



THE KIPLING SOCIETY

FOUNDED 1927

Registered Charity No.278885

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We've stamped it out, I suppose you know?'
Scott nodded. 'We shall all be returned in a few weeks.'

NEWSLETTER – AUGUST 2021

NEXT MEETING

The next meeting of the Society will be held in the Evelyn Wrench room at the Royal Overseas League, Park Place, London, SW1 on Wednesday 22 September, at 8.00pm (**please note later start time**) when the Starmers-Smith Memorial Lecture 'Kipling and Trauma' will be delivered by Professor Harry Ricketts, Victoria University, Wellington. Harry will be speaking from New Zealand by Zoom, which members will be able to watch on the big screen at ROSL. Coffee/tea and biscuits will be served from 7.30pm.

Whilst we hope to welcome as many members as possible in person, we recognise that health concerns, the time and geography may prevent this in many cases. The meeting will therefore be accessible to all via Zoom (from 7.45pm) Meeting ID: 896 4285 1729 Passcode: 604585 <https://us02web.zoom.us/j/89642851729?pwd=TDJwaXFibCthV3YyWWRPVzVaM1dYUT09>

KIPLING SOCIETY/CITY CONFERENCE - LAST CHANCE TO SIGN UP

At a time when imperial nostalgia and movements to decolonise the university are dragging Kipling back into the news, this conference will explore the importance of journalism to Kipling's literary life and, in so doing, ask larger questions about the relationship between journalism, empire, and decolonisation. It will also invite reflections on the continued relevance of these questions in what has been characterised as our "post-truth" era.

This will be a blended conference with speakers from around the world and offers delegates the option of attending in person (lockdown restrictions permitting) or online via Zoom. Online attendance is free.

For more information and how to register:
www.city.ac.uk/news-and-events/events/2021/09/kipling-in-the-news-journalism-empire-and-decolonisation

Kipling in the News

Journalism, Empire, and Decolonisation

9-10 September 2021

City, University of London



FUTURE MEETINGS

- Wednesday 10 November, 5.30pm for 6.00pm - Madeleine Horton, 'Rethinking Rudyard Kipling: Genre, Value, and Reputation'.
- Wednesday, 9 February 2022, 5.30pm for 6.00pm - Richard Howells, 'One Spot Beloved Over All' - The Kiplings and the Bateman's Estate.'
- Wednesday, 13 April 2022, TBA

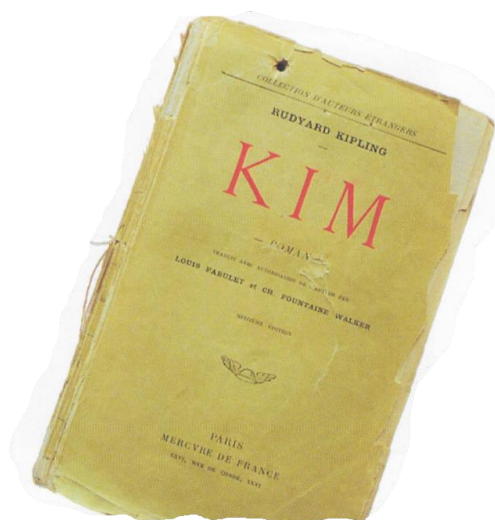
All will be the Royal Over-Seas League, 5.30pm for 6.00pm. Members who cannot attend in person will be able to do so via Zoom.

PORTILLO INTERVIEW

Our Chairman, Jan Montefiore's, interview by iron horse rider Michael Portillo can now be viewed on the BBC iPlayer at [BBC iPlayer - Great British Railway Journeys - Series 13: 2. Hassocks to Benenden - Signed](#) (starts around 14 minutes in).



BULLET-PROOF KIM



A life-saving book. This copy of the 1913 French pocket edition of Rudyard Kipling's Kim was carried by the legionnaire Maurice Hamonneau in his breast pocket during an attack near Verdun during World War I. When he regained consciousness he found that the book had stopped a bullet, saving his life by only twenty pages.

(From 'The Madman's Library' by Edward Brooke-Hitching)

THE REAL POOK'S HILL



COINCIDENCES IN THE CAREERS OF RUDYARD KIPLING AND BRUCE BAIRNSFATHER Part 4 – Tonie and Valmai Holt

UNITED SERVICES COLLEGE, WESTWARD HO!

