

RUDYARD KIPLING: A BIBLIOGRAPHY

ADDITIONS AND CORRECTIONS

This is a continuation, through the date on the bottom of the last page, of *Rudyard Kipling: A Bibliography* (RKAB), published by Oak Knoll Press and the British Library in January 2010. This material is a supplement to the bibliography, frequently updated on the Oak Knoll Press website by RKAB author David Alan Richards, and incorporating descriptions of further volumes, pamphlets, or collected sets not included in the bibliography's first edition, as well as information about that edition's primary entries which has been developed or discovered since its publication. The entries in this supplement conform to the principles of description set forth in the Introduction to RKAB, pp. xvi-xxiii.

Entirely new entries are numbered with the designation they would have been awarded had their existence been known at the time of RKAB's original publication. Where the insertion of a new entry would disturb the original numbering sequence, the entry number has been given a supplemental letter designation (e.g., B/23a, to follow B/23). Where the new information is a correction or addition to a previously published book entry description, the insertion is organized by page number in RKAB.

The acquisition by Yale University in August, 2011 of the A. P. Watt & Son Archive of Kipling's literary agent's remaining copies of the author's manuscripts and of the agent's copies of copyright editions has caused there to be substantial additions to the information in the RKAB. The finding aid at the Beinecke Rare Book and Manuscript website for the Watt Archive is <http://hdl.handle.net/10079/fa/beinecke.kiplingwatt>.

This document may be found at www.oakknoll.com/Kipling-additions-corrections.pdf.

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p. xxv: note 4, on Kipling's pseudonyms: for the most thorough review ever made, see Thomas Pinney, "Kipling's Pseudonyms," *Kipling Journal*, March 2011, pp. 43-52.

p. xlii:

Davids 2011 Bonhams, London, March 29, 2011: Papers and Portraits: The Roy Davids Collection Part II

Underwood 2011 Chorley's, Prinkish Abbey Park, Gloucestershire, October 6, 2011: The F. Alan Underwood Collection

Davids 2012 Bonhams, London, April 10, 2013: The Roy Davids Collection Part III

Bonhams 2013 Bonhams, New York, June 25, 2013: Fine Books and Manuscripts

p. 1:

A1 SCHOOLBOY LYRICS:

23. A copy, in white wrappers, inscribed by Kipling between double-ruled lines “SCHOOL-BOY LYRICS. | RUDYARD KIPLING.”, owned by his sister Alice (“Trix”), accompanied by a letter of 1953 by John P. Orr, offering it for sale to Inverness solicitor Robert Witherspoon, saying he had purchased it from Trix, and speculating that the missing title page had before the sale to Orr been removed by her because it was inscribed; included with this copy is a letter from Kipling to Orr’s father, dated 12 June 1924, saying: “I am sorry not to be able to sign the mutilated copy of Schoolboy Lyrics as you wish. I have often been approached to do this sort of thing but you will realize, on second thoughts, that it is really ‘faking’ a book to do so. The suggestion nearly always comes from the auctioneer, to whose advantage it undoubtedly is, but I have never felt that I could accede to this particular form of commercial exploitation. I noticed that you had got £300 for the book that I must have given Trix when I was a boy. Thank you very much for your congratulations about [my daughter] Elsie’s engagement, and your news of Trixie.” [Bonhams New Bond Street, Auction 15230, Lot 441, 27 March 2007, location unknown]

24. A copy, in white wrappers, inscribed on the Kipling-signed title page “To A. P. Watt from Caroline Kipling 1901,” and with a letter of August 15 1901 (dictated but signed) from Caroline Kipling sending this copy. Cambridge University Library.

Copy no. 2, the Frank Brewer Bemis/Jeffrey Young copy (auctioned then for \$13,685), described in 2010 as being in a private collection, appeared again on the market in 2025 priced at \$45,000.

p. 5:

A2 ECHOES: A twenty-third inscribed copy is in the National Library of Scotland, presented to “J. R. Dunlop Smith from J.L.K.”, in which the Kipling children’s father John Lockwood Kipling has marked with an asterisk those poems attributed in the *Contents* to Alice (“Trix”), but also including “Sonnet” while not including “Tobacco,” “London Town”, or “Ballad of the King’s Daughter,” and by each poem Lockwood has written the name of the parodied author (as attributed in *Contents*), with the phrase “Modern drawing room Song (burlesque)” beside “To You, Love”, the phrase “Amorphous Impressionist school” beside “London Town,” and “Austin Dobson?” beside “The Maid of the Meerscham.”

p. 10:

A4 QUARTETTE: The Lilly Library copy’s last of seven leaves is pink.

p. 11:

A6 THE SEVEN NIGHTS OF CREATION: The unlocated fourth copy (formerly in the Rendlesham/Denham/Prideaux/McCutcheon/Schweizer/Folsom collections) reappeared in 2016 and was acquired by the Beinecke Library at Yale, and although known to Kipling’s bibliographers from Martindell through Livingston, Ballard, and Stewart, was never physically

examined by any of them in preparing their descriptions. This copy is comprised of three leaves, printed from the final typesettings of the poem's appearance in the *Calcutta Review* for April 1886. The recto of the first leaf and verso of the last leaf are blank, thus acting as wrappers. The text begins on the verso of the first leaf and the remaining four text pages are numbered respectively 464, 465 (with a signature number of '59' at the right foot), 466, and 467. Contrary to Livingston [1927] and subsequent catalogues and bibliographers following her (and her description seems taken from the 1925 McCutcheon sale catalogue), there is no evidence that these leaves were "split, to remove the extra printed matter, and the recto of the first leaf and verso of the last leaf covered with plain white paper, forming the front and back covers," By this item's second auction catalogue appearance (the 1917 Prideaux sale catalogue description), it had been bound in "polished gilt calf, inside dentelle borders, t.e.g." and is now contained within a cloth chemise and morocco-backed, gilt-titled slip[case with five bands, the inner front board bearing the overlapped bookplates of George Barr McCutcheon and Raymond Schweizer. This copy, printed as a stand-alone issue with the pagination as it was to appear in the magazine but without the material on the obverse or reverse of the text pages, is thus the true first edition, and the only known example.

The copy in the Stewart Collection at Dalhousie University, presented by Kipling to F. Haden Cope, was acquired by him from Philadelphia bookseller Charles Sessler in July 1937 for \$425.

p. 12:

A7 DEPARTMENTAL DITTIES: In the *Collation*, the centimeter size should be 26.5 (not 16.5) x 10.5. The Richards Yale collection contains a letter to Rudyard's mother Alice Kipling from Lord Dufferin (1826-1902), Governor General and Viceroy of India, concluding: "I have been sending your son's Departmental ditties to a great number of my friends in England." The Richards Collection now also contains the Paul Lemperly copy, signed and dated twice by Kipling and accompanied by three RK ALSs, Lemperley's original mailing envelope to Kipling altered by RK to readdress the same to send the signed copy back to Lemperly, and the James Drake notepaper typed description for its sale (to Mrs. Doris Benz, sold at her auction).

p. 16:

A10 PLAIN TALES FROM THE HILLS: The tenth, and perhaps final, plain-sided copy, inscribed "To George W. Allen from the Author," presented to the proprietor of the Indian newspaper *The Pioneer*, for which Kipling worked (see p. 516), is at the Lilly Library. Oliver Brett's (Lord Esher's) copy is at the Ransom Center at UT Austin, inscribed "J.G.B. 30/10/89." As for copy 2 (described on p. 18) inscribed to Isabella Burton, the "Lady of the Dedication", the full text of Kipling's letter to her, advising her of that dedication (reprinted in very small part in Pinney, *Selected Letters*, Vol. 1, p. 144, a composite text taken from the exhibition catalogue "Rottingdean through the Ages" [Rottingdean, 1951], item 319, and R. E. Harbord's *The Reader's Guide to Rudyard Kipling's Work*, I [1961] 5) was unknown until a photostatic copy of four full pages appeared on Ebay in 2016, and is now at Richards Yale.

p. 23:

A14 SOLDIERS THREE: The cover proof copy, with the central panel illustrated with the three soldiers and dog but without lettering in the top and bottom panels, formerly in the Ballard collection [Hunter 1931 127, plate 29; Ballard, plate p. 51; Ballard 1942 49, with facsimile at p. 28] is now in the Richards Collection at Yale (and not in the Stewart Collection at Dalhousie, as mistakenly indicated by the asterisk on the top of p. 44 of his bibliography). The galley proofs of “Black Jack” were presented to Mrs. Edmonia (“Ted”) Hill, and are now at Stewart Dalhousie with Kipling’s presentation inscription.

p. 29:

A18: THE PHANTOM ‘RICKSHAW: A copy in the Richards Yale collection with the Allahabad title imprint includes, tipped in before the first text page, a double-sided, 4 ½ x 2 7/8 in. insert, an application for an insurance policy with the Standard Life Office, for mailing to Calcutta or Bombay (see notes to A15 and A35 for a similar insert in copies of The Story of the Gadsbys and In Black and White, respectively).

p. 31:

A19 WEE WILLIE WINKIE: Comparison of the facsimiles cited in Ballard and Livingston reveals an intermediate cover variant between the first and second states: the missing punctuation marks supplied, but the “Mufid i ám Press” legend remaining its original 36 mm. in length.

At the 1915 Williamson sale was auctioned a copy (Williamson 1915 26) sold to E. D. Godey, in its original wrappers with the periods after the publisher’s initials on the front wrapper, but not the comma before “Lahore.” This is the copy used by the author to make annotations for the subsequent English edition (A36, published in 1890), with translations of all of the native words, and textual changes including to the title (crossing out the word “Child”). Changes are found on nearly half the book, 50 pages, ranging from single-word translations or changes to alterations of punctuation, diction, or vocabulary. Scholarly comparison of the marked pages of this copy with that now in the New York Public Library’s Berg Collection, previously said to be the author’s annotated copy for the changes to be incorporated into the First English Edition, with 130 of Kipling’s corrections (97 of which are translation of the Indian words), formerly in the Ballard collection and lacking its wrappers, perhaps removed for convenience by the English typesetters, and matching the missing wrappers on the other Ballard-owned, Kipling-annotated Indian Railway Library Indian editions bound in a sammelband in the Berg used for the English editions of the other titles in the series, reveals that the Williamson copy has many more changes (with the Ballard copy having been used mostly for translations of the Indian words as a first cut).

p. 34: The Kipling-marked copy of Livingston’s Bibliography is at Wimpole Hall (the last home of Kipling’s last surviving child, in Sussex), not at the University of Sussex.

p. 38:

A31 DEPARTMENTAL DITTIES AND OTHER VERSES (Fourth [First English) Edition: A presentation copy is known, now in Richards Yale, inscribed on the title page “To the interviewer from the interviewed who wrote [curved line from words to capitalized

title, below which is, above Kipling's printed name, which is not struck through and followed by his autograph as was his habit:] "But we, brought forth and reared in hours | of change alarm surprise | What shelter to grow ripe is ours | What leisure to grow wise", taken from the 18th stanza of Matthew Arnold's poem "Stanzas in Memory of the Author of Oberman", written in November 1849, and used by Kipling in "The Last of the Stories" (*The Week's News*, Allahabad, 15 September 1888) and again as the heading to his story "The Comet of the Season" (*St. James Gazette*, 21 November 1899); the volume's recipient is unknown, although the penciled initials "R.H.W." are to be found on the recto of the front free endpaper.

p. 41:

A34 THE STORY OF THE GADSBYS: An inscribed copy was auctioned at the 1915 Williamson sale (Williamson 1915 20), reading: "Rudyard Kipling did not give this book to E. C. Oct. 31:90: S.S. Cuzco." Inserted is a page of notepaper of the Orient Line: R.M.S. Cuzco, on which Kipling has made two pencil drawings, the upper of a strange animal in evening dress, sitting on a melon, labelled "Ye Coaste of Cor'md'l," and the lower of a small self-portrait inscribed "Portrait of ye Author," on the back of which sheet is written: "Illustration of Edward Lear's nonsense rhyme, Yonghy Bongo Bo, by Mr. Rudyard Kipling, R.M.S. Cuzco, Nov. 1890" (location unknown).

p. 42:

A35 IN BLACK AND WHITE: A copy in the Richards Yale collection with the Allahabad title page imprint includes, tipped in before the first text page [7], a double-sided, 4 ½ x 2 7/8 in. insert, an application for an insurance policy with the Standard Life Office, for mailing to Calcutta or Bombay (see notes to A15 and A18 for a similar insert in copies of The Story of the Gadsbys and The Phantom 'Rickshaw, respectively).

p. 47:

A40 PLAIN TALES FROM THE HILLS: The Third Edition of 1890 has three publishers on its title page: "Calcutta: Thacker, Spink and Co. | Bombay: Thacker & Co. Limited | London: Macmillan and Co. | and New York." In all other respects it is identical to the First English Edition, except the publisher's line at the base of the spine for the publisher in question.

p.49:

A43 THE COURTING OF DINAH SHADD: George Barr McCutcheon's single-slipcase set of the first and second editions is at Richards Yale.

p. 54:

A48 DEPARTMENTAL DITTIES BARRACK-ROOM BALLADS AND OTHER VERSES: A copy of the Lovell, Coryell edition is in Richards Yale.

p. 57:

A57 THE CITY OF DREADFUL NIGHT AND OTHER PLACES: The title-page description is incorrect: the publication date of 1891 is present beneath “Allahabad”.

p. 58:

A53 AMERICAN NOTES: A variant of the first issue printing (with the 86 Nassau Street address) is known with a rear wrapper advertisement for “Cushing’s Manual | Containing Rules of Proceeding and Debate | of Deliberative Assemblies,” with its recto being an advertisement for Stand Recitations by Best Authors No. 18 (same as variant 1, Grolier 144) (only known example, Richards Yale).

p. 60:

A54 MINE OWN PEOPLE: A five-page autograph manuscript of ‘Namgay Doola,’ a four-page autograph manuscript of ‘Bertran and Bimi’ (with additional title ‘The Ape One Dark Night’), and the heavily corrected galley proof of ‘The Mark of the Beast,’ are all in the A. P. Watt & Son Archive, Yale.

p. 63:

A57 LIFE’S HANDICAP: An example of the first edition text block in the second edition Macmillan Dollar Novel binding may be found at Richards Yale. A copy of the 1895 reprint of this title, now in the Harry Ransom Center at the Austin campus of the University of Texas, is a Kipling presentation copy to Charles Warren Stoddard, with the note: “This paper is too blotty to write anything on, R.K.”

p. 65:

A59 HIS PRIVATE HONOUR: The ten-page autograph manuscript and thirty-three page typescript, the latter with the ink note ‘For Macmillan’ at its head, are in the A. P. Watt & Son Archive, Yale.

p. 66:

