you alone. They say, ‘Oh, that’s just Wozny. She’s all right,’ and that shuts him down. He yells about it in the aid station when you’re not there. That’s why you’ve been assigned to file all the paperwork for all five batteries.”

The medical reports had been piling up for months and filled ten boxes, and fresh reports arrived daily from the dispensary and hospital clinics, so this was a Sisyphean labor. On the other hand, it was work I could do for hours on end without breaking some written or contradictory unwritten rule. I had learned the hard way at a prior job to file reports without garnishing them with literary allusions. An office mate had gone into hysterics after accessing a file on which I had quoted Shakespeare instead of writing the customary *Diseased or Passed Away*, but she herself had told me that no one ever read the closed files and I could write “whatever I liked” to indicate the change in the clients’ status.

Gradually, I learned how to conduct myself in accordance with what was expected of a 91 Bravo SPC by asking seasoned medics and NCOs for guidance.irate sergeants stopped showing up at my door. And eventually I did transfer to another duty station, but that’s another story.

GLOSSARY FOR CIVILIANS

I. ACRONYMS

ADA	Air Defense Artillery
AAFES	Army and Air Force Exchange Service.
AIT	Advanced Individual Training
CID	Criminal Investigation Department
DUI	Driving Under the Influence (of alcohol or drugs)
EMT	Emergency Medical Training, a professional level of civilian training
EO	Equal Opportunity
HHB	The Headquarters for Company Battery
NCO	Sergeant
NCIS	Naval Criminal Investigation Service (includes military)
MSG	Master Sergeant
SPC	Specialist, pay grade equal to a Corporal, but a rank based on education level more than experience
STD	Sexually transmitted Disease

2. VOCABULARY

Article 15: a formal punishment that becomes part of your permanent record, consisting of any combination of loss of rank, loss of pay, and extra duty.

45–45: 45 days of extra duty (hard labour) and 45 days of loss of all pay.

filk music: the music of science fiction and fantasy

sauzer: a slightly hard cider made from cherries

UNCOLLECTED JOURNALISM OF RUDYARD KIPLING

EDITED BY THOMAS PINNEY

PART 12: HOT WEATHER MAXIMS

Civil and Military Gazette, 30 May 1887

[*Not to be confused with "Hot Weather Counsels" (CMG 17 May 1888), which is written in Oriental style. T.P.*]

1. Do nothing, and continue to do nothing. The Man at the Hills will take the credit of any good work you may turn out; and you will be too tired to protest.
2. Start a Departmental quarrel or a private flirtation. Both are good for the liver, and will give you something to think about.
3. Let none seduce you into getting up early. What a man wants in the hot weather is sleep; and the best samples can be secured between 6 and 9 a. m.
4. Wine is a mocker—strong drink is raging; but the wise extract much liquid comfort from crushed ice, milk-punch, a little chiretta,¹ soda-water and a swizzle-stick.
5. Never assault a punkah coolie. This is heating and vulgar. Go outside quietly, and drop the working end of a lighted cheroot down the back of his neck.
6. If you were interested in Her in the cold weather, and find that She is "staying down till September" don't rebel. These things are *Kismet*. She may *jawab* you, but you *must* propose;² and getting out of the Station for a fortnight at a time only clinches the matter.
7. The hot weather is the season for saving money, but remember that the truest economy lies in a twelve-foot thermantidote,³ six coolies, eight seers of ice a day,⁴ and *caviare* and iced *pâté de foie gras*. There is no glory in fighting the elements, and a man's appetite needs a great deal of coaxing.

8. Cultivate resignation. Also any tricks of legerdemain, table-turning or chiromancy, that may occur to you. These things lead to Simla, even as surely as a good voice.⁵

9. Mistrust him who says:—"A man's best work is done in the hot weather." Nothing is gained by being a party to this sort of fraud; besides which, you run the risk of being treated according to your professions.

10. Between May and September do not open your own soda-water. Codd's patent stoppers are very convenient, but if anything bursts, it is the entire bottle, and that like a shell. Whereas with a wired cork—but, at all events, call the *khitmatgar*.

11. Keep up steady correspondence with Simla. A letter only costs half an anna, and there have been cases where this expenditure has led to glory and advancement.

12. Lie low, go slow, keep cool—and get out of the place, as often and as much as ever you can.

WHY WE SHOULD JUBILATE

Civil and Military Gazette, 22 June 1887

[*Queen Victoria's Golden Jubilee was officially held on 21 June 1887, but in Lahore it was held on 16 February 1887 to avoid the hot weather of June. Kipling reported the affair in the CMG for 18 February 1887, and this report was reprinted in my edited book Kipling's India (1986). "Why We Should Jubilate" was evidently inspired by the reports of the Jubilee as celebrated elsewhere. T.P.]*

Dedicated with all possible respect to the authors and promoters of a second Jubilee celebration anywhere in India.