Both Rudyard's and Bruce's parents followed the same tradition of expatriate families of sending their sons back to England for their education. Rudyard, aged only five and a half, with his little sister, 'Trixy' aged three, were somewhat abruptly left in what he would later describe as '*The House of Desolation*' (Lorne Lodge, Southsea) where they were cruelly treated by the owners, Mr & Mrs Holloway. His worsening eyesight was ignored until his Aunt 'Georgie' Burne-Jones sent for a doctor who realised that the boy was nearly blind, and she removed him from the dreadful house.

Another coincidence is that both our subjects attended the same school where they both suffered periods of unhappiness. Rudyard, able at last to read with his new spectacles and after a period of recuperation, attended the United Services College at Westward Ho! in 1878. The school, opened in 1874, was designed to produce officers for the British Army or the upper echelons of the Civil Service – neither of which suited Rudyard. The USC had been chosen because his parents knew the headmaster Cornell Price. Price soon recognised Rudyard's literary potential and non-conformism and encouraged this 'fish out of water'. His fellow pupils regarded him as a 'swot'; ridiculed his spectacles, giving him the nickname 'Gigger' (for gig, meaning carriage, lamps); thought he was hopeless at sport in a society where sporting achievement was revered; and found him rather weird-looking, being short and hirsute with thick eyebrows. Much later he wrote to his son, John, who was also unhappy at his school, 'Westward Ho! was brutal enough... my first term ... was horrible ... My first year and a half was not pleasant'. Yet he managed to establish a lasting friendship with a group of his peers who formed the main characters of his *Stalky* saga – Lionel Charles Dunster (Stalky) and George C. Beresford (M'Turk).

Bruce, too, was far from happy in his first English home in 1895. It was with Janie's brother, the Vicar of Thornbury near Bromyard. He found it cold and quiet, dark and dull, so remote from the clear skies and wide-open spaces of the Himalayas and the warmth and bustle of Indian city life. Eventually his parents decided he should go to a suitable school and he entered Westward Ho! Junior School in 1898, with the College No of 1,105, and progressed to the senior school in 1900. His time there was not always happy either - mainly because he was



more interested in making sketches of soldiers and of his teachers in the margins of his exercise books, than in any of the traditional subjects. The Junior School headmaster, R.T. Leakey, decided that the antidote to this was 'to beat it out of him'. This treatment continued but had little effect and reports recorded results such as 'Mathematics - bad; Chemistry - very bad, makes no attempt; French - poor'. Eventually, according to Bruce his teachers 'more or less gave up' and secretly started to admire his drawings. Bruce never made a friendship "bubble" as Kipling had with 'Stalky and Co' and one finds no mention of particular friends. When, in 1904, Westward Ho! decided to amalgamate with Haileybury and to move, Bruce was placed in a crammer - Trinity College, Stratford-upon-Avon.

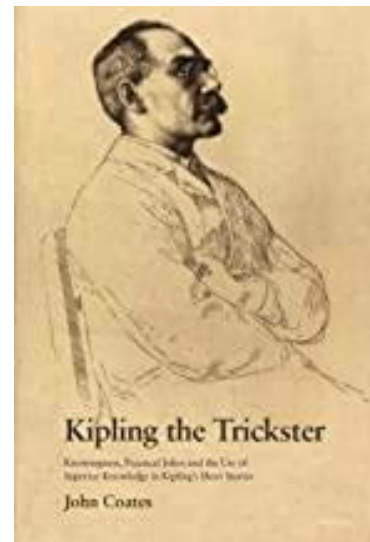
To be continued.

Illus 8. In the early days I found illustrating my career in the margin very unlucky.'

KIPLING THE TRICKSTER

This book by John Coates, published posthumously, is subtitled 'Knowingness, Practical Jokes, and the Use of Superior Knowledge in Kipling's Short Stories'. It is an exploration of the way in which the characters in Rudyard Kipling's short stories use superior knowledge, which often involves deception and the playing of practical jokes. There was early critical hostility to the stance adopted by Kipling's characters, that of a superior knowledge acquired by friendship with a small male circle. This book engages with a long-standing critical tradition which treats the jokes as acts of vicarious revenge or symptoms of supposed defects in Kipling's personality, instead setting his use of the practical joke in the wider social context of his time.