A61 LETTERS OF MARQUE: The only known copy from the library of a native Indian reader, with his book label and an inked-in shelf number and a three-stanza poem about borrowed and lent books, is at Richards Yale.

p. 68:

A62 LETTERS OF MARQUE VOL. I: When Capt. Martindell published his bibliography, only two copies of this book were known, his (purchased at the Corder sale in 1922 for \$1,525; the same copy was sold in the Brunner collection in 1928 for \$10,900) and the Williamson copy (now at Bancroft Berkeley). By the time James McGregor Stewart began collecting, four were known, and today there are six (see *Locations*), as Stewart 66 notes (and none are in his collection), of the fifteen thousand copies printed. Had Volume II been published, it would have contained the remaining

eight articles which were included in the complete edition published the same year and also suppressed by the author.

p. 73:

A68 BALLADS AND BARRACK-ROOM BALLADS: The two-page autograph manuscript of 'Tomlinson,' with two further pages of heavily corrected autograph notes, is in the A. P. Watt & Son Archives, Yale. A signed copy at the Ransom Center at UT Austin was owned by Mrs. Kipling's cousin, Eliot Balestier.

p. 74:

A69 BARRACK-ROOM BALLADS AND OTHER VERSES: The AMS of the dedicatory poem, the printer's copy with autograph revisions (including switching the order of the fourth and fifth stanzas, and an autograph note of instructions to the printer) is at Yale (Davids 2013 262). According to the Methuen printing register at the Lilly Library, the first printing of the London edition was 3,000 copies, followed by a second the same year of 5,000 copies. The first printing of the Colonial Library Edition was 3,000 copies, followed by a second of 2,250 copies. The last edition of 1892, the Fourth Edition (printed at the bottom of the title-page), was sold in an issue variant at 7s 6d as (to quote the October 1892 Methuen's List bound in at the back) "a special Presentation Edition, bound in white buckram [actually, vellum] with extra gilt ornament," namely the cut of the bugler from the title-page, stamped in gold on the front board (example in Richards Yale).

p. 77:

A72 MANY INVENTIONS: The winged creature on the front board is a "Borak," or Indian calligraphic picture composed of prayers, which is shown in Chapter XVI of Kipling's father's book Beast and Man In India (B4 herein). Doubleday, Page & Co. took over this title and published that house's first edition in 1908. *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale: 'The Lost Legion, 7 pp., and typescript, 21 pp., signed; 'A Matter of Fact,' 7 pp., and typescript, 24 pp., initialed 'R.K.', both heavily corrected, title changed twice, from 'The Impossible Trust' to 'A Miss-Fire,' and finally to 'A Matter of Fact; 'His Private Honour,' 10 pp., and typescript, 33 pp.; 'Brugglesmith,' 8 pp.; 'A Conference of the Powers,' 9 pp.; 'The Children of the Zodiac,' 8 pp.; 'The Finest Story in the World,' 16 pp., and typescript, 48 pp., signed, and 23 pp. of page-proofs from Contemporary Review; 'The Disturber of Traffic,' 7 pp.; 'Love o' Women,' 6 pp., comprising pp. 4-9 of the story,

p. 79:

A74 THE RHYME OF THE THREE SEALERS: A copy may be found in the A. P. Watt & Son Archive, Yale, with the stamp of A. P. Watt & Son, 21 December 1893, and an ink note on the front cover relating to the copyright agreement with Macmillan and a dispute regarding the poem's appearance in the Pall Mall Gazette (*sic* Pall Mall Budget): "Brett of Macmillan was asked to secure copyright on 14th Dec 1893 the day it appeared in the P.M.G."

A75 THE LAST RHYME OF TRUE THOMAS: The four-page autograph manuscript with the prose heading, annotated by Kipling for the printer of To-day, appeared at auction (Bonhams, Papers & Portraits: The Roy Davids Collection Part II, London, 28 March 2011, lot 140) and is in the Richards Yale collection. Another copy of the pamphlet is in the A. P. Watt & Son Archive, Yale.

p. 80:

A76 THE JUNGLE BOOK (*First (English) Edition*): The completion in April 2010 of the cataloguing of the library of Wimpole Hall, the Cambridgeshire home of Kipling's second and last surviving child Elsie Bambridge, revealed the existence of a copy of The Jungle Book inscribed by Kipling to his first child, Josephine: "This book belongs to Josephine Kipling for whom it was written by her father, May 1894". Although then living in the United States, Rudyard Kipling and his family were staying at his parents' home in Tisbury, Wiltshire, in the month of this English edition's publication.

Cambridge University Library holds, in a gift from Kipling's literary agent's descendants, page proofs together with the holograph manuscripts in ink (and one typescript) of: The Preface; [Table of] Contents; "Hunting Song on the Seonee Pack"; typescript of "Road-Song of the Bandar-Log"; "Mowgli's Song"; "Lukannon"; "Darzee's Chaunt"; "Shiv and the Grasshopper"; "Parade-song of the camp-animals"; "Rhymed Chapter Headings for Jungle Book"; all bound together in half-red morocco.

'Mowgli's Song' was not included in Songs From Books.

In 1913, Macmillan and Co. Limited published *The Jungle Book*, its olive brown stiff card boards lettered on the front "English Tests For Indian Schools, priced at one rupee and including the illustrations by John Lockwood Kipling, W, H, Drake, and P. Ferenzy (example, Richards Yale).

In 2005, *The Jungle Book: Mowgli's Story*, was published by Walker Books and Subsidiaries (London, Boston, Sydney, Auckland), in a special limited edition hand of 500 numbered copies signed by illustrator Nicola Bailey; it features 74 full-color illustrations, and includes "Night-Song in the Jungle," "Mowgli's Brothers," "Hunting Song of the Seonee Pack," "Maxims of Baloo," "Kaa's Hunting," "Road-Song of the Bandar-Log," "Tiger, Tiger" (poem), "Tiger, Tiger" (story), and "Mowgli's Song" (example, Richards Yale).

p. 81:

A77 THE JUNGLE BOOK (*First American Edition*): With the reprintings starting in 1897, the gold elephant on the front board and gold animals on the spines were stamped in black ink. Also, a copy is known (at Richards Yale, with a presentation inscription dated "Xmas '94") with a dustjacket, light yellowish brown (Centroid 76/Munsell eq. 8.7yr 6.5 5./0) with lettering (on spine) and elephant and lettering (on front panel) in moderate olive green (Centroid 125/Munsell eq. 5.7gy 3.6 4.8) in the pattern of lettering and illustration on the front board, but it is possible that this jacket was not present with the first printing, and was instead produced for

later printings, perhaps in order to have a jacketed Jungle Book to accompany the 1895 first American edition of The Second Jungle Book (A84) which appeared with a dustjacket in its first printing in November of that year. Also, 'Mowgli's Song Against the People' had no periodical publication. A copy at the Ransom Center at UT Austin has tipped in an ALS to Mr. Rockhill and an AMS of the poem "In the Neolithic Age."

According to bookseller Mark Godburn, who specializes in jacketed rare books, sometime after 1900 publisher Macmillan offered four Kipling titles—*The Jungle Book*, *The Second Jungle Book*, *Captains Courageous*, and *Soldier Tales*—in "special bindings for presentation" in addition to the standard red cloth trade editions. These "presentation bindings", and the jackets issued with them, were the same as the bindings and jackets issued on those four titles as they appeared in the 1890s. Evidence exists that Macmillan was using up leftover bindings and jackets from the 1890s, not producing new bindings and jackets made to replicate the original publication, to wit: these were offered at the same six-shilling price as the red cloth trade editions, even though considerably more ornate (the gray jacket still had the original six-shilling price from the 1890s publications on their spines). Furthermore, only these four titles had been sold in the gold stamped illustrated blue bindings and illustrated gray jackets, and only these four were included in the later presentation offering (although *Soldier Tales* was a very slow seller—its collected stories had been first published elsewhere—and thus there was no reason to include it in such an offering other than to use up leftover binding and jackets. Nor were any other popular post-90s Kipling titles such as *Kim* included, just the four titles named from the decade before.

p. 82:

A78 THE STORY OF UNG: In addition to the periodical appearances noted in C595, the poem was reprinted in calligraphic script, with five illustrations, as more than half the front page (vertically) of the Editorial Sheet section of the Chicago Tribune for 9 December 1894 (copy in Richards Yale).

p. 84:

A82 "GOOD HUNTING": A copy, unopened at top and the self-wrappers sewn with white thread, with the stamp of A. P. Watt & Son, 17 July 1895. and a pencil note reading 'Red Dog' below the title, is in the A. P. Watt & Son Archive at Yale.

p. 86:

A84 THE SECOND JUNGLE BOOK

Dustjacket: light yellowish brown (Centroid 76/Munsell eq. 8.7yr 6.5 5.0), with lettering (on spine) and tree and lettering (on front panel) in dark red orange (Centroid 38/Munsell eq. 9.3r 4.0 9.1) replicating designs on binding spine and front board, foldovers square-cornered and blank

Later in the year of publication, the binding was changed from the red orange boards first issue to a moderate olive boards second issue, to match the binding color of the first Jungle Book appearing in 1894, and to permit the pair to be purchased in virtually matching bindings (the front board elephant and spine animals colored in gold on The Jungle Book are, in this pairing, colored in black on the second issued binding of The Second Jungle Book, and from 1897 on were colored in black on both titles). The Ransom Center in Austin at the University of Texas contains the author's inscribed presentation copy to "Sitting Fox" (William Hallett Phillips) dated "17:11:95."

A copy is known, signed by Kipling on the title page, and additionally on the half-title page with the following note, "Never take an encore. R.K." (offered by Raptis Rare Books, February 2021).

On 30 September 2020 there appeared at auction (Doyle, online, New York City), in the version sent to the *Pall Mall Gazette*, the 24-page typescript of "The Miracle of Purun Bhaghat," with about 350 corrections in Kipling's hand significantly altering of the text, and indeed the story's title itself; this had first appeared at auction in The Anderson Galleries in New York City on 28-30 October 1918, in "Catalogue of The Shakespeare Library (Part 2)," and next in the "Catalogue of the Stock of the Late Edmund D. Brooks of Minneapolis" at The Anderson Galleries on 24-25 April 1919, then in the Jerome Kern auction sale in 1929 (lot 793, selling for \$1,400, and then in the Ellis Ames Ballard sale at Park-Bernet in New York in January 1942 (and in Ballard's *Catalogue Intimate and Descriptive* as item LXIV at p. 176), where it was acquired by Charles Scribner III (grandson of the founder of Scribners) for \$180.00 (and selling at the Doyle auction hammer price plus premium of \$23,750 in 2020).

p. 87:

A85 THE SECOND JUNGLE BOOK: The galley proof of 'The Undertakers,' with two sets of corrections (in red, then black ink), with RK's note 'Macmillan. Look out for American eccentricities of spelling. This office produced the Century history," is in the A. P. Watt & Son Archive, Yale.

p. 88:

A87 ET DONA FERENTES: While it is known that Kipling said he sent the poem to the St. James's Gazette, it was not published there on 24 March 1896, and has not otherwise been located in that periodical.

p. 89:

A87a PLEASE NOTE CHANGE OF ADDRESS 1895

First (American) edition

Postcard/open letter

Heading: Please note change of Address:

Prior bibliographies: none; quoted in Murray, *Rudyard Kipling in Vermont* (Barrington, VT: 1997)

Privately printed: September 1895, mailed 11 September 1895

Collation: standard United States Postal Card (one penny, with printed image of Jefferson as stamp on address side), postmarked “Waite VT”, with label (5 5/16 by 3 5/16 in.) printed by Kipling and glued on message side

Notes: The text reads in full: “Please note change of Address: | From Brattleboro, Vt. | To WAITE, Windham County | Vermont. | Be careful not to omit name of County.” [signed in ink:] “Rudyard Kipling.” In 1892 Kipling had married Caroline Balestier and moved to Dummerston, Vermont, where he built his famed house Naulahka. He very much disliked the curiosity that was evidenced every time he went to the village of Dummerston, so he took to getting his mail and doing business at Brattleboro, which meant a long carriage trip. Through Kipling’s friends in Washington such as Assistant Secretary of State John Hay and lawyer William Hallett Phillips, who interceded with President Cleveland, to whom Kipling had written to ask for authorization for a new post office, it was brought to the attention of the Postmaster General that the Kiplings got more mail than Brattleboro’s biggest business firm, the Estey Organ Company. The post office of Waite, the only post office ever established in Vermont for the sole convenience of one person, was located at the home of Kipling’s neighbors in Dummerston, at the intersection of the main Brattleboro highway and the Putney road from Kipling’s house. It opened in June 1894, with Mrs. Anna F. Waite as postmistress (and the source of its name). Kipling thanked Phillips (19 June 1895): “It’s the first time in my life that I ever felt dripping with the milk of human kindness to all the members of a Government Department (as a journalist in India of course I fought ‘em on principle) and I like the experience.” In 1896 the Kiplings left Vermont, and in July 1897, the post office of Waite was closed and never reopened, since the Kiplings never returned. The Waite postmark is thus the rarest of all Vermont postmarks. The number of cards printed and sent is unknown. While signed by Kipling on the message side, the known examples have been addressed on the obverse in the hand of Caroline Kipling.