1. Because the thermometer is not much more than 75° at 4 A. M.
2. Because there are only fifteen people in the Station; whereof I detest eight and you loathe the other seven.
3. Because we have just had fever, or are about to have it.
4. Because I have raised another Rs. 1,200 from the native banker; which debt, in all human probability, will cripple me for the rest of my life.
5. Because your wife is very sick at the Hills.
6. Because my wife is flirting outrageously at the same place and refuses to come down.
7. Because your son has just failed for Sandhurst for the second time.
8. Because my son, who was intended for the Army, has secured a city clerkship at £1. 5s. a week, and Heaven knows when he will get any more.
9. Because you remit Home two thirds of your pay at Rs 14 to the £1.
10. Because I can't get my leave this year.
11. Because you have just been superseded by a man eight years your junior.
12. Because I have subscribed (a) to the Imperial Institute (b) to the Chief's College (c) The Lady Dufferin Fund (d), The Aitchison Memorial, (e) The Lahore Jubilee Fund (f), The Soldiers' Entertainment Fund; and, so help me – the Accountant General – and don't intend to subscribe another pie to anything.⁶
13. Because you and I are running two establishments, one in the Hills and one in the Plains, and have discovered, after fifteen years' service, that we can just live on our respective incomes.

14. Because I would give ten years of my life to get out of this country.
15. Because the rest of my life has to be spent in this country.
16. Because neither you nor I have anything to look forward to beyond rotting on inadequate pensions, after thirty years of making bricks without straw.
17. Because we have lost our hopes, our lives, our illusions, our digestions and our tempers any time these past five years.
18. Because it is supposed to be the proper thing to do.
19. Because we are fools.

NOTES by the Editor and Alex Bubb

- 1 (Maxim 4) Chiretta: *Andrographis paniculata*, a bitter herb native to India, traditionally used in ayurvedic medicine, and in British India used like angostura bitters for flavouring alcoholic drinks. 'A tincture made like that of gentian with two ounces to sixteen ounces of proof spirit, is best taken half an hour before meals... It is principally used by Europeans in fever, debility and dyspepsia.' *Cyclopaedia of India and of Eastern and Southern Asia* (1873), IV, 221.
- 2 (Maxim 6) *jawab*: answer (Urdu). Used by the British to mean a lady's refusal of a marriage proposal.
- 3 (Maxim 7) Thermantidote: a cooling and ventilation machine, worked by several men, and containing a number of rotating fans encased in wet straw.
- 4 Eight seers of ice: roughly 35 lb or 15.5 kilograms. A seer was a traditional measurement used in North India, equivalent to 1.25 kg or 2 lb. 13 oz.
- 5 (Maxim 8) A good voice: c.f. the poem 'Army Headquarters' in *Departmental Ditties* (1886), in which Ahasuerus Jenkins, a useless army officer blessed with a tuneful tenor voice, gets himself a cushy office job by going on leave to Simla. Having "warbled like a *bulbul*" [nightingale] in the drawing-room of Cornelia Agrippina the wife of a Departmental head, he becomes her protégé and is now "a power in the State!" Pinney ed. *Cambridge Edition of the Poems of Rudyard Kipling vol I*, 10–11.
- 6 Another pie: a pie (plural pice) was the smallest coin used in British India, worth 1/64th of a rupee.

RUDYARD-KIPLING@JISCMAIL.AC.UK
AKA 'THE MAILBASE'

BY ALASTAIR WILSON

October 2020–February 2021 (inclusive).

We must all be suffering from lockdown boredom, because we generated 149 messages in this five-month period – presumably having little else to do.

The first nine postings concerned a query by our Editor concerning one of the ceramic medallions at Bateman's, made by Lockwood Kipling, to illustrate his son's work, which depicted three Indian soldiers of varying origins: Sikh, Gurkha and Hindu and catalogued as being for "In the Presence". We decided that it cannot have been intended for that tale, but we could not determine for which one it was meant. There followed a couple of posts about an original piece of Kiplingiana, a short piece of verse written on board the *Kinfauns Castle*, when the Kiplings were going to the Cape for the winter, after Rudyard's near-death bout of pneumonia in early 1899. Then there was a query from John Seriot in Norway about the possibility of any connection, however remote, between Kipling and Tolkien's 'Hobbit.' (Consensus – no.) The next topic concerned the 'set-dressing' of John's room at Bateman's, and the implied inference drawn by one newspaper columnist to connect Kipling, Imperialism and the evils of World War I.