In this book Kipling's writing is examined for what it reveals about a complex, self-conscious but powerful range of values rather than what it is supposed to disguise or conceal. Although he endorsed British colonial rule, Kipling was frank about the slackness, endemic rule-breaking and second-rate nature of British rule in India. He also criticised some of the widespread cultural, religious and moral phenomena of his time, which he thought harmful. Many of his short stories contain an implied but serious criticism of Victorian beliefs, from attitudes to death-beds, and schoolboys to Positivism.



It is available from Amazon ([Kipling the Trickster £](#) in the UK and [Kipling the Trickster \\$](#) in the US) and doubtless elsewhere too)

IF – Dan Wayner

The poem “If” has always been inspirational to me. It describes an ideal to which I aspire but never really achieve. As an amateur singer-songwriter, I decided to write a melody and record it as a song. I’m guessing that I am not the first but I was not able to find other recorded versions. I hope this is not an unwelcome contribution but please let me know if you prefer that I do not share this any further (I hope to include it on my next album but happy to set it aside if it creates any offense or controversy). I did make one minor change in the second verse (“twisted by knaves” to “twisted ‘round”, mainly for the “groove” of the line - the original was too hard to sing with the same musicality.

The MP3 file of Dan’s recording is attached to the e-mail which contained this Newsletter

THE STORM CONE

Commissioned by the University of Salford Art Collection and Metal, The Storm Cone is an immersive artwork by artist Laura Daly with music composed by Lucy Pankhurst, which reveals the lost bandstands in our municipal parks and explores their forgotten histories. At its centre is a journey through music and sound that considers our relationship with the past, while charting the fading away of brass bands during the interwar years (1918 – 1939). The title of the work comes from Rudyard Kipling’s 1932 poem that forewarned of the Second World War.



The Storm Cone is experienced in the park setting, through a free app and using headphones. Initially it immerses the visitor in the 360° sound of a band performing as a full ensemble in the park. Moving amongst the absent bandmen, the audience will hear the detail of every instrument, before following the departed musicians into eight spatial sound works, where solo musical phrases merge into new environments. Augmented Reality allows the visitor to witness the ‘skeleton’ of a traditional bandstand as they experience the music. The sites are Peel Park, RHS Bridgewater and Buile Hill Park, all in Salford, and Chalkwell Park, Southend. An offsite version will also be available on the project’s dedicated website, making The Storm Cone widely available. [The Storm Cone - Metal \(metalculture.com\)](http://metalculture.com)

FORD MADOX FORD – Professor Sara Haslam

Following a recent meeting of the Editorial Board governing a new Oxford University Press edition of Ford Madox Ford now in preparation, I’m contacting Literary Society colleagues to ask for help. In the attempt to ensure the first phase of the edition (Collected Letters in 6 volumes) is as complete as possible, we are hunting out Ford letters, both outgoing and incoming, in more far-flung libraries, or with private collectors. Further details can be found at [The Ford Madox Ford Society - News](http://TheFordMadoxFordSociety.com)

We’re gathering the majority of our data for the volumes from the major collections, at Cornell, for example, but know we need to look further and wider also. We’d be most grateful if your members could help by sending us any information they may have about Ford letters. If any of



them do have an item to alert us to, they can contact me at sara.haslam@open.ac.uk. Due credit will of course be given in the edition!

A TRIBUTE TO PETER BELLAMY – Alex Bubb

Kipling's verses have been set to music by various composers, but seldom with such passion and brio as by the Norfolk folk singer Peter Bellamy (1944 -1991). On the thirtieth anniversary of his passing, it seems a fitting moment to take stock of Bellamy's achievement and pay tribute to the musician who has delighted so many of us with his renditions of 'A Pilgrim's Way', 'Cold Iron', 'Philadelphia' and 'Follow Me 'Ome', among many others. I myself have particularly fond memories of his version of 'The Land', which I learned to sing in 2014 during my daily commute. I used to cycle each day to work, and I found that if I started up with 'When Julius Fabricius' after shutting my front door, I would be able to belt out 'old Mus' Hobden owns the laaaand' just after turning into the university quadrangle—though at that time I was living in Sweden, and so rather incongruously my route took me along the shore of a forested lake rather than over the chalk downs of Sussex.