Locations: Huntington, Richards Yale (only known copies)

p. 91:

A92 THE SEVEN SEAS: The initials “EMD” on the front board (but not repeated on the dustjacket design) stand for British designer Evangeline (Eva) Mary Daniell (1880-1902), who was considered by some to be England’s Alphonse Mucha and died at age 22 of consumption (see “The Art of American Book Covers—Evangeline Mary Daniell” by Richard Minsky, at <https://ilab.org/articles/art-american-book-covers-evangeline-mary-daniell> with its color illustrations of the three variant binding colors, as shown in the first exhibition of American Decorated Publishers’ Bindings 1872-1929 [2005], which notes that the orange cloth variant, in the darkened area within the seaweed, appears to be stamped with varnish or a similar clear gloss finish, while on the gray-green variant, in smooth fine weave cloth, the same area is created by blind-stamping). A copy, sent in the month of publication as a presentation by Kipling to Dr. James Conland, is known, in yet another color variant, coarse mottled light-brown buckram cloth. Doubleday, Page & Co. took over this title and published that house’s first edition in

1920. *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale, include: ‘The Merchantmen,’ 2 pp., signed (but here untitled), lacking stanza beginning “We’ve heard the Midnight Leadsman;” ‘Back to the Army Again,’ 2 pp., fair copy, with some differences from published text; ‘Birds of Prey March,’ 2 pp., typescript, with note ‘Revised RK’ and with subheading ‘Drafts of Portsmouth’ added; ‘Cholera Camp,’ 3 pp., typescript, with a few lines added or entirely altered; ‘For To Admire,’ 2 pp., with note at end of first stanza not incorporated when published; ‘The Liner she’s a Lady,’ 1 p., typescript, with note ‘Revised RK’; ‘The Miracles,’ 2 pp., typescript, 2 words corrected, with note ‘Revised RK’; ‘The Mother Lodge,’ 1 p., with note ‘Proof to RK, Brattleboro, Vt, USA,’ and small printed ticket of A. P. Watt & Son pasted on (probably copy sent to Pall Mall Gazette for May 1895 publication); ‘That Day,’ 2 pp., typescript, corrected with note ‘Revised RK’. Yale also holds, in the Richards Collection, the AMS, marked for the printer, of ‘The Last Rhyme of True Thomas,’ with the daily newspaper quotation which prompted the poem, 4 pp. (Davids 2011 140), and the revised AMS, 3 and 1/2 pp., 183 lines, of ‘McAndrew’s Hymn’ (Davids 2012 258).

p. 95:

A94 THE KIPLING BIRTHDAY BOOK: Probably reflecting the success of the sales of the first edition, Macmillan in 1897 published a second edition, alike in the text block in every way except for a new title page with the publication date of “1897”, and bound in black padded roan leather, lettered in gilt on the front board and spine, gold and black patterned endpapers, omitting the Macmillan advertisements at the end (example at Richards Yale). Further aiding his sister in law’s aspirations for a literary career, probably sometime between 1894 and 1895 Kipling filled four pages of a small leatherbound notebook with “Certain Observations On The Short Story Arranged For The Use of Joesphine Balestier” (AMS at Richards Yale).

p. 100:

A101 [THE VAMPIRE]: In a letter of 18 March 1897 to Kipling’s and Burne-Jones’s friend Lucy Clifford, the artist sketched a self-portrait, showing him in profile before an easel painting his “big picture for the New Gallery” (Richards Yale collection).

A105 ALMANAC OF TWELVE SPORTS: A copy of the Deluxe Edition, bound in red morocco for the collection of Major General Arthur Johnstone (Royal Field Artillery) and sold at a Paris auction in 2023, is now in Richards Yale, while sets issued loose in the original vellum-covered pictorial board portfolios bearing an additional illustration by Nicholson on the front cover stamped in black, yellow, and green, are to be found at the Yale Center for British Art (Paul Mellon copy), the National Gallery of Art (Washington, D.C.), and the Clark Art Institute (Williamstown, MA). A fifth set was offered at Freeman/Hindman’s auction house in the sale of bibliophile Justin Schiller on 5 December 2024, but remained unsold. There is no copy in the British Library, or in “The File” of British and foreign editions bequeathed by Rudyard’s widow Carrie in 1940 which were formerly at the Kiplings’ home Bateman’s (and no copy, as mistakenly recorded, at Tolley Syracuse). As for the limitation, Sotheby’s in 1966 stated that there were twenty, but Campbell cites a letter to publisher Heinemann dated 27 August 1897 revealing that this edition’s American publisher R. H. Russell ordered a dozen for sale in the United States and notes that at least two were still in the possession of William

Heinemann Ltd. in 1984. Heinemann used the “few copies” formulation not only in his advertisements for *Almanac* but also for *The Alphabet* by Nicholson which was published the same year. However, in a letter to Haldane Macfall dated 20 December 1897 (when *Almanac* was being marketed for the Christmas trade, Heinemann says “we guarantee that only fifty of these [hand-colored sets of *The Alphabet*] are printed.” Even this may be an exaggeration, since in a letter dated 17 January 1956 from A. S. Frere (then chairman of Heinemann) to Stanley Scott he states that “we have been able to find a record which reveals that the total number of the edition [of *The Alphabet*] being finished was 30, of which 18 went to Russell, New York, 10 to Heinemann and 2 to the trade.” So perhaps the Deluxe Edition of the *Almanac* was produced at virtually the same date in similar numbers for distribution (with Russell in the US getting as noted only two-thirds the number of such copies of the *Almanac*, with 12 hand-colored and signed woodcuts, as he had just received of *The Alphabet*, with 26 hand-colored and signed woodcuts). *London Types* and *Twelve Portraits* (which includes Nicholson’s portrait of Kipling), both published the next year, are said to have had its DeLuxe Edition limited to 40 copies. In sum, while individual plates have appeared at auction over the years, only 5 complete examples are known today.

Nicholson’s proof of the colored woodcut “Coaching” described in the last paragraph on p. 103 was sold at Sotheby’s on 12 July 1966 to bookseller Bertram Rota for \$78.40 and then sold to collector Colt. An ink and watercolor drawing of a horseman, in card mount, 105 x 118 mm., seemingly made for the title vignette to *Almanac* but not used in this form, although related to the rider in the illustration to “Coursing”, was sold at Sotheby’s on 4 December 1986 to Gryphon for £880.

p. 110:

A115 THE DAY’S WORK: The true first state has a perfect “3” on p. 53 and a perfect “o” on p. 189, contrary to the common, but mistaken, belief that copies with a broken “o” are the first state; the correct identification is established by comparing the two states of the first edition with the second printing, of 1899, which carries forward with the broken “o”. Kipling’s design for the book’s front board, labeled “Doubleday McLure” (sic), is reproduced at p. 27 in the November 1902 issue of the New York magazine The Reader (copy at Richards Yale).

The presentation copy to Miss G. C. Blogg (3 on p. 111) is now at Richards Yale.

Additional manuscripts, in the A. P. Watt & Son Archive, Yale: ‘The Bridge Builders,’ corrected galley proof; ‘The Devil and the Deep Sea,’ 23 pp., typescript, with substantial amendments and a note reading ‘Get this retyped before sending on to Graphic, R.K.’; ‘The Ship that Found Herself,’ 18 pp., typescript, corrected. with note ‘Proof to Rudyard Kipling, Brattleboro, Vt, USA in good time,’ and corrected galley proof from The Idler with minor ink corrections; ‘The Tomb of his Ancestors,’ 39 pp., typescript, corrected, and final 2 pages of story in autograph manuscript, signed, with corrections.

p. 108:

A114 DEPARTMENTAL DITTIES THE VAMPIRE ETC.: Another—although not the earliest, but dated the month (April 1897) of its newspaper publication in *The Times* for 27 April—Kipling-signed manuscript of “Our Lady of the Snows” has surfaced, written by the author as a going-away present for this golfing companion when Kipling lived near Torquay, the AMS now at Richards Yale (see the article in the September 2021 *Kipling Journal* about its discovery and its done.

p. 112:

A117 A FLEET IN BEING: A six-page autograph manuscript, heavily edited and comprising redrafts of the start and two later sections, one page having note ‘Type and add to ‘Fleet in Being’ part II’, is in the A. P. Watt & Son Archive, Yale. The German translation, done by F. Lavuaud, was published in book form under the title Eine Manöverflotte by Vita-Deutsched Verlaghaus in Berlin, 150 pages, in light purple printed wrappers lettered in black and illustrated with Norman Wilkinson’s cover illustration for the English edition. The copy in the A. P. Watt & Son Archive at Yale is inscribed “A. P. Watt from Rudyard Kipling. ‘The decent obscurity of a foreign tongue.’”

p. 116:

A122 THE WHITE MAN’S BURDEN: Research by Professor John Lee of the University of Bristol, in the Library of Congress’s digital archive Chronicling America, has revealed that many American newspapers across the country (*The St. Paul Globe* [Minnesota], the *Cedar Rapids Daily* [Iowa], the *Davenport Daily Republican* [Iowa], the *Lebanon Daily News* [Pennsylvania], and the *Wichita Daily Eagle* [Kansas]) published the poem in whole or in part on 1 February 1899, prior to the publication in England on 4 February (and prior to the American newspapers named in the text here as publishing on 5 February). Lee argues persuasively that Kipling’s journey to the United States in January 1899 was almost certainly connected with maximizing the impact of the verses’ publication on American foreign policy.

p. 118:

A124 A KIPLING NOTEBOOK: The single-volume Kiplingiana appeared in a third binding variant, in strong orange yellow (Centroid 69/Munsell eq. 9.1yr 7.1 11.6), illustrated with a map of the world with the British possessions in strong red (all variants in Richards Yale).

p. 119:

A126 PLAIN TALES FROM THE HILLS: The eleven-page typescript of ‘The Last Relief,’ with verse added by hand and ink corrections, is in the A. P. Watt & Son Archive, Yale.

p. 133:

A144 STALKY & CO.: Galley proofs for Cosmopolis (April and May 1897) for both parts of the story, corrected, with a manuscript sheet comprising a lengthy section to be added, with

note at top reading ‘Please make up in pp. at once. 4 sets. 3 and slips sent to A. P. Watt & Son,’ are in the A. P. Watt Archive, Yale.

A presentation copy from Kipling to Cornell Price, and thus the dedication copy, inscribed on the title page “Uncle Crom from Ruddy | Oct. 7. 99” (lot 71, facsimile in Riverrun Books & Manuscripts catalogue *The Bart Auerbach Collection*) appeared in the market in 2022. Kern 1929 781 (with facsimile) was the RK manuscript of the text of the printed dedication, selling for \$1,500.

A copy of the First Canadian Edition, comprised of the sheets of the American first edition with a cancel title page, inscribed as a presentation copy from the publisher George N. Morang to the American literary agent and lecture-tour impresario “Major” James G. Pond (who petitioned Kipling to represent him, as set forth in Pomd’s autobiography, *Eccentricities of Genius*, which printed two letters from Kipling declining his services, Richard B17) with Pond’s huge (6 1/ x 4 ¼ ins.) bookplate is at Richards Yale.

p. 135:

A146 THE ABSENT-MINDED BEGGAR: A copy of the first issue of the First (English) Edition, and presently the only known copy, is now in the Richards Collection at Yale (the Tyler Collection copy at Yale, also an only known copy, is the second issue variant). The Ballard Collection copy of the first issue, probably that depicted in the plate in the Grolier Club Kipling *Catalogue* (1930), is the last of several items in lot 149 in the Ballard January 1942 auction sale, purchased by Dr. Rosenbach for the Morgan Library, but there is no copy in the Morgan Library, or in that Library’s accessions book as coming through Rosenbach.

Maud Beerbohm Tree received £100 a week for her recitals at the Palace (Daily Mail, 12 January 1900) and raised another £2,000 from reciting the poem elsewhere (Daily Mail, 21 June 1900). She heard of the poem the week before publication, and through Kipling’s first cousin Philip Burne-Jones sought permission to recite it, which is evidenced by Burne-Jones’s letter to Tree dated 26 October 1899 (now in the Herbert Beerbohm Tree archive at the University of Bristol), saying that he had Kipling’s permission and that Harmsworth would deliver the poem to her “(typewritten & in absolute confidence)” before its appearance in the newspaper. Bibby’s Quarterly was an agricultural and literary magazine, the firm being the world’s largest cattle feed producer. As for the South African first edition, the Daily Mail reported on 6 March 1900 that currency totaling £29 4d was thrown on the stage following Miss Le Bert’s reading of the poem from the printed program in Cape Town on 2 March, attended by Kipling and Sir Alfred Milner as patrons, and the opera house proprietor Frank De Jong auctioned ten Kipling-autographed copies, raising £141 17s.

The first New Zealand edition was published on 23 December 1899 in booklet form, in white card covers with gold, red and blue lettering, by the Lyttelton Times of Christchurch, with all 1000 copies, priced at one shilling, sold out on the day of publication (no surviving copy traced); it went through three reprintings (another 9,000 copies) within a week. A second New Zealand booklet edition (190-?, 4 pp., 14 x 19 cm., 5 ½ x 7 7/8 ins., white card covers lettered and ornamented in dark red, priced at one shilling) was subtitled “An Appeal to New Zealanders on

Behalf of the Families of Those Wounded and Killed in the Transvaal War,” and printed and published by J. C. Wilkin for the Literary Staff of the Lyttelton Times (example, Dunedin Public Libraries, Dunedin, New Zealand).

Other *Daily Mail* fund related ephemera include *The Scholar's Mite* *The Khaki Exercise Book*, a ten-leaf student's ruled loose-leaf exercise book, with the legend, “For Every Gross Sold 1' Will Be Given To The Daily Mail Relief Fund” (example, Richards Yale).

The British tobacco company W. & F. Faulkner, established in 1838, began in July 1899 issuing titled series of colored illustrated cards, measuring approximately 2 3/8 x 1 1/3 inches, based on popular sayings, and printed an unnumbered set of twelve cards with plain backs but colored illustrations in gold, brown, dark blue, light blue, and white on a white background on their front with captions taken from “The Absent-Minded Beggar” (e.g., “When you've shouted Rule Britannia” and “Pass the Hat for your Credit's Sake”) (example, Richards Yale).

p. 136:

A147 THE ABSENT-MINDED BEGGAR (“art edition”): The first copies were actually issued on 4 November, and 315,000 copies had been ordered by 5 December. The only known copy still in its original mailing envelope from the *Daily Mail*, with a one-penny Queen Victoria stamp and postmarked November 24, 1899, is in the Richards Collection at Yale. Also known is a variant (at Richards Yale) which bears on the third panel, with the copyright notice, a legend at the top left which reads: “Manchester Amateur Lyric | and Dramatic Society. | Christmas Performance, | ‘The Greek Slave,’ | Theater Royal, Manchester, | 18th December 1899.” (This may have been mounted with the musical review of Hall, Greenbook and Ross, first appearing in 1898.) Of the Langtry special silk edition, 1,500 copies were made up, at a cost of 4s 3d each to Miss Langtry. As these were being given away to the audience, the Daily Mail reported (on 23 November) that she had suffered a loss on the cost of some seats. The newspaper also subsequently issued an otherwise identical edition of 600 copies on 1 December to sell for 7s 6d (with a ready-made audience of purchasers, as 8,000 people were reportedly kept waiting outside the theater after the ticket-holders were admitted to the performance on 24 November, and Langtry arranged to have them served hot tea). The Caton Woodville drawing was issued in 1900 by Henry Graves & Co, Ltd. as a photogravure print (60 x 47.5 cm., 26 x 18 ins.; image, 49 x 30 cm., 19 x 12 ins.), with portrait vignettes of Kipling and Caton Woodville in the lower margin and signed in pencil by author and artist (Sothebys London, 17 February 1993, lot 270; example, Richards Yale). A New Zealand facsimile version of the “art edition” (6 pp., 32 x 61 cm., folded; example in the National Library of New Zealand) was published in Christchurch by the newspaper *The Press*, at the Christchurch Press Co., on 30 December 1899; *The Press's* donation to the Fund was £500 for the republication rights. The Melbourne *Argus* in Australia is also reported to have issued a facsimile edition (*Nelson Evening Mail*, 23 December 1899).

p. 137:

A148 THE ABSENT-MINDED BEGGAR (musical score): According to a letter dated 17 January 1933 from A. W. Evans, the director of Elkin Mathews Ltd. Booksellers, to a

customer offering several Kipling sheet music settings (letter now at Richards Yale), he identified one of them (now with the letter at Yale) as a variant of Livingston 220, but noted it to be the “genuine sheet music without the fastening.” By 1 March 1900, a sixth edition of this musical score had appeared, and 250,000 copies had been sold. In New Zealand, the Lyttelton Times of Christchurch published the poem with a musical score by local resident R. Thompson in 1000 copies, priced at one shilling (example in Canterbury University Library, New Zealand). According to F.A. Mackenzie’ *The Mystery of the Daily Mail* (London, 1921, p. 27), “Sir Arthur Sullivan was offered 100 guineas to set the poem to music. He promised to do so, but after a little delay begged to be left off because he could not fit music to the words, At last, however, the tune ow familiar to all the world came to him.”

p. 139:

A149 THE BRUSHWOOD BOY: Doubleday issued the 1907 sheets in reddish brown leather stamped with gold lettering, within a white cardboard tri-panel protective case entitled “The Delft Series” lettered in light blue on the spine and front board, latter with an illustration of a windmill, all within a plain white cardboard box (Richards Yale). An example of the 21 x 14 inch magazine poster, designed by Lewis J. Rhead for *The Century* magazine for December 1895 in which the story first appeared, is in Richards Yale. With regard to the special vellum printing for collector Franklin Head, a letter from R. R. Donnelly & Sons Company’s Manager of General Sales Thomas M. beers dated 29 September 1953 to Marston Drake at James F. Drake Inc., in James McG. Stewart’s dealer correspondence files with his collection at Dalhousie University cites as the authority the Mr. Zimmerman who supervised this special printing; he declared that sufficient sheets were sent to London to Sangorski and Sutcliffe to bind two books, in order to allow the binder a little insurance, but he was quite sure that *the binder would only have bound one* and destroyed the “oversheets”. (However, both the Doubleday Kipling Collection at Princeton and Houghton Harvard report having vellum copies.) The letter report continues that “we did, in addition, run enough sheets for two and possibly three other copies, and these were bound here at Donnelleys for Mr. Zimmerman himself, a Mr. George B. Carpenter, and possibly a third one for Mr. T. E. Donnelly”; these copies were bound “in plain calfskin with raised bands, no stamping on the backbone, but with a thin gold line around the front cover.” Zimmerman’s copy was then still in his possession.

p. 140:

A150: RECESSIONAL AND OTHER POEMS: An out-of-series copy is now at Richards Yale, which is inscribed on the front free endpaper “Ceres [?] Skinner from S.Cluck November 1899 | [personal monogram]”, which establishes the month of publication and the (likely) pirate publisher. None of the other known seven institutional copies are inscribed.

A151 RUDYARD KIPLING’S FIRST BOOK: This pamphlet is listed in A Bibliographical Record 1895-1913 A list of books and pamphlets, more or less bibliographical, written, compiled, edited, or containing a preface or other contribution by Luther S. Livingston privately printed in January 1914 in Cambridge, Massachusetts in an edition of 50 copies, where it is noted about the pamphlet’s production that “The Bookman pages were divided so that one page of the magazine makes four pages of this pamphlet.”

p. 144:

A157 FROM SEA TO SEA: The English sheets were bound and published in New Zealand in light blue boards, with a cancel title page reading “Dunedin, N.Z. | James Johnson, Limited | London | Macmillan and Co., Limited”, as “The Medallion Edition”, as named on the title page verso (example, Richards Yale).

A146 [A NEW] AULD LANG SYNE: The programme (example at Richards Yale), printed by Barlow Brothers & Co. of Bloemfontein, is headed: PRICE 6D. GRAND CONCERT IN AID OF THE COMBINED WIDOWS’ AND ORPHANS’ FUND LONDON AND BLOEMFONTEIN JOAH N. HAARBURGER, HON. TREASURER TOWN HALL, WEDNESDAY, 18TH APRIL 1900. UNDER THE DISTINGUISHED PATRONAGE OF HIS EXCELLENCY SIR ALFRED MILNER, FIELD MARSHAL LORD ROBERTS, LORD KITCHENER OF KHARTOUM, THE GOVERNOR, MAJOR-GENERAL PRETTYMAN, HIS WORSHIP THE MAYOR, AND OTHERS; it notes at its base “Original Verses by Mr. Rudyard Kipling, written expressly for this occasion, will be sung by Miss Florence Fraser. Words on Sale. Price 1.s.” With the copy of this broadside and program pair at Yale is a leaflet (the only known example) with the words to ‘Be Welcome to our hearts tonight’, and seemingly distributed to those attending who did not buy the more elaborate broadside “words on sale”.

p. 148:

A165 THE CORNHILL BOOKLET: In 1901 publisher Bartlett produced *The Cornhill Booklet Volume One July MCM-June MCMI*, 12mo, illustrated throughout, bound in original pictorial cloth stamped in red and black, inclusive of the second (August 1900) monthly issue which was dedicated exclusively to Kipling, but including in this omnibus edition works of Eugene Field, Robert Lewis Stevenson, and Oscar Wilde, including reportedly the first American appearance of “The Ballad of Reading Gaol” (example, Richards Yale).

p. 149: In the eleventh line, “fact” should be “face”.

p. 149:

A166 WITH NUMBER THREE: The ten-page autograph manuscript of ‘With Number Three,’ signed and corrected, is in the A. P. Watt & Son Archive, Yale.

According to a letter dated 7 May 1947 from Henry Clapp Smith of the New York City bookseller Dutton’s Inc. to collector Charles Lesley Ames, a copy appeared at auction in London on 17 June 1914, bringing ten shillings. Smith then asked a friend travelling to Santiago in January 1921 to call on Hume & Co. to locate any remaining copies, and those discovered (seemingly about two dozen, contradicting the complete-pulping-in-1911 story) were shipped to New York to Dutton’s, arriving there twenty-four hours before the report of the Martindell sale of 4 April 1921 where his copy (advertised as being one of about six) had sold for £128. Six of the fresh copies were then distributed by Dutton’s gratis to its customers (including Ames,

according to his letter to Smith dated 27 June 1959), and sixteen more of the retrieved copies were given out at a Kipling dinner in 1947 (Smith letter of 6/17/47).

p. 151:

A169 THE WORKS OF RUDYARD KIPLING: From the F. Alan Underwood Collection, Richards Yale contains a copy with the covering letter from Dodd Mead to one New York City collector, dated 27 August 1901, noting that the book was “just published”, in its make-up unique, so far as we know it is a first edition of Kipling, in that it contains, for the first time published, a juvenile poem....We have assigned all but six copies to customers, and believe that it will immediately go out of print.” Proof of Luther Livingston’s uncredited authorship is given in his privately-printed, self-published A Bibliographical Record 1895-1913 (Cambridge, MA, 1914), where this book is described at p. 8. He compiled similar catalogues for Dodd Mead for collections of Alfred, Lord Tennyson and Robert Lewis Stevenson.

p. 171:

A171 BRIDGE-GUARD IN THE KAROO: In the copy at Richards Yale, the only one to be signed by Kipling of the six institutional copies known, there is only one blank leaf before the title page, not two as in the Ballard copy, or three as in the Livingston-collated copy, and four blank leaves in the rear, as per the Livingston collation, but the Ballard copy had only three, while Stewart notes two in the Dalhousie copy.

p. 153:

A173 KIM: *Dustjacket:* light gray (Centroid 264/Munsell eq. 6.7Y 7.4/0.2), lettered in black; *[front panel:]* all within frame rules: “Little Friend of All the World” | KIM | By RUDYARD KIPLING | It is general conceded that this new book is Kipling’s best and most mature work. It has all his old magic, all his marvelous knowledge and intuition of the multitudinous and infinitely varied life of India; and in addition, it touches deeply the truest chords of human nature. The story—the wandering of the ubiquitous little gamin, Kim, with the aged Lama in search of the latter’s healing River of the Great Arrow; the initiation of Kim into the “Great Game” of the Indian Secret Service with its picturesque ramifications and breathless dangers; the wonderful panorama of Eastern existence which unrolls itself before the reader’s eyes—all this is told with the simplicity that marks consummate genius. The illustrations are from bas-relief by Mr. J. Lockwood Kipling. | DOUBLEDAY, PAGE & CO. | PUBLISHERS NEW YORK. *[below bottom rule:]* If Kipling should die now his future fame would rest upon the authorship of “Kim.” — Sidney Colvin.; *[spine panel:]* KIM | By | RUDYARD KIPLING | Illustrated | Price: \$1.50 | UNIFORM WITH | “THE DAY’S WORK” | DOUBLEDAY, | PAGE & CO. ; *[back panel:]* advertisement for “Good Books of Fiction,” headed by *Lord Jim* by Joseph Conrad; *[foldovers, square corners:]* same advertisement for The World’s Work magazine.

Locations: The only known dustjacketed copy in an institutional collection is now at Yale [Bonhams 2013 3287].

Manuscripts: The A. P. Watt & Son Archive at Yale contains a 131-page typescript of ‘Parts I-IV’ (Chapters 1-5) of ‘Kim o’ the Rishti,’ Parts I-III heavily edited with a couple of ink sketches and Part IV clean. This is the first typing of these chapters, being identical to the corrected text of the British Library manuscript, with blanks left by the typist in the first typescript draft where the author’s handwriting was unclear. Regarding the **Second American Edition**, lot 104 at Sotheby’s in its sale of 2 December 2014, selling for £37,500, was the publisher’s proof sheets and galleys with the running title “Kim O’ Rishti” numbered 27-64 sets of long galleys, to which Kipling has carefully added the verse before each chapter in manuscript, with further extensive edits seeming to correspond exactly with the text of the **First English Edition**; Kipling has noted that these are “Queried Galleys” along the top of some pages and “Doubleday” on the upper left of others, making it safe to assume that the these galleys and proofs were used for revisions to the Second American Edition, in addition to the more highly corrected galleys in the same format and print now at Harvard’s Houghton Library.

p. 156:

A176 M.I.: The poem did not appear in the New York Tribune for 21 September 1901. The Kipling-corrected proofs are at Stewart Dalhousie. The poem was printed by Eyre & Spottiswoode for the 1931 dinner of the Mounted Infantry Club, with a print entitled ‘M.I.’ which was ‘drawn from life by Captain R. W. Hare, Plumer’s Force,’ in wrappers with ‘M.I.’ and a crown embossed in red. A copy is in the A. P. Watt & Son Archive, Yale, with a copy of a letter from Eyre & Spottiswoode to the Watt firm, accompanying this copy.

p. 157:

A177 THE ISLANDERS: In the sale of Frank N. Doubleday’s personal library by his grandson Nelson Doubleday, Jr. in 2017, the publisher’s own annotated copy of this copyright pamphlet (now at Richards Yale) is annotated on the free endpaper by Frank Doubleday: “This edition of 10 copies was printed from Mr. Kipling’s ms for copy right purposes F. N. Doubleday 1902.” There is no copy of this item in the Princeton Doubleday Kipling copyright issue collection, but since there are 11 known institutionally-held copies (including this one), his noted limitation seems wrong.

p. 158:

A181 JUST SO STORIES: The author’s inscribed presentation copy to Janet Aitken, daughter of his friend Max Aitken (later Lord Beaverbrook), the sixth known presentation copy and the latest dated (1911), is in the Richards Collection at Yale. In recognition of Kipling’s enthusiasm for natural sciences, a 130 million-year-old specimen of crocodile from the Cretaceous period, the skull of which was discovered in Swansea in 2009 and is now in the Dorset County Museum, has been named *Goniopholis Kiplini*.

p. 163:

A185 PAN IN VERMONT: Two other copies, the first unbound and softly folded, and the second unbound and preserved in a red cloth folder, is in the A. P. Watt & Son Archive, Yale,

with a letter from Reginald Horrox (of Book Prices Current) to Watt dated 21 March 1949, asking about details of a sale in 1928 (probably intending the Miller sale copy of 1929). Yet another copy is in the Richards Collection at Yale, acquired from Quaritch in 2025.

p. 165:

A189 JUST SO STORIES: The galley proof of ‘The Tabu Tale’ for Windsor Magazine (September 1903), with minor corrections and note at the head reading ‘Please correct and return at your earliest convenience ASW’ [A. S. Watt] crossed through and with ‘Corrected proof not revise’ written below, is in the A. P. Watt & Son Archive, Yale. An example of the First Danish Edition, *Æventyr*, published in 1910 with the original Kipling-drawn illustrations (Livingston Supp. p. 293), is at Richards Yale.

A190 THE FIVE NATIONS: Kipling’s 1902 poem on the death of Cecil Rhodes, “The Burial” (originally “C. J. Rhodes”) was privately printed in Cape Town in 1905, contained in the text of remarks of the Bishop of Mashonaland at Rhodes’s burial, in Cecil John Rhodes A Chronicle of the Funeral Ceremonies from Muizenberg to the Matapos, March-April 1902 (copy in Richards Yale).