In November, we started with thirteen posts concerning a piece of poetry for lockdown, which although only marginally connected with Kipling gave our readers considerable fun, and which is worth sharing with all our members:

I won't arise and go now, and go to Innisfree,
I'll sanitize the doorknob and make a cup of tea.
I won't go down to the sea again; I won't go out at all,
I'll wander lonely as a cloud from the kitchen to the hall.
There's a green-eyed yellow monster to the north of Katmandu
But I shan't be seeing him just yet and nor, I think, will you.
While the dawn comes up like thunder on the road to Mandalay
I'll make my bit of supper and eat it off a tray.
I shall not speed my bonnie boat across the sea to Skye
Or take the rolling English road from Birmingham to Rye.
About the woodland, just right now, I am not free to go
To see the Keep Out posters or the cherry hung with snow,

And no, I won't be travelling much, within the realms of gold,
Or get me to Milford Haven. All that's been put on hold.
Give me your hands, I shan't request, albeit we are friends
Nor come within a mile of you, until this trial ends.

We went on with a request for someone to identify a line of half-remembered Kipling verse ("I heard some beggar squealing out for mercy as he ran – and it was me"), which our Editor duly answered – it comes from "That Day." (The original goes "... I 'eard a beggar squealin' out for quarter as 'e ran / An' I thought I knew the voice, an' – it was me!"). John Radcliffe added from our notes on the verse in the New Reader's Guide, that it referred to the disastrous battle of Maiwand in the Second Afghan War in 1880, which Kipling learned about at first hand from the Sergeants' Mess in Bermuda when he and Carrie were on holiday there in 1894.

In December, the most interesting thread concerned a recording made by Kipling himself in Paris, in 1921. We were able to give a link so that our readers could hear the recording – well worth it! December also had an enquiry about places in S(h)imla, which a number of members were able to respond to, having been there at the conference in 2016.

The January Mailbase had a discussion on the tale, "With the Night Mail" (*Actions and Reactions*), more specifically the section of spoof advertisements and notices and "bat boat racing". We also had a discussion on "palm and pine," with our American member Fred Lerner remarking on the places where one might touch both palm and pine at once, saying that he had found them together when he was visiting Plockton, in the western highlands of Scotland.

February had a query about identifying a line from one of Kipling's early poems "The Sudder Bazaar", written in 1883, containing first impressions of India for a total newcomer, as Kipling then was. Other topics included a meeting between Kipling, A.A. Milne and the child Nigel Morland c. 1930 for "Pooh-sticks" and tea, the version of *If* as rewritten by Deanna Rogers for Serena Williams, and the Radio 4 dramatization of *The Jungle Books* as the story of a 21st Century orphan boy "Mo" in the urban jungle of Bangalore. Our Australian member Naren Menon gave us pleasure by reminding members of the "Allahakbarries" cricket team, and the month ended with a reminder for ALL our members of the poetry competition instituted in memory of the late John McGivering.

LETTERS TO THE EDITOR

OUR FATHERS LIED*From Rodney Atwood*

David Alan Richards writes in his article on ‘Kipling and the Roosevelts’ (KJ 384, December 2020) that the British Army had not learnt the lesson of the American Civil War: the effect of machine guns on troops advancing. He goes on to suggest this was the ‘lie’ of the fathers Kipling denounced. I enjoyed the article, but writing as a military historian I must point out that in the American Civil War, almost no machine guns were used. The machine gun proper comes roughly two decades later with the Maxim Gun, and the British Army was not slow to adopt these, employing over 300 against the Boers. Each battalion, and British cavalry regiments also, had two machine guns in 1914, the same number as the Germans. They would have had more if the Liberal government had not cut expenditure on the Army (but not the Navy). Even the primitive Gatling Gun, of which there are a handful in the American Civil War, was deployed by the British earlier. Roberts took two to Afghanistan in 1879 – they jammed – and Kipling would probably have known of this, as well as, (presumably) reading Henry Newbolt’s poem ‘Vitai Lampada’ in which, famously, ‘The Gatling’s jammed and the colonel’s dead’.

So whatever Kipling meant by fathers lying in ‘Epitaphs of the War’, it cannot have been this. I have always assumed the ‘fathers’ accused are the Liberal government who failed to adopt conscription following Field Marshal Lord Roberts’s campaign, supported by Kipling, but committed Britain to European war if Germany attacked without the means to fight the war, namely a mass conscript army. (This begs various questions, as we had no treaty of alliance.) Kipling also hated the Liberals because of the Irish Home Rule Bill.

*Rodney Atwood
Shaftesbury*

From David Alan Richards

I thank Rodney Atwood for his close attention to my article ‘Rudyard Kipling and the Roosevelts.’ Three points in response.