Peter Bellamy was born in Bournemouth and later settled in Norwich. After dropping out of college in 1965, he formed The Young Tradition with Heather Wood and Royston Wood. The trio recorded three albums together, their style characterized by powerful singing in close harmony, often without accompaniment. Bellamy felt that Kipling's poetry was natural material for the folk revival of those decades. 'Kipling really knew his folk-songs,' he once remarked, and 'I contend that the reason other settings of his work have been unconvincing is that the traditional element has been ignored, and thus it has been my aim not only to make good settings, but really to get at what Kipling had in mind when composing the verses' (*KJ* 188).

Bellamy engaged closely with the Kipling Society, performing at the Annual Luncheon in 1978 and taking part in several meetings over the subsequent years. Following a concert in November 1980, then *Journal* editor G.H. Webb wrote that 'those who have seen and heard him will agree that his performance is a *tour de force*, hard to describe yet impossible to forget. He has gone deep to the earthy roots of traditional English song, and has recognised in Kipling a master in this genre. For those of us who had mainly regarded Kipling's verses as something flat on the printed page, Peter Bellamy's projection of memory-smoothed lines into a third dimension of fresh vitality, with unrefined vigour where the context requires it, startlingly opens new doors of understanding' (*KJ* 217).

Two of our current members who were lucky enough to see Bellamy in his prime are Maggie and Chris Washington, who attended performances at Uxbridge Folk Club. They recall one occasion on which Bellamy accompanied himself on the concertina: 'there were no other instruments. [But] his wife, Anthea joined in on some choruses.' 'I am fairly sure he sang "Oak Ash and Thorn"' on that occasion, Chris adds, 'and I remember listening to "Frankie's Trade" and being amazed at how much better "(A-hay O! To me O!)" sounded when sung.' Another of our members, Brian Mattinson, has since 2001 compiled a vast catalogue of Kipling musical settings, in which all of Bellamy's contributions are listed. This invaluable resource can be viewed at <http://www.kiplingsociety.co.uk/settings1.htm> (NB: Brian is now ready to hand over

the reins, and any offers to take over responsibility for keeping the catalogue updated in the future will be warmly received).

For anyone reading this who doesn't know Peter Bellamy's wonderful music, and would like to get acquainted with it, much is available freely on Youtube. This is a compilation of some of his best recordings

(<https://www.youtube.com/playlist?list=PLA5zQ1xNekgr2622b95xmv4soRrBNirhN>),

and here, a compilation of *Barrack-Room Ballads*:

https://www.youtube.com/watch?v=vYMAW3bw_8I

A LETTER FROM CARRIE...

...arrived in the Secretary's mail recently from an anonymous sender. If you were that sender, the Society would like to hear from you so that we can thank you properly. The letter is of particular interest as she describes her diary as being 'quite dull, as he insisted I must make it, and it's only the day to day work he was doing'. Carrie's diary is of course accessible to members on the Society's website.

BATEMAN'S
BURWASH
SUSSEX

August 28th
Monday

Dear Mr Chichester

I see your idea and sympathize with it. but the point I have to keep in mind is that he had not the same point of view.

The letters are all one would have to go on, he never kept a diary, it was I who did that, but it was quite dull, as he insisted I must make it, and do only the day to day work he was doing.

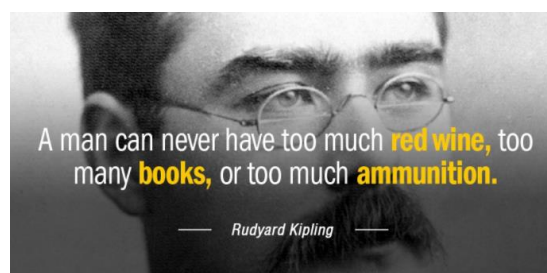
So you see I can't move.

I thank you for your interest and I hope you will understand.

I enclose 2 verses which he wanted put into the Surrey Edition and arranged they were to be his last word.

Sincerely
Carrie Kipling

THINGS THAT KIPLING DIDN'T WRITE – #1



Commonly found around the internet attributed to Kipling, identifying a source proved impossible to our Librarian and the mail base participants in 2009 (KJ333, p 6).

AN AUTOGRAPHED EDITION

Along with the letter from Carrie, the anonymous donor also sent an autographed edition of 'the Supplication of the Black Aberdeen. Its delightful cover is illustrated below. It will join the letter as a treasure of our library at Haileybury.



...AND FINALLY