Dustjacket: light gray (Centroid 264/Munsell eq. 6.7Y 7.4/02), lettered in black; [*front panel:*] all within double frame rules: THE | FIVE NATIONS | By | RUDYARD KIPLING | double horizontal rules | The first collection of Mr. Kipling’s poems since 1896. It is safe to say that since the ‘Recessional’ no living poet has had such a world-wide audience; each new utterance has become a matter of international news, cabled from one continent to another, and read by a hundred million people the next morning. This volume contains all the most famous of these poems—besides about twenty-five new and unpublished pieces. It is safe to say that its publication is the literary event of 1903. | CONTENTS | [three columns of the poems’ titles, 18, then 18, then 17, divided by horizontal lines] ; Price, net, \$1.40 | double horizontal rules | DOUBLEDAY, PAGE & COMPANY | PUBLISHERS | 34 UNION SQUARE NEW YORK | [*spine panel:*] The Five | Nations | Kipling | Price, net | \$1.40 | Doubleday, | Page & Company; [*back panel:*] within solid frame rule: BOOKS BY MR. RUDYARD KIPLING., list of sixteen titles priced from \$2 to \$1.20 | SINGLE STORY SERIES | five titles of single stories, priced at 50 cents or \$2.50 for the “set of five volumes, in a box” | Doubleday, Page & Co., 34 Union Sq., East, New York

Locations: The only known dustjacketed copy in an institution is now at Yale [Richards Collection]

Additional manuscripts, in the A. P. Watt & Son Archive, Yale, are: ‘Cruisers.’ 2 pp., typescript, with substantial corrections including addition of sixth stanza and a changed title (from ‘Scouts’ to ‘Cruisers’), with note ‘revised copy to me urgent. RK.’, and another 2 pp., typescript initialed ‘R.K.’, the next draft, with minor corrections and a note reading ‘Incorrect’ at the head; ‘The Feet of the Young Men,’ 3 pp., typescript, corrected, with final two stanzas added in autograph and an undated clean typescript, 3 pp., with A. P. Watt & Son slip pasted on title page, and including additional preface of ‘reports’ from five locations which appeared with the poem in Scribner’s (December 1897) but not in any subsequent versions; ‘Lichtenberg,’ 2 pp., typescript,

signed, but with minor corrections and a note at head reading 'A. P. Watt Son' and remnants of their printed slip. At Cambridge University Library are (1) the first revised proofs with corrections and alterations in Kipling's hand and the typescript of two additional verses for "Kitchener's School". 211 pp. + 2 pp. typescript, bound in full vellum, and (2) the second revised proofs, incorporating changes from the first proofs and with additional corrections and alterations, 215 pp., bound in full vellum, gifted by descendants of Kipling's literary agent A. P. Watt.

p. 169:

A194: THE MUSE AMONG THE MOTORS: Publisher Frank Doubleday's personal copy, rebound at his French Bindery in black morocco and unannotated as to press run, is at Richards Yale (raising the number of institutionally-held copies to 8 of the original 20).

p. 170:

A196: THE ARMY OF A DREAM: Publisher Frank Doubleday's personal library copy (now at Richards Yale) is annotated in ink on the front wrapper "One of ten ['ten' struck through] 19 copies ptd for copyright issued June 15.04" (agreeing with the date of the Folsom copy, but contrary to the June 14 of other marked copies).

p. 171:

A198 TRAFFICS AND DISCOVERIES: *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale: 'The Captive,' 46 pp., typescript, with substantial authorial corrections and an A. P. Watt & Son label sticker; 'Mrs. Bathurst,' galley proofs from Metropolitan Magazine (September 1904) with many small corrections; 'A Sahib's War,' galley proof from The Windsor Magazine (December 1901), corrected, and notes 'Revise urgent if possible. RK' and 'Please send ten revises, quickly as possible'; 'Steam Tactics,' half page autograph manuscript, not included in final version; 'Their Lawful Occasions,' galley proofs of both parts for Windsor Magazine (December 1903 and January 1904) with many corrections. At the Cambridge University Library, gifted by the Watt family descendants, are the first proofs, corrected by Kipling, the title signed and inscribed for A. S. Watt, stamped 23 June 04, with corrections and alterations throughout, 395 pp., bound in full vellum. An author's inscribed presentation copy, dated Ap. (?) 1905, inscribed "Emily Gibbons from Cousin Rud," is at the Ransom Center at UT Austin.

p. 175:

A203 'THEY': At Richards Yale is a signed autograph note (undated, but early 1905) to the illustrator F. H. Townsend thanking him for the excellence of his illustrations: "They are exactly what I would have wished if I had been an artist."

A204 SOUTH AFRICA: Publisher Frank Doubleday's personal copy (at Richards Yale) is ink-annotated by him on the front wrapper "50 copies printed for copyright – July 1906," but

given the paucity of institutional copies (8 including this one) and rare appearances at auction (twice), his print run figure seems incorrect.

p. 176:

A205 PUCK OF POOK'S HILL: A copy bound in full vellum, inscribed "For Alick Watt from Rudyard Kipling July 1906," with a card from Kipling dated 3 June 1906, is at Cambridge University Library. An author's inscribed presentation copy to "A. & E. Lewis" at Bateman's in July 1907 is at the Ransom Center at UT Austin. A second fair copy of "A Song to Mithras" (now at Richards Yale) has appeared, an undated fair copy on the hotel stationery of Brufani's Grand Hotel in Perugia, Italy (near to both Rome and Florence, and Kipling is known to have been in Rome from 2 March through 13 April in 1909, and to have toured Florence and Venice from 14 March through 20 March in 1912).

p. 177:

A206 PUCK OR POOK'S HILL: A pre-publication publisher's dummy is known (Richards Yale), the binding identical to the published version, but the text block comprised of the first four preliminary leaves (half-title, title, contents, fore-title), followed by the first full gathering or signature (pages 3-18, mostly unopened) over and over again (20 more times), to achieve the bulk of the printed book. Differing from the final version, the first two lines of the copyright page read "Copyright, 1906-06, by Rudyard Kipling." (rather than the final "Copyright, 1905, 1906, by | RUDYARD KIPLING" [capitalized, no period]; the "Contents" leaf lists only the first four chapters, without their page numbers after the ellipses, followed by "etc., etc."; and the last line on p. 5 ("South down.") is blemished by a printing press mark below, or incorrectly spelled, or omitted entirely, on the several but various gatherings. This, the only known example, constitutes the first printed edition (not "published", since not offered for sale to the public in this format) of the final text of "Weland's Sword," the first of the stories in this collection.

p. 178:

A207 THEY: A binding and size variant is known (example: Richards Yale), published in 1909 from the same plates and with the same pagination and Townsend color illustrations, bound in light brown, yap-edged suede wrappers, the front stamped in gold (title and author) and brown (art nouveau framing device around lettering), reduced in size in the text block to 6 7/8 x 4 3/4 ins., with sepia illustrated endpapers depicting a windmill set in a marsh. Also at Richards Yale are three original graphite and watercolor studies by illustrator Townsend: "I've Got A Cut on My Thumb," "Find Her Waiting for Him", and "He Could Almost Have Sworn That the Kiss Was Real" (facing pp, 12m 15, and 54, respectively).

p. 179:

A208 REPRINTED FROM "THE TIMES": A copy is now known (at Richards Yale, sold at the F. Alan Underwood sale [Underwood 2011 98]), contains Kipling's October 20th letter on the two pages of the pamphlet's first leaf, and a second letter, also comprising two

pages of text, headed “Reprinted from ‘The Times’ October 23rd” and signed by G. Robert Thring, Secretary of the Incorporated Society of Authors. The 1930 Grolier Club Kipling exhibition copy has the Kipling letter printed on pp. 1 and 3, the apparent basis for both Livingston’s 1938 and Stewart’s 1959 descriptions in their respective bibliographies, so this copy is either a variant of the first edition or this title’s second edition, but in in event it precedes The Publisher’s Association pamphlet “*The Times*” and *The Publishers*, legended “Second Edition” (not in Ballard, but see Livingston 305, Stewart 718, Grolier 375, Richards E1-75), reprinting “Mr. Kipling’s Opinion” at pp. 15-17 (the uncharacterized first edition of *The Times* and *the Publishers*, with the only known copy at Richards Yale, and no copy ever offered at auction, and no copy to be found in the British Library or in Stationer’s Hall itself).

p. 182:

A214 COLLECTED VERSE: The Memorandum of Agreement of 20 January 1909 between Kipling and the Copp Clark Company for the publication of the First Canadian Edition may be found in the McMaster University digital collections at [digitalcollections.mcmaster@ca](http://digitalcollections.mcmaster.ca).

p. 183:

A215 LETTERS TO THE FAMILY: A copy of the second edition is in the A. P. Watt & Son Archive, Yale.

p. 185:

A216 DOCTORS: The newspaper report in The Standard for 2 October 1908, with its indications of “(laughter)” and “(loud cheers)”, may be found in the Richards Yale and Sussex collections.

p. 186:

A218 THE CITY OF BRASS: Publisher Frank Doubleday’s rebound personal library copy (at Richards Yale) is pencil-annotated on the front wrapper: “First time of ptg this poem June 1909 – only a few copies (10) printed,” which is contrary to Doubleday’s invoice to Kipling’s agent A. P. Watt for printing 25 copies, and this is the 11th copy known to be in institutional collections, so his note is wrong.

p. 188:

A221 A PATROL SONG: The third, fourth, and fifth stanzas (of six), beginning “Look out for the birds of the air,” also appeared in boards in Nature Stalking For Boys by W. Percival Westell (J. M. Dent and Sons Ltd., London: November 1909), at p. [i] before the frontispiece and title page, under the title “Nature Stalking for Boys”, with a facsimile signature of Kipling. As the book features an “Introduction for Boy Scouts” by Lt.-General Sir R. S. S. Baden-Powell, it seems probable that the founder of the Boy Scouts solicited Kipling for use of the poem here, and Westell in his introduction, dated “Autumn 1909” (and thus soon after the poem’s copyright appearances of September 1909), thanks Kipling “for his courtesy in giving...permission to use

certain verses from 'A Patrol Song' which are peculiarly well adapted for inclusion in this volume." Copy in Richards Yale collection.

p. 189:

A224 THE WRONG THING: A copy marked 'Queried Proof, Sep '30', with occasional sentences marked with question marks, is in the A. P. Watt & Son Archive, Yale.

p. 190:

A225 ACTIONS AND REACTIONS: The proof copy, 281 pp., with holographs additions, alterations and corrections, and typescript of new material, with notes to the printer in Kipling's hand, is at the Cambridge University Library, gifted by descendants of A. P. Watt, Kipling's literary agent.

The story "An Habitation Enforced," translated (the first French translation) by Louis Faburlet and Robert D'Humieres as *L'Habitation Forcée*, was published by Rene Kieffer in Paris in January 1921, 93 pages in stiff cardboard wrappers, featuring 28 hand-colored pochoir illustrations by Jessie M. King, in 500 copies on China paper and 50 on Japon paper (example in Richards Collection at Yale). The galley proofs for 'The Adventures of Melissa' for Windsor Magazine (December 1908) corrected with substantial changes, including the change of title for this story in this collection to 'The Mother Hive,' and subsequent galley proofs, also with corrections, and with a verse added below the title, is in the A. P. Watt & Son Archive, Yale.

p. 192:

A227 ABAFT THE FUNNEL: Ephemera kept with his copy by Cleveland Ohio collection Munson A. Havens (now at Richards Yale) reveal how quickly Doubleday reacted with Kipling in his official American publisher's plans to bring out promptly a competing, authorized edition: a typewritten notice was sent "To the Trade" on 15 October 1909, four days after the Dodge edition appeared, noting that Abaft the Funnel "is appearing in an unauthorized edition under the imprint of B. W. Dodge & Company. This volume bears notice of United States Copyright and we warn all booksellers of the consequences of exposing for sale a volume of this character. A good cloth edition will be immediately issued at a price to be determined -- but low enough to more than beat any competition"; and on 26 October, a Doubleday officer wrote to Havens with the text of Kipling's cable for the preface to the Doubleday edition (see A232). The second state of the Doubleday edition has the title page outlined in red, not in black as in the first state.

p. 193:

A228 GLORIANA: A copy annotated 'Marked Proof' is in the A. P. Watt & Son Archive, Yale.

p. 194:

A229 A SONG OF THE ENGLISH: In the second line of the *Notes*, the leaf size in centimeters should be 30.5 x 25.5 (not 5.5). Kipling's letter to the editor of The English Illustrated Magazine (which in May 1893 published the first issue of this book's title poem, also the first poem in The Seven Seas of 1896), sending his marked page proofs to the magazine from his hotel in New York City, fretting about the type of the sub-headings, and forbidding any copyright of the verses in England, is in Richards Yale. Also there are an example of the poster for the concert of the four songs conducted by Elgar and performed by Charles Mott at the London Coliseum at Charing Cross on 11 June 1917 (19 7/8 x 14 7/8 ins., reproduced in facsimile in the *Kipling Journal* for March 2010 at p. 30), and an example of the flyer for the songs sung by four different singers at the Coliseum on 26 November 2017, which prints some of the stanzas from three of the songs.

p. 195:

A231 THE CONVERSION OF ST. WILFRID: The Kipling-marked 'Queried Proof' is in the A. P. Watt & Son Archive, Yale.

p. 196:

A232 ABAFT THE FUNNEL: A copy now at Richards Yale, sold from the personal library of Kipling's literary agent A. P. Watt with his ownership inscription, is the copy used by Kipling to annotate for the very revisions, which are extensive and of all varieties, made in the 1938 Sussex Edition's volumes XXII and XXII, on which edition Kipling was at work by 1933, before his death; included is the typewritten letter from Macmillan & Co. Ltd. dated 25th August 1939 returning the marked copy and noting that it was used to make the changes in the publisher's Sussex Edition.

A233 THE TREE OF JUSTICE: The Kipling-marked proof copy, with occasional ink corrections, is in the A. P. Watt & Son Archive, Yale.

p. 197:

A234 THE FORELOPER: Kipling did not have the poem reprinted in The Bookman or Century; that was done by the periodicals without his direction.

p. 198:

A235 SIMPLE SIMON: A copy is in the Clark Art Institute in Williamstown, MA, making 11 institutionally-held copies, and Sumner & Stillman's catalogue no. 186 in September 2021 offered a 12th for sale, so it is certain that the stated print run was larger than the stated 10.

A236 BROTHER SQUARE TOES: A copy is in the Clark Art Institute in Williamstown, MA, making 9 institutionally-held copies, and Sumner and Stillman's catalogue no.186 offered a 10th for sale, so it seems likely the print run was larger than the stated 10.

p. 200:

A241 THE HORSE MARINES: Publisher Frank Doubleday's personal library copy (at Richards Yale) is annotated by him in pencil on the front wrapper "Published Sept 30 1910".

p. 201:

A242 REWARDS AND FAIRIES: The proof copy bound in full vellum, stamped "First proof" and annotated "marked proof," with alterations and corrections (and some pages stamped "R & R Clark 30 April 2010), and a title-page inscribed "For Alick Watt from Rudyard Kipling," is at Cambridge University Library, gifted by Watt descendants. The poem "Eddi's Service" first printed here with the story "The Conversion of St. Wilfrid" received its first separate printing as a postcard issuing from St. Wilfrid's Chapel at Church Norton in Selsey, Sussex, probably printed between the two world wars (example, Richards Yale). The dark olive paperback edition in Macmillan's Colonial Library, published 10 July 1910, is at Richards Yale.

p. 204:

A246 THREE POEMS: Publisher Frank Doubleday's personal library copy (now at Richards Yale) is annotated in pencil on the front wrapper "First Edition April 1911". A catalogue of the bookseller Rick Gekoski (Catalogue 12, item 189) records what he speculates is a proof copy of an abandoned American copyright broadside, undated and initialed by Kipling at the head, of "The River's Tale" (location unknown).

p. 206:

A248 THE DECLARATION OF LONDON: A copy is in the A. P. Watt & Son Archive, Yale.

p. 207:

A250 THE SPIES' MARCH: Publisher Frank Doubleday's personal library copy (now at Richards Yale) is annotated in pencil on the front wrapper "Published July 20, 1911." The manuscript noted as sold at Sothebys in 1990 is now at Richards Yale (Davids 2013 260).

p. 208:

A252 THE FEMALE OF THE SPECIES: An eighth copy of the broadside (Bonhams 2013 3290) is now at Yale. In the A. P. Watt & Son Archive, Yale, is the letter of 8 May 1928 from Flora Livingston to A. S. Watt, and the photostats of the two versions which she sent for his review, to which Watt's letter of 22 May 1928 was in response.

p. 212:

A258 COLLECTED VERSE: According to a Hodder & Stoughton flyer from The Bookman (copy, Richards Yale), the Edition de Luxe on Japan paper was sold at £5 5s, the Edition de Luxe on handmade paper was sold at £2 2s, and the trade edition was priced at 20s.

p. 213:

A259 SONGS FROM BOOKS: With regard to ‘A Servant when He Reigneth’, lines 21-28 and 33 through the end are new; the poem is here enlarged from 24 to 40 lines and from three to five stanzas. The book’s page proof for Toronto Macmillan, stamped ‘First Proof’ and dated June 1912, with occasional small corrections and change of imprint from London to Toronto (suggesting that London proofs were the starting point for the Canadian printing), and RK’s note to change the advertisement leaf from American editions to English versions, is in the A. P. Watt & Son Archive, Yale. Now at Richards Yale is the one of the six copies of the First American Edition printed on coarse paper with the lettering of the Doubleday American trade edition (described on p. 215).

p. 218:

A264 AN UNRECORDED TRIAL: The galley proof for The Car (25 June 1913), corrected and initialed ‘RK’ and ‘APW’ (A. P. Watt, RK’s literary agent) and with the copyright statement redrafted and moved to the end, is in the A. P. Watt & Son Archive, Yale.

p. 221:

A269 IF -: A second copy of the First English separate edition appeared at auction in London at Sotheby’s on 15 December 2011 (lot 98), and is now in the Beinecke Library, Yale. Images of the Dalhousie copy and of other separate English and American editions of “If-“ may be found at <http://www.library.dal.ca/DUASC/Digital-Collections/Kipling/Stewart>. A copy of the pamphlet issued in pale green paper wrappers and another the same but with an engraved portrait of RK on the front cover (drawn by Francis Dodd, A.R.A., for Poems 1886-1929, A386), and a third in a slightly larger format on white paper (with the same engraved portrait), are in the A. P. Watt & Son Archive, Yale; these seem to be trial proofs, dating from 1929 or after, and never published.

p. 222:

A269_a	TO A LIBRARIAN	1914
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First (English) edition

Broadside/poem

Prior bibliographies: none

Printed: _____, 1914

Collation: 1° (20.5 x 15.5 cm., 8 1/8 x 6 3/8 in.), heading, 14 lines of verse, signed “T. Coryatt,” and 13 lines of bracketed notes in smaller type at foot, unsigned

Paper: heavy, light yellowish brown (Centroid 76/Munsell eq. 8.7yr 6.5 5.0), lettered in black

Notes: Nominated by his uncle, Edward Burne-Jones, and seconded by Henry James, Kipling was elected at age 31 in 1897 to the Athenaeum Club, which he later styled “a cathedral between services;” he was the youngest member, according to his wife Carrie, for twenty years. 1914 marked the fortieth year of service to the Athenaeum of its librarian, Henry S. Tedder, F.S.A. (1850-1924), and the club’s chairman (and Kipling’s good friend) Field Marshal Lord Roberts appealed to members for a subscription to mark the occasion. The check was presented to Tedder at a ceremony presided over by the Archbishop of Canterbury, together with a portrait painted by G. H. Neale, which was exhibited at the Royal Academy, and now hangs in the Athenaeum; each subscriber received a photogravure. According to the note at the bottom of this broadside, printed by the Athenaeum in an unknown number of copies while the portrait was still in the Royal Academy, Tedder was visited by one subscriber, “a distinguished man of letters—who gravely presented to him a much worn, faded, and crumpled manuscript in sixteenth century script which the member professed to have purchased as an autograph of quaint old Tom Coryatt (1577-1617) the famous author of ‘Crudites hastily gobbled up in Five Moneths Travels’ (1611). Having surprised Mr. Tedder with this ingenious mystification, the author, whose deftness is equal to his wit and genius, confessed that the sonnet had been written personally for Mr. Tedder to be placed beneath the picture, and that the manuscript, a marvel of imitation, was his own work.” The only known copy of this broadside, in the archives of the Athenaeum, is signed by Kipling. Kipling’s sonnet was printed in full in the *Library Association Record* (of which group Tedder was a long-time manager) for May 1915 and reprinted in the *Library Journal* for July 1916, and is discussed in the *Kipling Journal* for December 1986 (pp. 8-9) and September 2012 (p. 29). See also B125. The manuscript has been lost. His association with the Athenaeum is well described in the *Kipling Journal* for September 2012 by the club’s archivist Jennie de Protani in her article “Kipling and the Athenaeum.”

p. 222:

A270 FOR ALL WE HAVE AND ARE: *The Times* reprinted this poem within an illustrated border in issuing a newspaper supplement, 19 x 12 ½ ins., 16 pages with its front page illustrated by Joseph Simpson with lads shouldering arms, titled WAR POEMS FROM THE TIMES AUGUST 1914-1915 Issued with The Times, Aug. 9, 1915. BRIDGES KIPLING HARDY WATSON BINYON NEWBOLT DE LA MARE NOYES TAGORE A.E. CLARK GRENFELL NICHOLS MAITLAND BRODRIBB (example at Richards Yale).

A271 HYMN BEFORE ACTION: In this printing, the third stanza of the 1896 and 1907 printings is omitted (the reference to those “who lack the lights that guide us” was presumably deemed to be offensive to Great Britain’s World War I allies). Also, there is an 8vo leaflet variant of 1914 printed on two sides, with a note at the end: “This leaflet, for distribution, is sold at 2s 6d net per 100, and is not for sale separately. Copies of a four-page edition for separate sale can be obtained, price 1d” (only known copy, Richards Yale).

p. 223:

A273 THE OUTLAWS: In the A. P. Watt & Son Archive, Yale, is another copy in the form of a single leaf facsimile with the poem and RK's signature (in facsimile) on one side and on the other side, comments from Sir Edward Gray, Lord Hardinge, and Sir Reginald Wingate on the invasion of Belgium.

A274 THE CHILDREN'S SONG: Another variant is in the A. P. Watt & Son Archive at Yale, a single printed leaf, 7 1/2 x 4 7/8 in., sold at 2s 6d per 100 and not otherwise sold separately (the wrapped edition of 4 pages was priced at 1d, and the card for hanging at 3d).

p. 224:

A275 THE NEW ARMY: *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale: galley proofs of all six articles for Daily Telegraph, December 1914, perhaps the final proofs of the first two articles, with section headings amended in places and sub-headings added for the first time, and numerous other changes, with a manuscript note added to the sixth article, about the value to new recruits of Lord Roberts' Rifle Clubs, all bearing close resemblance to American copyright edition text; later galley proofs for Daily Telegraph of Parts IV-VI, retitled The New Army In Training; and galley proof for Macmillan book The New Army In Training (A276), stamped 'First Proof' and dated 12 January 1915, with mostly minor corrections, a couple of new quotations added at sections' start, and a note to printer on the quality of type for numerals.

p. 276:

A276 THE NEW ARMY IN TRAINING: An example of the Harrap "velvet calf" edition is at Richards Yale.

p. 226:

A279 FRANCE AT WAR ON THE FRONTIER OF CIVILIZATION: Copies of the Second through Sixth Articles of this U.S. copyright edition (all published), one with 'Second Article' written in pencil on the front cover and the others with the article number printed, and galley proofs of the six articles as appearing in the London Daily Telegraph, corrected in ink and pencil, with draft statement of copyright in pencil and with printed notes reading 'Keep till PRC [Passed By Censor], 'Keep till Ordered,' and '2d Heading to be supply by Mr. Kipling' on the first article along with handwritten note at top reading 'Author's Proof. To be returned to Mr. Watt,' and with fourth and sixth articles having been 'Passed By Censor.' printed at the top, are in the A. P. Watt & Son Archive, Yale.

p. 227:

A280 FRANCE AT WAR: With regard to the French edition, *La France en Guerre*, Kipling was apparently given by the publisher a few complimentary copies, in which the

colophon opposite the title page reads simply ‘EXEMPLAIRE D’HOMMAGE”, or “complimentary copy” printed for the author for personal distribution, which also lacks the two plates found in the 50-copy trade edition: a presentation copy of this variant was given by Kipling to Madame Pollet, his masseuse in Bath, a French native working in the Empire Hotel in that city with the Kiplings’ doctor, on 28 February 1916 (this copy in Richards Yale).

p. 229:

A283 THE FRINGES OF THE FLEET: ‘Dawn off the Forelands’ is also known as ‘Trawlers’ and ‘Mine Sweepers’. Three 78 rpm vinyl recordings of the score composed by Sir Edward Elgar, produced by The Gramophone Co., Ltd., with vocals by Charles Mott, are in Richards Yale, together with both a leaflet and a 19 7/8 x 14 7/8 inch illustrated and colored poster (reproduced in facsimile in the *Kipling Journal* for March 2010), advertising the performance of the work at The London Coliseum on 11 June 1917.

p. 232:

A286 TALES OF “THE TRADE”: Shorter gave to C. Albert Maggs (one of the four brothers who were proprietors of the London antiquarian bookdealer Maggs Bros.) a presentation copy (now at Richards Yale) of the first issue of the pamphlet, dated 19 July 1916, and marked in Shorter’s hand on the verso of the title page above the note of limitation “Before Revise Clement Shorter”, which issue contains the words struck through in the marked proof copy sold with his estate in 1928; this version predates the trial copy in the Berg Collection, which contains the revised note of limitation without the reference to the “courtesy of the author.”

p. 233:

A288 THE NEUTRAL: Another example of the comma-less copyright edition variant is to be found at Richards Yale. The title remains ‘The Neutral’ in all subsequent editions of Sea Warfare and in A Choice of Songs (1925). Another copy of The Question is in the A. P. Watt & Son Archive, Yale. Publisher Frank Doubleday’s personal library copy of ‘The Neutral’ (at Richards Yale) has been annotated in pencil by him: “Published Nov. 29/11 Edition 100”.

p. 234:

A289 SEA WARFARE: Book page proof, stamped ‘First Proof’ and dated October 1916, with minor corrections (mostly formatting) throughout, is in the A. P. Watt & Son Archive, Yale.

p. 235:

A290 THE EYES OF ASIA: Copies of The Fumes of the Heart, The Private Account, and A Retired Gentleman are in the A. P. Watt & Son Archive, Yale. Publisher Frank Doubleday’s personal library copy of the third title in the series, *A Retired Gentlemen* (now in Richards Yale), is annotated by him in pencil on the front wrapper: “Wrong date pamphlet made for copyright but not used. Article published in Sat Eve Post May 17, 1917” [wrong, June 2, 1917].

p. 236:

A292 A NATIVITY: Publisher Frank Doubleday's personal library copy (now at Richards Yale) bound in green morocco with gilt frame rules and a red ornament on the front board at his firm's The French Bindery bears his pencil annotation "First Edition, 84 copies | Published Jan 17, 1917." His daughter Dorothy Doubleday's copy, similarly bound, but with her personal bookplate designed and signed by Rudyard Kipling, is also at Richards Yale.

p. 238:

A295 A DIVERSITY OF CREATURES: *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale: galley proof of the book's pages 1-34, 55-169, and 202-223, stamped 'First Proof' (dated 'Dec. 1916') and corrected with hundreds of small alterations, together with page proof of the full text, stamped 'Second Proof' and dated 'Dec. 1916', with minor corrections, together with another heavily corrected page proof of the entire book, dated 'January 1917', mostly stamped 'Third Proof' (although the final part and additional half-title are stamped 'Second Proof'); 'The Edge of the Evening,' first galley proof of Pall Mall Gazette (December 1919), dated August 1913, corrected, with a quotation added by hand at start, and pencil note reading 'Set in smaller type.' (later extensively revised in University of Edinburgh MS of Diversity of Creatures); 'Rebirth,' 2 pp., typescript; 'The Honours of War,' corrected galley proof for Windsor Magazine (August 1911), title reads 'Honours Even,' note at head reads '1st of 4 revises.'; 'Mary Postgate,' galley proof of The Century (September 1915), under title 'How does your garden grow?', hand-dated '6th September,' printed date reads 'May 24'; 'The Vortex,' galley proof for Scribner's Magazine (August 1914), dated 'Sept-Oct 1913,' with queries from printer in red ink and RK's corrections in black.

p. 240:

A297 THE WAR IN THE MOUNTAINS: Publisher Frank Doubleday's personal library copies of these five titles (now at Richards Yale), bound together by Doubleday's The French Bindery in green morocco with gilt lettering, is annotated in pencil by him on the title page of pamphlet I: "First Edition Part I 85 copies June 6 1917 | II 89 copies June 9 1917 | III 88 copies June 13 1917 | IV 93 copies June 16 1917 | V 121 copies June 20 1917".

p. 241:

A298 MESOPOTAMIA: Publisher Frank Doubleday's personal library copy (now at Richards Yale) is annotated by him in pencil on the front wrapper: "Published Aug. 10 1917 114 copies."