First, what Kipling denounced in ‘Common Form’ is deemed by many commentators to be not the British high command’s inability to understand the effect of machine-gun fire on advancing troops, but the ‘lie’ that the British Army was prepared for any war, when it was not.

In addition to my article's citations of Professors Jay Winter and Jan Montefiore, this is also effectively the conclusion of Tracy E. Bilsing in *War, Literature and the Arts* (November 2006) in her article on Kipling: 'These lines have always suggested Kipling's disgust with England's complacent attitude towards preparedness for battle, noted in the losses incurred in the Boer War.'

Secondly, the earliest 'machine gun' was the Gatling gun, a rapid-firing multiple-barrel firearm invented by American Richard Gatling in 1861, eight of which, privately purchased by Union generals, were deployed for the first time in combat at the siege of Petersburg in the American Civil War. This was reported back to London by British Army observers, as described in Amanda Foreman's *A World on Fire: Britain's Crucial Role in the American Civil War* (2011).

Thirdly, though Kipling never later explained what he meant by 'their fathers' lied', part of it in his own experience was the devastation of machine guns. Reporting in the Boer War for the British Army-controlled newspaper *The Friend*, he stumbled into a battle at Karree Siding, personally observing the use of Maxims by Boer commandos firing 60 rounds a minute, a weapon the British Army initially disdained until Kitchener intervened to acquire 50 such guns for his troops. Near the end of his life, in his posthumously-published memoir *Something of Myself* (1937), Kipling would remember the 'nasty little one-pounder pom-poms' at Karee Siding. In *The Friend*, Kipling published a satirical fable entitled 'The Persuasive Pom-Pom' (reprinted in the original *Reader's Guide* from Julian Ralph's *War's Brighter Side* of 1901), in which a British field artillerist is astonished to lose a leg to what he thought was 'an unqualified sewing-machine'. There too Rudyard published in his series of 'Kopje-book maxims' one reading 'The Dead Gunner laughed at the Pom-Pom'. In 'Stellenbosch' (1903), the soldier-speaker complains of his overly cautious general, 'E might 'ave gone an' sprayed 'em with a pompom.'

Fifteen years later, at the Battle of Loos, according to John Keegan in *The First World War* (1998), the British commanders did not grasp that German defensive tactics included placing the second line of machine gun nests on the reverse slopes of hills, destructible only by high explosive shells from longer-range howitzers than the British were using. German machine-gunners, writes G. J. Meyer in his *A World Undone* (2006), were 'nauseated' by the sight of so many corpses. Andrew Lycett's biography of Kipling tells us that his son John was one of 8000 casualties (including 385 officers) on that battle's third day. The bereaved father believed his son died smiling as he 'fired on a German machine-gun post close to Chalk Pit Wood.'

We can never be absolutely certain what Kipling meant by ‘our fathers lied,’ but – whatever the view of modern distinguished military historians like John Terraine and Dr. Atwood himself – British generals claiming to know how to combat enemy machine guns may well have been part of it, for this father bereaved of his son. None of the machine-gunned dead of whom Kipling wrote were Boers or Germans.

David Alan Richards

EDITOR’S NOTE

Rodney Atwood and David Richards are splendidly eloquent on each side of this argument. I should like to leave the last word to another historian, the late Hugh Brogan:

On the face of it, Kipling’s lines are a straightforward assertion about the origins of the war, and as such they are indefensible. It wasn’t lies which brought about the war, alas. And if the epitaph is just code for RK’s usual hostility to the Liberal government, it is even worse. He and Lord Roberts tried to bully the Asquith government into introducing conscription, but it would have made no difference had they succeeded. All the other Powers had conscription, and little good it did them. I am almost inclined to argue that if any fathers lied, it was Roberts and RK. But no-one would suggest that they caused the Great War. ‘If any question why we died, tell them it was field artillery, machine guns and barbed wire.’

MINUTES OF THE 93RD ANNUAL GENERAL MEETING

Wednesday, 1 July 2020, by Zoom videoconference

Approximately 30 members of the Society attended.

The Chairman welcomed those present to the meeting.

1. Apologies for absence

Apologies were received from Ray Beck, Linda Burton, Anne Harcombe, Julia Hett, Richard Howell and Alastair Wilson.

2. Confirmation of the minutes of the 92nd AGM 10 July 2019.

The minutes were separately published in the June 2020 edition of *The Kipling Journal*. They were accepted and signed as a true record.

3. Reports from the Honorary Officers for 2019–20

Chairman – Mike Kipling

The Society's programme of London speaker meetings in 2019/20 was, as with so many other aspects of normal life, brought to a sudden halt by the coronavirus pandemic. Council held a successful meeting by Zoom in April 2020, so we are holding the 2020 AGM using the same platform and providing the opportunity for attendees to read a favourite piece of Kipling after the formalities end. This will coincidentally allow members who would not normally be able to attend an AGM in person to do so and may well be a format we will continue to use on occasions once normality returns.

The Annual Luncheon, the 'Kipling in the News' conference and the 'Writing with Kipling' competition for primary schools were all, sadly, also casualties of the lockdown.

Fortunately, our printed and on-line offerings have been able to continue largely unaffected. Four wonderful editions of the *Journal* were produced once again by Jan Montefiore. Alastair Wilson has completed the transcription and annotation of Kipling's motoring diaries and John Walker added a most interesting, illustrated article on Kipling's cars. Further additions continue to be made almost daily to the *New Reader's Guide* as we progress through Kipling's many poems uncollected in his lifetime; particular thanks are due to Philip Holberton for his series of notes on them. None of this would have been possible without the massive contribution of John Radcliffe, our On-line editor, to whom copious thanks are also due for the many improvements made to the website recently.

Council decided that the *Motoring Diaries* and the annotated extracts from Carrie Kipling's diaries would be placed on the members only part of the website for two years (until July 2022) before being made available to the general public. This is the same policy we apply to the on-line versions of the *Kipling Journal* and aims to encourage membership of the Society.

Council also decided to introduce a new class of membership for students of all ages, replacing the existing young member class. Now, for £10 p.a., a student can enjoy all the benefits of membership other than receiving a physical copy of the Journal.

We sadly lost Vice-President John McGivering in late 2019. A member of the Society for sixty years, and a long-serving officer on Council, John had been a stalwart of the NRG team for many years. Not even being bedridden in a Brighton nursing home stopped him from contributing to Society affairs. I represented the Society at John's funeral, accompanied by John Walker our Librarian and Alastair Wilson. Later, we heard that John had left £1,000 to the Society in his will. Council as decided to use this to initiate a writing prize for adults, the details of which are yet to be finalised.

During the pandemic lockdown, I have increased the frequency of Chairman's Newsletters to monthly. If you are not receiving them and would like to, please let the Membership Secretary have your e-mail address.

We have been pleased this year to work with member Janice Lingley and Loughton Town Council to have a plaque to Kipling, Trix and Stanley Baldwin erected at Goldings Farm in Epping Forest, where the three children spent a happy summer in 1877.

Finally, I'd like to thank Linda Burton for her work over several years as the Society's Liaison Officer with *Bateman's*. This is an important role, keeping us in touch with what the National Trust team at the house are planning and vice versa. I'd also like to thank outgoing Council members Anne Harcombe, Julia Hett and Jane and Sharad Keskar for their valued contributions to the workings and discussion of Council over the last three years.

Treasurer – Mike Kipling

The Society's net assets increased by a little over £1,000 in the year to December 2019. Income was boosted by additional gift aid refunds following a campaign to encourage more members to participate, for which I wish to thank our membership Secretary, Fiona Renshaw. There were no exceptional items of expenditure.

The Eileen Stammers-Smith Memorial Lecture Fund fund met the travel costs of the speaker for the 2019 annual luncheon and the John Slater Essay Competition Fund was used to provide awards associated with the 'Writing with Kipling' competition

The Society's investments are (as of April 2020) mainly held in two charity term account with United Trust Bank, one maturing in March 2021 and the other in April 2022. A further amount remains in a CCLA charity account where it is instantly accessible.

There has been no material change to the Society's financial position since 31 December 2019, other than the receipt of a legacy of £1,000 from the estate of the late John McGivering

Membership Secretary – Fiona Renshaw

It has been a steady year overall in terms of membership, with most applications being received in August, November, April and May. The majority (just

under 70%) of our individual members are based in the UK and about two thirds of our corporate members (mainly universities and libraries) are located in the USA or Canada.

Current membership numbers

The total membership of the Society currently stands at **455**, exactly the same number as this time last year. (See the table on the next page for a year-on-year comparison.)

Individual members: As of 20 June, there were **383** individual members, a net increase of 4 overall since July 2019. Over the course of the year 32 new members have joined, 1 ex-member has re-joined and 29 members have left the Society for a variety of reasons.

Corporate members: The current total is **72**, down 4 overall since July of last year. Over the course of the year, 1 corporate member has cancelled their free subscription and 3 universities have failed to renew their subscriptions.

Payment of subscriptions

Most members are up to date with the payment of their subscriptions. I continue to print a reminder on individual members' *Kipling Journal* address labels when their subscription is due for renewal and to get in touch with them by email and/or letter if payment has still not been received several months later. If there is still no response after a reasonable interval, I remove their details from our list of active members. During the Covid-19 pandemic, I have refrained from contacting members directly about overdue subscriptions.