A300 THE HOLY WAR: Publisher Frank Doubleday's personal library copy (now at Richards Yale) is annotated by him in pencil on the front wrapper: "Published Dec 4, 1917 Edition 100 copies". (The copy in Doubleday's gift of his firm's American copyright editions of Kipling's works to Princeton's Firestone Library has no annotation as to date of publication or print run.)

p. 242:

A301 THE HOLY WAR: Further copies may be found in the Lilly Library and in the A. P. Watt & Son Archive, Yale.

p. 246:

A309 A PILGRIM'S WAY: Publisher Frank Doubleday's personal library copy (now at Richards Yale) is annotated in pencil on the front wrapper "First Edition 80 copies Aug. 1 1918".

p. 247:

A312 JUSTICE: Publisher Frank Doubleday's personal library copy (now at Richards Yale) bears on its front wrapper his pencil annotation: "Edition 75 Print Oct 24 1918". Since there is no copy in Doubleday's collection of Kipling copyright issues at Princeton's Firestone Library, this must be evidence of the correct date of publication, and is the only evidence of the print run.

p. 248:

A313 THE EYES OF ASIA: Galley proof for Doubleday, Page, corrected, dated August 1918, with a typed slip dated 23 September 1918 to 'Mr. Sherwood' instructing him 'please proceed to page, correct and cast' but to preserve the revises to be returned to RK, is in the A. P. Watt & Son Archive, Yale.

p. 250:

A318 THE SCHOLARS: A catalogue of the bookseller Rick Gekoski (Catalogue 12, 1989) records a copy of this copyright in a proof state, with 28 autograph corrections by the author (location unknown).

p. 251:

A319 THE GRAVES OF THE FALLEN: An article (copy at Richards Yale) appeared in *The London Illustrated News* for 16 April 1919 at pp. 592-593 headed "The Cross and the Altar-Stone Inscribed With a Text Chosen by Mr. Rudyard Kipling: A Design For the Altar-Stone, or 'Stone of Remembrance'", and noting that "Mr. Rudyard Kipling suggested that these [features] should be called 'the Cross of Sacrifice' and the 'Stone of Remembrance', and chose as the inscription for the stone the text — 'Their name liveth for ever more.'"

p. 252:

A320 THE YEARS BETWEEN: According to the Methuen printing register at the Lilly Library, the first printing of the buckram edition was 15,000 copies; of the Dominions Edition, 25,000 copies; of the thin paper cloth, 50,000 copies; and of the Service Edition, 4,000 copies of

each of its two volumes. *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale, include: Methuen book galley proof, dated both May and November 1918 and noted '2nd Revise' and later 'For Revise in page,' with a few minor corrections, together with corrected page proof of preliminary leaves (title, contents, index of first lines) and two copies of clean page proof of final two gatherings ('The Female of the Species' and 'Epitaphs') and a typed sheet giving the text for the dedication, poem headed 'To the Seven Watchmen'; 'The Declaration of London,' 1 p., typescript, with U.S. copyright statement at foot; 'For All We Have and Are,' 2 pp., typescript; 'The Years Between,' 8 pp. of typed notes to accompany the poems, clean copy. An advance proof copy, annotated by publisher Frank N. Doubleday on the free endpaper "Advance proofs of the first English edition with RK's own corrections, Feby 1919, is at Richards Yale, and bound in is the typescript of the Dedication "To the Seven Watchmen" following Kipling's annotation of the blank Dedication page. This copy also contains fifteen further Kipling ink corrections at pp. 21, 25, 36, 53, 55, 59, 83, 91, 98, 99, 109, 117, 121, and 127.

p. 255:

A323 THE SUPPORTS: A two-age typescript, signed, with a copyright statement (fair copy), is in the A. P. Watt & Sons Archive, Yale.

p. 258:

A328 LETTERS OF TRAVEL (1892-1913): The corrected typescript of 'From a Winter Note-Book', with text corrections and emendations in Kipling's hand, signed 'R.K.' and inscribed with the title, with a note sending the manuscript to the author's father, John Lockwood Kipling, to be read and forwarded to literary agent A. P. Watt, is in the Mark Samuels Lasner Collection at the University of Delaware. *Additional manuscripts* in the A. P. Watt and Son Archive, Yale, are: eight-page autograph manuscripts of sections of 'From Tideway to Tideway' (part 2, 'Across A Continent') and a six-page manuscript (part 3, 'The Edge of the East'); galley proofs of Letters I, II, IV, V and VI of 'Egypt of the Magicians,' Cosmopolitan Magazine (April and May 1914). The First French Edition was printed in Paris in 1920 in beige paper wrappers as No. 86 in Nelson's Continental Library by T. Nelson & Son, legended "Must not be taken into Great Britain, the Colonies, or U.S.A. (only known institutional copy at Richards Yale).

p. 260:

A330 SOME NOTES ON A BILL: A three-page autograph manuscript and a four-page typescript, with ink corrections, are in the A. P. Watt & Son Archive, Yale.

p. 266:

A338 FRAGMENTA CONDITA: A proof copy (so identified in ink where the limitation copy number should be), the colophon page inscribed in ink "To S. W Wheatley with the author's best wishes 5.X.22 [5 October 1922]", and numbered copy 4 bound with copy no. 4 of Martindell's *Bibliography of Kipling* (1922 edition, a presentation copy to Martindell's brother Ernest) for which *Fragmenta Condita* was author-described as an "Appendix", are now

in the Richards Yale collection, the only institutional collection with this privately printed volume in both states.

Herein, “The Outsider” is the name of the story, not of the poem, which is untitled.

p. 268:

A340 THE IRISH GUARDS IN THE GREAT WAR: The text has been published in a Kindle edition in May 2013, available through Amazon in the United Kingdom.

p. 270:

A343 INDEPENDENCE: Kipling’s rectorial address published herein was delivered on 10 October. A copy of the “Students Representative Council University of St. Andrews RECTORIAL GAUDEAMUS” held at the St. Andrews Union Dining Hall on “October 12, 1923, On the Occasion of The Installation of Rudyard Kipling, Esq., L.L.D., D. Litt., As Rector of The University of St. Andrews,” comprising the menu, toast list with the new Rector’s reply, and a second leaf verso headed “Autographs”, autographed by Kipling, is at Richards Yale.

A344 LONDON STONE [TOWN]: In the A. P. Watt & Son Archive, Yale, is the second Watt copy of London Stone, with two copies of a letter from the U.S. Copyright Office regarding the mistake in the title of the copy originally deposited (London Town).

p. 272:

A346 LAND AND SEA TALES FOR SCOUTS AND GUIDES: *Additional manuscripts*, in the A. P. Watt & Son Archive, Yale, are: ‘Looking Back to Boyhood,’ 7 pp., and typescript, 8 pp., published under the title ‘An English School’; ‘The Son of his Father,’ 15 pp., typescript, followed by final 4 pages in manuscript, corrected with note ‘Double proofs to Rudyard Kipling, Brattleboro, Vermont, USA’; ‘An Unqualified Pilot,’ 9 pp., typescript, corrected, with note ‘Proof to Rudyard Kipling, Naulahka, Brattleboro’, Vt’, and A. P. Watt & Son printed slip pasted on.

p. 275:

A350 “AFTER”: In the A. P. Watt & Son Archive at Yale is Harvard bibliographer Flora Livingston’s letter of 24 December 1927 to A. S. Watt, sending a copy described as one taken by her from the last four on Winship’s desk.

p. 277:

A353: RITUAL OF THE CALLING OF AN ENGINEER: In August 2009, the University of Toronto Archives and Records Management Services compiled a Finding Aid, entitled “Ritual of the Calling of an Engineer, Office of the Wardens, Camp One fonds” (in

archival science, a fonds is a group of documents that share the same source origin and that have occurred naturally as an outgrowth of the daily workings of an agency or organization). The Finding Aid points out that Kipling had envisioned a camp ritual, and the original Wardens of Camp One subsequently established a formal structure to administer the ritual in Toronto; that from its inception, the Ritual is a private ceremony, solemnized by its not being publicized, and attendance at the Ritual in Camp One is limited to only family members and friends who themselves are obligated; that the rings' manufacture was taken over by the Corporation of the Seven Wardens, based in Montreal, in 1948; that the frequently circulated story that the original rings were made from the pieces of the collapsed Pont de Quebec Bridge that killed 76 people in 1907 is obviously a myth (since the Ritual was not created until 1925); that the "Kipling Ritual", as it is styled, was registered in Ottawa on 5 June 1926, under copyright number 6831; that Obligation certificates have been printed and given out at or after the ceremony since 1927; and that Kipling had intended the Wardens to own the copyright of the poem "The Hymn of Breaking Strain," but that plan proved legally impracticably and instead it was assigned to himself, with publication (as an inserted broadside) in the English engineering journal *The Engineer* in its issue of 15 March 1935 to secure the rights, which referenced at its foot Kipling's American copyright secured that year. The text of the Ritual has been translated into French as "L'engagement de l'ingenieur," as have the poems "The Sons of Martha" and the "Hymn of Breaking Strain," both of which are included in the French ceremony as in the English. The Order of the Engineer in the United States has modelled an obligation ceremony on the Canadian Ritual, in a program approved by the American Society of Civil Engineers in 2003 and condoned by the Corporation of the Seven Wardens (although it bears little resemblance to the Kipling Ritual, while clearly acknowledging its Canadian origin). The University of Toronto fonds no longer include the original Kipling letters, which were returned to the Kipling estate in 1960 at the request of Kipling's daughter Elsie Bambridge (1896-1976). These were added to the Archive at Wimpole Hall (the Cambridgeshire stately home where Mrs. Bambridge lived until her death), and this Archive was in 1978 deposited with the University of Sussex Library on behalf of the successor owner of Wimpole Hall, the United Kingdom's National Trust for Places of Historic Interest and Natural Beauty. Series 1 of the Camp One fonds includes numerous letters, clippings, and addenda concerning the copyrighting of the Ritual and the "Hymn of Breaking Strain" in Canada, the United States, and abroad.

On 13 January 2025, the Seven Wardens approved a modernization of the "Calling of an Engineer", not changing Kipling's text, but in their publicity removing his name as author of the text and original tradition, and in the ritual itself, replacing the reading of a Kipling poem, usually "The Hymn of Breaking Strain", or "The Sons of Marth", and sometimes "If-", in the result of a competition—a 100th anniversary poetry contest, substituting new poems in English ("The Hand That Wears the Ring" by Gisela Hippolt-Squair) and French ("Horizons" by Réjean Plamondon) to replace Kipling's, who had come under fire for sexism (no "Daughters of Martha"), or being colonialist (having written "The White Man's Burden").

p. 278:

A355: A CHOICE OF SONGS: When later collected, the poem's title 'A Choice of Songs' was changed to 'The Glories'.

p. 281:

A360: ST. ANDREWS: TWO POEMS: A presentation copy from De la Mare to his son Richard, now at the University of London's Senate House Library, bears the inscription: 'This pamphlet (bound in board though it be) is – it may be said – a literary curiosity & as such perhaps merits a place in your library. The first of its authors is famous wherever the English language is spoken – well or ill; & in this connexion I grieve to see he rhymes learning & morning, ay & even in his first stanza! The second of them has evidently – as the saying goes – “done his best.” And the only merciful comment is He could scarcely have done less...’

p. 283:

A363 DEBITS AND CREDITS: In the A. P. Watt & Son Archive at Yale is ‘Sea Constables,’ for Metropolitan Magazine (September 1915), part page proof, part galley proof, corrected.

p. 284:

A364: DEBITS AND CREDITS: When first published, the dustjacket featured a promotional wraparound band in orange, proclaiming “Rudyard | Kipling’s | first book | of new fiction | in ten years”, with a glassine wrapper over the band and jacket (example, Richards Yale).

p. 286:

A367: RUDYARD KIPLING’S VERSE INCLUSIVE EDITION 1885-1926: At Richards Yale is a copy of the India Paper One Volume Edition, in the deluxe issue publisher’s full blue leather binding and its white card box of issue, inscribed by Kipling to William Maxwell, the Managing Director of R. & R. Clark, Limited, the book’s printer. In a pocket at the book’s rear pastedown (attached by Maxwell) are: (i) the printers’ specimens approved and initialled by Kipling (“all quotations and notes in New Edition to be Italic / RK”) and with an autograph note by RK (“It has been a great pleasure to sign this book, Gratefully...Jan. 11.28”; (ii) an autograph letter by Kipling with remarks regarding J. C. Squire’s criticism in the *Observer* of the text pages’ headlines, and expressing appreciation of the art of the printers of this volume ([I have signed] “With all the pleasure in the world! Artists are few—and in the sacred art of printing very few: and I owe R. & R. a long debt for the pains and the feeling with which they have presented my books for so long. I didn’t see J. C. Squire’s remarks: but—I can make up my own mind about the make-up of a page, proportion, balance, and those little things which grow scarcer in bookmaking. If you’ll send your copy of Inclusive Verse here, it shall be returned to you signed, as soon as may be, Very sincerely yours...”; and (iii) an autograph card from Kipling sending the signed volume to Maxwell.

p. 289:

A371: THE LEGS OF SISTER URSULA: The Kipling-signed autograph manuscript, seemingly sent to *The Idler* to be set for galley proofing for its July 1893 issue, is at Richards Yale; it appears to be the first Kipling manuscript ever to appear at auction, sold with the library

of Sir John Hayford Thorold at Sotheby, Wilkinson & Hodge, 3 July ff 1899, where it was purchased by Maggs Bros. The only other known manuscripts are a corrected typescript sent for inclusion in *The One Volume Kipling* in 1926, and the corrected first galley proof set up for the projected volume of the *Sussex Edition* and now in the British Library.

A copy of The Windsor Press book, now at Richards Yale, has laid in a four-column newspaper clipping titled “Up the Fire Escape: Sister Ursula and her Eccentric Patient, by Rudyard Kipling,” (from the *San Francisco Examiner* of 4 June 1893), with a typewritten note, titled “Memo”, dated 15 September 1927 and reading: “I met [Kipling bibliographer] Mrs, [Flora] Livingston in New York, She says that this story was based on an actual experience of Josephine Balestier Dunham [Kipling’s sister-in-law], who locked herself out of her New York apartment, found that the janitor was gone, climbed the fire escape and hoisted herself into the bath room window. [signed] W.M.O. [unknown, no bookplate].” “Up the Fire Escape” is the title of the newspaper first printing, and not the title of either the AMS version (described above) or as first collected by Kipling in *The One Volume Kipling* in 1928, the year after this unauthorized printing. The newspaper clipping is the only known copy in an institutional Kipling collection (Houghton Harvard’s copy is a photostat).

p. 293:

A377 THE NERVE THAT CONQUERS: Correcting the last sentence of the *Notes*: the Liverpool Shipbrokers’ Benevolent Society did reprint this speech, under the title ‘Nerve and Imagination, Their Part in Shipping,’ in the Liverpool Shipbrokers’ Benevolent Society Annual Report, 1928, which constitutes the First English Edition of the text, a copy of which 56-page pamphlet in blue printed wrappers is in the A. P. Watt & Son Archive, Yale.

p. 296:

A382 MILNER COURT: A copy of this leaflet is in the A. P. Watt & Son Archive, Yale.

p. 306:

A398 ADDRESS AT THE ANNUAL BANQUET OF THE FRANCE GRAND BRETAGNE ASSOCIATION: At Richards Yale is a copy of the Carte D’Entrée for this dinner, naturally in French (“Le Jeudi 2 Juillet 1931 | à 20 heures 30 Tenue de Soirée Union Interalliée | 33, ru du Faub. S’Honorée | Carte d’Entrée”), and a copy of the menu, with one page for the wines served, and on the facing page the courses of the dinner: “Consommé Madrilène en Gelée | Filet de Sole au Champagne | Selle d’Agneau aux Primeurs | Bombe Réjane | Gaufrettes | Corbeilles de Fruits | Café”, signed by Kipling below his printed name on the cover struck through in the same ink.

p. 308:

A403 LIMITS AND RENEWALS: A comparison of the text block of the deluxe, yellow silk-bound issue of this title as Volume 34 of the Outward Bound Edition (D5) in the 204 hand-numbered copies, which has a limitation page signed by Kipling, with what the *Notes* style the

limited edition in blue morocco, shows the two to be the same edition in different bindings (although the morocco issue, while it contains the Manuel Freres frontispiece portrait of Kipling, lacks the "Volume 34" preliminary leaf). It seems probable that, by 1932 in the Great Depression, the number of subscribers for the Outward Bound deluxe edition had fallen off dramatically, and so Scribners, having had the author sign and hand-number 204 sheets, used these sheets for separately promoted sale of this text block in the blue morocco binding (the copy in Richards Yale is numbered "52," which would suggest that even fewer text blocks were bound in yellow silk). In other words, the 204-copy limitation covers both this "limited edition" and those sold to the remaining subscribers of the deluxe issue of the Outward Bound Edition. The AMS of the Poem "Four-Feet", the text of which Kipling added to *Limits and Renewals* when he was correcting the proofs, was sold as lot 731 at Sotheby's on 12 July 1967; it is written in Kipling's formal calligraphic script. The owner was Mary Lady Bates, widow of Kipling's friend Sir Percy Bates, director of the Cunard Line, and it was written for her at Bateman's in 1932 when she spoke of the recent death of her dog.