Subscription rates

A Membership Working Group was convened to discuss various aspects of the current and future membership of the Society. Council has agreed that a new subscription rate of £10 should be introduced for students of all ages to replace the current reduced rate offered to members under 23.

Meetings Secretary – Alex Bubb

We were able to hold four meetings before Covid brought our programme to a halt. Immediately after last year's AGM, Mark Paffard spoke to us on 'Pity and imagination in some of Kipling's stories', including a most intriguing analysis of *Wireless*. In September, Jarad Zimble spoke on 'Making it in America – Kipling's *Captains Courageous*'. This was followed in November by Tim Pye, Chief Librarian of the national trust, on 'Kim in the Antarctic'. Finally, in February, Sarah LeFanu, author of *Speaking for Themselves – Kipling, Kingsley, Conan Doyle and the Anglo-Boer War*, spoke about Kipling and his colleagues at *The Friend* in Bloemfontein.

I look forward to the participatory on-line Kipling readings to take place tonight immediately after this AGM. If face-to-face meetings continue to be impossible, we will seek to arrange evening lectures delivered by Zoom. The programme will be announced by Newsletter and on the website as soon as it is known.

Looking ahead, on 7th June 2021 (assuming social distancing will have been quite relaxed by that point) we are planning a joint event with the Honourable Artillery Company. We will gather from 6pm at the HAC's headquarters in the City, and from 6.30 to 7.30 will hear a lecture from Professor Ian Beckett on 'Kipling's Army Revisited'. Dinner will begin at 8 with a 9pm finish. The cost for our members will be £30 per person (drinks are not included but will be available separately from the bar).

Librarian – John Walker

Haileybury: The Kipling Room at Haileybury and Imperial Service College continues to be used by students at Haileybury, but once again visits by researchers and others from the rest of the world have been fewer than we might hope. The pattern has definitely become that researchers rely on a question to Council members or one of the discussion lists. Toby Parker, our Honorary Archivist, is on site to advise, but we continue to try to offer a personal escort to outside visitors – partly because the security of the school campus must be maintained, but also as this has always been part of the service, and a pleasure for the Honorary Librarian. Among visitors this year was our Chairman, and other members of the Society, and especially of Council are reminded that a visit can easily be arranged.

It will soon be necessary to use some of the funding agreed by Council to begin collating our catalogue with that from the Royal Asiatic Society, now housed in the Clock House. This will form an exciting and far-reaching resource, particularly as we have been building up our stock of 'biographies of contemporaries' for some time.

The classification of ephemera under five main headings: Society History, Articles and Papers, Cuttings and Printed Material, Copies of Letters, and Individual Items (the latter to include such material as small and easily mislaid material) has been expanded to include Images of Kipling himself (photographs, caricatures, etc.) and Other Images. The latter are being steadily digitised, along with selected cuttings.

Research and support: Support to researchers, to members and to the general public continues at an average of three queries per week, almost all by email. Once again there have been regular queries about '*unusual found volumes*' and '*hand-written copies of poems, signed by Kipling*', but none of these have actually been significant. Other queries have been as wide-ranging and interesting as ever.

Acquisitions: The most important items this year have been found among the material recovered from past officers of the Society. We are always grateful when families make records and ephemera available to us, and these have involved some interesting trips for the Librarian, to Devon, to Hampshire and to London.

The media: The T.V. production *Rudyard Kipling: a Secret Life*, was undoubtedly the most important single event during the year, but other material has

been worthwhile, ranging from the re-discovery of a DVD of *Stalky & Co.* to an evening of Kipling's verse, set to music and sung by a 'hard rock' guitarist from Kyiv.

Journal Editor – Jan Montefiore

The *Kipling Journal* has had another good year and is in a healthy condition, with high quality submissions coming in steadily from academics, students, independent scholars and Kipling fans in the USA and Canada. I am very pleased that the June 2020 number contains two excellent articles based on papers given to the Society in the past year, by Mark Paffard in 2019 and Sarah Lefanu in 2020. Peer review by our global panel of 13 referees from the UK, USA, India and New Zealand continues to work smoothly. I thank the referees warmly for the care and attention they bring to the job.

The *Kipling Journal* has carried reviews of new books and films about Kipling which appeared this year, notably Adrian Munsey's magnificent TV documentary *Rudyard Kipling: A Secret Life* (2019, now available as a DVD), Christopher Benfey's new book *IF- : The Untold Story of Kipling's American Years* (2019) and William Dillingham's *Artistic Duplicity: The Fiction and Poetry of Juliana Horatia Ewing* (2020).

There has been some temporary disruption to the Journal from the national COVID-19 lockdown, which delayed the production of the June 2020 *Kipling Journal* (382), so that it appeared a week later than usual, and also put a stop to the 2020 John Slater 'Writing with Kipling Competition for Schools', and consequently to the publication in the Journal of the winning entry. But No. 383, this year's themed number (on 'Kipling and Religion', will appear in early September as usual. Suggestions for a 2021 topic will be welcomed.

I have agreed to take on the role of Chairman on July 1st at this AGM, so that for the next two years I shall be both Chairman of the Kipling Society and Editor of the *Kipling Journal*. I am grateful for the Council's support in this dual role. I particularly thank Mike Kipling for generously offering to edit the Society's monthly Newsletter,

On-line Editor and Publicity – John Radcliffe

This has been a positive year for the website, with a substantial increase in readers. The number of visitors in the year to May 31st was just over 80,000 – some 220 a day – in comparison with 50,000 the previous year. There were 13,200 visitors to the Readers' Guide pages, as compared with just under 12,000 for 2018/19. The total number of visitors since launch in May 1999 is nearly 1.5m.

Currently visits are well up, at between 240 and 300 a day, and 35 to 55 for the NRG pages. This may be partly due to greater general use of the internet during the Covid-19 lockdown. It also suggests, though, that there are many people who are not members of the Society, but have an interest in Kipling and his works, particularly his verse. This is borne out by the encouraging response to our Facebook page, which has over 500 followers.

As members will have observed we have redesigned the navigation system of the website to make it easier to find one's way around, and more attractive to

potential new users. This is an ongoing process which will continue vigorously over the next few months. We aim to make the site run more efficiently and economically, easier to manage, and more future proof.

As already reported, we have now annotated all the articles and tales collected by Kipling in the *Sussex Edition*, together with notes on the uncollected articles and uncollected speeches. With the help of readers, we have continued to fill gaps in the existing *NRG* notes, and correct any errors that are spotted. Mindful of current debates we have added a section to the *NRG* about Kipling and Empire, with a summary of what has been written by scholars and critics on the subject, a reading list, and links to our notes on relevant stories and poems.

From the day in 1899 when he was taken out for a drive by Alfred Harmsworth, the owner of the *Daily Mail*, Kipling had been an enthusiastic motorist. Alastair Wilson has now completed his notes on the little-known Motoring Diaries which cover the journeys made by the Kiplings in France and Britain before the Great War and after it. They are full of intriguing personal details about people and places a hundred years ago. We have also recently published an article by John Walker on "Kipling's Cars". The notes on the Motoring Diaries, and the full Kipling archive, are in the password-protected part of the site, which before long will only be available to members of the Society. (Non-members can currently also use and search the KJ archive apart from the issues for the past two years.)

Philip Holberton, in New South Wales, is continuing to annotate the early uncollected poems. He is now working on those written in India which were not later collected, partly because they relate to local issues, very important to Anglo Indians of the day, but not of enduring interest. They include some dross, but much gold, and shed an interesting light on the young Kipling's development as a poet, and a radical critic of the powers that be. They also reflect the outlook of Anglo Indians in the 1880s. Though the British Empire was strong, there were early challenges to the right of the British to rule, and lively debates on the issue both in Britain and in India.

The Society continues to have a presence on Facebook, edited by John Walker, with a 'Verse of the Week' which is often topical, and includes links to the New Readers' Guide (63 weeks, to date). This has been well received, with 537 followers, and some interesting comments/links. The page is also used to spread news, such as the upcoming AGM, and the VPFA conference. One promotion has been paid for (£10), but members could spread the word more, by sharing to their own Facebook pages. We have also been using Twitter and experimenting with Instagram as a way of reaching out to wider and younger audiences. There has been a healthy level of activity on the Kipling list on the Mailbase, regularly reported on in the KJ by Alastair Wilson.

We are giving a good deal of thought to how best to bring together the various strands of our on-line world-wide presence, including the website, email, the Mailbase, and the various social media. It should be an interesting year.

4. Election of Members

Richard Howell, Captain Christopher Morrison RN, Dr Kaori Nagai and Commander Alastair Wilson RN had been proposed and, as there were six vacancies on Council, they were elected *nem con*.

5. Appointment of Hon Independent Financial Examiner

Mr. Harry Waterson was amenable to be re-appointed. This was agreed unanimously.

6. Election of Hon. Vice-Presidents

Council had nominated Professor Harish Trivedi and Professor Harry Ricketts as Vice-Presidents of the Society. They were elected *nem con* and, being present, were warmly congratulated. In turn, they both expressed their thanks to the Society.

7. Any Other Business

There was no other business.

Mike Kipling
Chairman

ACCOUNTS FOR THE YEAR TO 31 DECEMBER 2020

The Accounts for the year to 31 December 2020 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. In 2020, these included £1,381 for the printing and mailing of copies of our electronic newsletter to members for whom we hold no e-mail address, which Council decided to do for the duration of the coronavirus pandemic.
- 2) Web-site expenses include £1,265 in respect of consultancy and initial development work on an improved version of the Society's website which is expected to be delivered in 2021.
- 3) 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.
- 4) Income tax recoverable on amounts which members have paid under 'Gift Aid' rules is reclaimed annually following the end of a financial year. A claim was made in respect of 2019 was made in 2020. The expected recovery in respect of 2020 has been included under 'Debtors'.
- 5) During 2020, the Society retained £31,000 on deposit with United Trust Bank and placed a further £28,000 with the same institution. Interest is accounted for when received. Accrued interest of £882 has also been included under 'Debtors'.
- 6) Payments for reimbursements of administration costs, expenses of meetings and library acquisitions were made during the year to the Trustees: Mike Kipling £68, Jan Montefiore £180, John Radcliffe £348, Fiona Renshaw £281 and John Walker £118.
- 7) The pandemic meant that only one physical meeting was held in 2020. The cost of holding this was more than offset by the return of deposits paid in 2019 for meetings expected to be held in 2020.

	2020	2019
Cost of lecture programme and A.G.M.	£-581	£4,373
Annual Luncheon	<u>£ 0</u>	<u>£3,120</u>
	<u>£-581</u>	<u>£7,493</u>

- 8) The creative writing competition for primary schools was not held in 2020 because of the closures of schools due to the pandemic. However, some small awards were made from the John Slater Essay Competition Fund to children at one school which had organised its own *Just So* themed writing competition.

- 9) There were no charges to the Eileen Stammers-Smith Memorial Lecture Fund.
- 10) During the year the Society made the following donations:
- | | |
|------------------------------------|-------------|
| Loughton Town Council (plaque) | £100 |
| Loughton Historical Society (book) | £200 |
| C. A. Coates (book) | <u>£500</u> |
| | <u>£800</u> |
- 11) 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 2020

RECEIPTS AND PAYMENTS ACCOUNT

	2020		2019	
	£	£	£	£
Bank balances at 1 January		66,767		66,474
<u>Income received in the year</u>				
Subscriptions and donations	12,898		12,879	
Annual Luncheon	0		2,664	
Bank Interest	356		773	
Tax refund on subscriptions	1,267		2,802	
Legacies	<u>1,000</u>		<u>0</u>	
Total Income received		15,521		19,118
<u>Deduct: Expenses paid in the Year</u>				
Printing and despatch of Journal	9,352		8,631	
Costs of lectures and functions	-581		7,493	
Administration	1,687		1,365	
Web-site, online expenses	1,720		308	
Bank/Pay Palcharges	179		174	
Foreign Exchange Adjustment	-4		10	
Sundry expenses	0		335	
Donations and grants	800		0	
Competition Prizes	33		440	
Additions to books for Library	<u>108</u>		<u>68</u>	
Total Expenditure		-13,294		-18,824
Bank balances at 31 December		<u>68,994</u>		<u>66,767</u>

KIPLING SOCIETY

YEAR ENDED DECEMBER 2020

STATEMENT OF ASSETS AND LIABILITIES

	2020	2019
	£	£
RESERVES		
General Reserve	47,093	44,834
John Slater Essay Competition Fund	2,904	2,936
Eileen Stammers-Smith Memorial Lecture Fund	18,997	18,997
	<u>68,994</u>	<u>66,767</u>
Represented by Bank Balances:		
–Current Account	£3,364	
–Deposit Accounts	£63,461	
–Foreign Currency Accounts	£917	
–PayPal Account	£1,252	
	<u>£68,994</u>	
Debtors and prepayments	2,150	2,639
Library books, etc	17,185	17,076
Total Assets	<u>88,329</u>	<u>86,482</u>
Deduct: Liabilities – creditors	0	0
Net assets at 31 December 2020	<u>88,329</u>	<u>86,482</u>

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 and membership forms are available on the Society's web-site, or from the **Membership Secretary Fiona Renshaw, Keylands, Burwash, East Sussex, TN19 7HP, email ksmemsec@outlook.com**. 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, 56, Chaplin Drive, Headcorn, Ashford, Kent TN27 9TN, England, or email to jwawalker@gmail.com**.

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

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.

Fiona Renshaw, Membership Secretary, can be contacted at **Keylands, Burwash, East Sussex TN19 7NP, U.K.**

or by e-mail: ksmemsec@outlook.com