p. 310:

A406 SELECTIONS FROM THE FREE VERSE HORACE: A copy of the June 1932 Magdalene College Magazine is in the A. P. Watt & Son Archive, Yale, as well as another in the Richards Yale collection.

p. 313:

A411 TO THE COMPANIONS: Kipling did not work on the proofs of Vol. XXXV of the Sussex Edition (or any other verse volume in that edition) before his death; although he contributed corrections to the verse, he evidently did so with lists drawn up before his death.

p. 314:

A413 SOUVENIRS DE FRANCE: "Annam" seems to be a French-made duplicate for a kind of paper found in Viet Nam (which has a province named "Annam"), perhaps with some rice fibers that would give it a smooth finish over a subtly textured appearance and a sheen similar to "Japon", which is Japanese vellum used for the most limited print run of a French book printed on more than one type of paper.

p. 315:

A416 RUDYARD KIPLING'S VERSE INCLUSIVE EDITION 1885-1932: A copy of this book at Wimpole Hall, Kipling's daughter Elsie Bambridge's house, is inscribed "Marked for future edition" on the title page, but the changes shown there are not included in the so-called Definitive Edition of 1940 (A451 and E1-160), which in fact follow this 1933 edition very closely, but rather are made instead in the Sussex Edition (D23, 1937-1939). Another copy is inscribed to the printer in the month after publication on the front free endpaper verso, "Rudyard Kipling, Signed for William Maxwell, Nov, 12/33," and is signed again by Kipling on the frontispiece, and underneath his printed signature. Also included is a typed letter from

Kipling to Maxwell , dated 2 November 1933, reading: “Dear Mr. Maxwell. Of course I shall be very happy to inscribe the new Inclusive Verse if you will send it to me here. It’s a beautifully turned out book. Most sincerely, Rudyard Kipling.” Maxwell (1873-1957) was managing director of the printers R. & R. Clark, long associated with Kipling, and the two had collaborated on the previous (1927) edition of Kipling’s *Inclusive Verse*. When they renewed their collaboration for this expanded edition of 1933, Kipling wrote to Maxwell that he was “glad to be in your hands again. They are the best I know” (*Letters*, VI, p. 155). Maxwell assembled the Edward Clark Collection of the history of printing, held at Edinburgh Napier.

p. 323:

A429 A KIPLING PAGEANT: *Manuscripts:* At Richards Yale are galley proofs, dated 23 August 1935, before the corrections made in the Kipling-marked version of the same text to appear in Two Forewords (A428), now at Doubleday Princeton.

p. 326:

A434 SOMETHING OF MYSELF: Now at Richards Yale are seventeen (17) corrected galley proofs of the text as appearing in London in *The Morning Post* from 29 January through 9 February 1937. According to a letter dated 30 July 1938 to James McG. Stewart from Philadelphia bookdealer Charles Sessler’s aide Mabel Zahn, Sessler offered for \$45 “advanced proof sheets of the newspaper publication in serial form from The Morning Post. This item comprises a set of sixteen out of the seventeen installments, lacking No. 14, in their earliest state. The set comes directly from the man who read the installments in proof. It may be the only one in existence.” It was not.

The first Italian edition of the book, in light orange wrappers lettered and illustrated in black, appeared the next year, in 1938, titled *Qualcosa Di Me Per I Miei Amici Noti E Ignoti*, translated into English by M. Vineguerra and published in Torino by Guilio Einaudi (example, Richards Yale).

p. 335:

A451 RUDYARD KIPLING’S VERSE DEFINITIVE EDITION: The readings of the poems in this edition follow those of Rudyard Kipling’s Verse Inclusive Edition 1885-1932 (A416), not picking up the author’s corrections and additions made in the earlier-dated volume of the Sussex Edition (D23).

p. 344:

A468 EARLY VERSE BY RUDYARD KIPLING 1879-1889: The signed autograph manuscript of “Max Desmaretz—His Valentine”, from the estate of Kipling’s mother’s great-niece Helen Macdonald, is at Richards Yale.

p. 352:

A480 A SECOND BOOK OF WORDS: A menu from the 22 May 1922 first annual dinner of the Associated Franco-British Societies, Kipling's speech to which is collected in this book, signed by Kipling (the only known signed copy), is at Richards Yale.

A481 KIPLING AND THE OWL 2010

First separate (American) edition

pamphlet/poem

*Title-page: Kipling & the Owl [vignette of owl with wings spread and gripping quill pen]
[seventeen lines of editorial material]*

Privately printed: October 2010

Collation: 8vo, 2 leaves (24.8 x 13.3 cm., 9 3/4 x 5 1/4 in.); [1] title page and editorial introduction [2-3] text [4] colophon Colophon: This keepsake was designed and printed | by Kitty Maryatt at Two Hands Press | In Scripps College Old Style | on Somerset Book with Heather charcoal cover. | It is presented to the joint meeting of the Roxburghe | and Zamarano Clubs in San Francisco, | October 2010 by Dr. John Carson, Dr. Garth Huston, | Thomas Pinney, and Brian Schottlander | This is number in an edition of 175 copies.

Binding: wrappers, dark gray (Centroid 266, Munsell eq. 2.5pb 3.5 0.0) flecked in white, lettered and ornamented with owl vignette on front wrapper in white, tied with silver cord, front leaf edge untrimmed

Front cover: Kipling & the Owl | [owl vignette of title page]

Back cover: blank

Notes: Kipling's poem of thanks to San Francisco's Bohemian Club, of which he was made an honorary member after his arrival in that city on 28 May 1889, here receives its first separate publication in a keepsake presented to the Roxburghe and Zamarano Clubs. The text, now known only from a letter from Kipling to Edmonia Hill dated 12 June 1889 (*Letters* 1, pp. 314-316), first appeared in Ballard's Catalogue (1935, B98), then was reprinted in the Bohemian Club Library Notes, No. 9, June 1961 (pp. 2-4) with a facsimile of the letter and its poem, then in West Is West (1976, B104), and was later collected in Rutherford's Early Verse by Rudyard Kipling 1879-1889 (1986, A468) at pp. 458-460. The manuscript was, according to Kipling's letter, to be "hung up and illuminated" by the Club, but the verses, written in an album, have gone missing, either stolen, or misplaced during a Club cleaning, or, as reported in The Annals of The Bohemian Club for the Years Eighteen Hundred and Eighty-Seven to Eighteen Hundred and Ninety-Five (Vol. III, 1899, p. 91), deliberately destroyed by an enraged Club member after reading Kipling's remarks on San Francisco and the Bohemian Club in the From Sea to Sea letters (A131).

p. 348:

A474 WRITINGS ON WRITING: Unknown at the time of this compilation (and now at Richards Yale) is a manuscript in a leatherbound notebook titled “Certain Observations on the Short Story Arranged for the Use of Josephine Balestier,” written by Kipling in 1894-95(?) for his sister-in-law, an aspiring writer, published for the first time, in full, in the *Kipling Journal* in July 2014. Rudyard helped her publish *The Kipling Birthday Book* (Richards A94) in 1894. This seems to be Kipling’s most extensive meditation on the composition of short stories.

p. 352:

A481 RUDYARD KIPLING THE CAUSE 2019
OF HUMANITY AND OTHER STORIES
UNCOLLECTED PROSE FICTIONS

First (English) Edition

Book/stories

Title-page: RUDYARD KIPLING | [*printer’s device*] | THE CAUSE OF HUMANITY | AND OTHER STORIES | [*in italics*] Uncollected Prose Fictions | Edited By | Thomas Pinney
[*University of Cambridge coat of arms*] Cambridge | University Press

Published: January 2019

Collation: 8vo, 231 leaves (9 ¼ x 6 1/8 in.; leaf , 9 x 6 in.); [i] short biographies of Kipling and editor Pinney [ii] blank [iii] title-page [iv] copyright and imprint v-viii contents ix editorial practice x-xi abbreviations [xii] blank xiii-xxi introduction [xxii] blank 1-428 text 429-439 glossary of Indian and Anglo-Indian Words and Phrases [440] blank

Binding: black paper-covered boards, printed and ornamented in gold; endpapers, white

Front board: same as title page, lacking only publisher’s coat of arms and name

Back board: plain

Spine: [*running crown to foot, lettered in gold:*] PINNEY RUDYARD KIPLING | THE CAUSE OF HUMANITY | AND OTHER STORIES | CAMBRIDGE

Dustjacket: [*front panel:*] full color portrait of Rudyard Kipling by John Collier (1891), overprinted [*in gold:*] RUDYARD KIPLING | [*printer’s ornament*] | THE CAUSE OF HUMANITY | AND OTHER STORIES | [*in italics:*] Uncollected Prose Fictions | [*in black:*] Edited by | Thomas Pinney; [*back panel:*] over black background, [*in gold:*] quotations from Dr. Howard J. Booth and Dr. Phillip Mallett, above [*in lower right corner:*] Cambridge University Press name and book bar code, on gold background; [*spine:*] [*in gold, on black background*] (same as book spine)

Contents: ‘The Tragedy of Crusoe, C.S.’; ‘Twenty Years After’; ‘Dis Aliter Visum’; ‘De Profundis’; ‘The Unlimited “Draw” of “Tick” Boileau’; ‘My Christmas Caller’; ‘The History of

a Crime'; 'Prisoners and Captives'; "'From Olympus to Hades'"; "'Les Miserables'"; 'A Nightmare of Rule'; 'What Came of It'; 'An Official Secret'; 'Le Roi en Exil'; 'A Scrap of Paper'; 'The Mystification of Santa Claus'; "'Love in Old Cloathes'"; 'The Case of Adamah'; 'A Tale of '98'; 'A Rather More Fishy Case'; 'The House of Shadows'; 'The Confession of an Imposter'; 'The Judgment of Paris'; 'Five Days After Date'; 'The Hill of Illusion'; 'Le Monde ou L'On S'Amuse'; 'An Intercepted Letter'; 'The Recurring Smash'; 'How Liberty Came to the Bolan'; "'Under Sentence'"; 'The Dieterbund'; 'In Memoriam'; 'On Signatures'; 'The Great Strike'; "'The Biggest Liar in Asia'"; 'Deputating a Viceroy'; 'A Merry Christmas'; 'The New Year's Sermon'; 'New Year's Gifts'; 'Mister Anthony Dawking'; "'The Luck of Roaring Camp'"; 'The Wedding Guest'; 'The Tracking of Chuckerbutti'; "'Bread Upon the Waters'"; 'A Free Gift'; 'A Hill Homily'; 'The "Kingdom" of Bombay'; 'Bombaystes Furioso'; 'A Day Off'; 'The Unpunishable Cherub'; 'In Gilded Halls'; "'Till the Day Break'; 'The Fountain of Honor'; 'The Burden of Nineveh'; 'His Natural Destiny'; 'The District Log-Book'; 'An Unequal Match'; 'A Horrible Scandal'; 'An Exercise in Administration'; 'My New Purchase'; 'Exercises in Administration'; 'The Dignity of It.'; 'Exercises in Administration'; 'In Wonderland'; 'In the Year '92'; "'A Free Hand'"; 'Susannah and the Elder'; 'The Coming K'; 'What the World Said'; 'An Interesting Condition'; 'The Comet of the Season'; 'Gallihawk's Pup'; 'The Inauthorated Corpses'; 'Our Lady at Wairakei'; 'The Princess in the Pickle-Bottle'; 'Why Snow Falls at Vernet'; 'The Cause of Humanity'; 'Will Briart's Ghost'; 'My First Adventure'; 'Ibbetson Dun'; 'At the Pit's Mouth'; 'Son of Belial'; 'A Daughter of Heth'; "'Verbatim et Literatim'"; 'The Minstrel'; 'A Parable'

Notes: This volume brings together for the first time all Kipling's uncollected short stories, eighty-six of them; twelve have never been noted in any bibliography, and four had not been previously published at all. Most items are taken from the yearly "Scrapbooks" kept by Kipling, especially the early ones containing his anonymous contributions as a cub reporter to the *Lahore Civil and Military Gazette* and the *Allahabad Pioneer*.

p. 357:

B4 BEAST AND MAN IN INDIA: Seven months before publication, on 26 March 1891, Lockwood Kipling responded in a letter (at Yale's Beinecke Library) to a friend who wished that he would make this work more encyclopedic, that:

My humbler aim is to give a general impression of the way in which the Oriental mind & temper & Indian habits of life are concerned with animals in servitude. The popular estimates of animals, a few of the legends in ordinary use & of the morals current on the subject. Incidentally, of course, there is a certain amount of technical information, and much of what you have put forward, and economic considerations find a place. The historical aspect is also glanced at & more largely the mythological side; — but in all intentional subordination to present day notions and practices.

I can conceive that in the judgment of certain sages the essay will appear willfully superficial & popular, seeing that they have come to the pass of refusing to see things as they are and of denying the vital fact for the sake of some defunct abstraction, Aryan invasions, Trees of Life & &. Yet I have no call to go out & slay dragons; so my little

book will be in no sense contentious, magistral, nor dogmatic — to be liked, as I hope, by healthy young people, as well as older folk.

You say ‘not forgetting the tiger’ — Do you know I believe I shall forget the beast and play Hamlet with the Hamlet left out! I have never owned a gun, never killed a creature for pleasure; and see but poor fun in the practice. So, tho’ I may mention some country side beliefs and some artistic treatment of tigers, — the beast as known to shakaris doesn’t interest me...

p. 360:

B8 FAME’S TRIBUTE TO CHILDREN: In the Kipling Family Archive assembled by family friend Mary Ensor (that archive now at Richards Yale) is an undated lined bifolium letter sheet containing three poems in John Lockwood Kipling’s hand, the third and last of which is “Old Johnny Grundy”, which in its text varies from the version published over Rudyard’s name in Fame’s Tribute to Children by only a few words. Predating that, as indisputable proof of JLK’s authorship, is a handmade, 7-leaf pamphlet entitled The Rhyme of Johnny Grundy and His Grey Mare Illustrated for Mabel Bulkley by Her Friend J. L. Kipling, made in Bombay and dated January 1869, when Rudyard was just three years old, which appeared at auction at Sotheby’s New York in June 2011 and is now at Richards Yale.

p. 361:

B9 TWO TALES: *La Crème* also appeared in light yellowish brown wrappers (Centroid 70/Munsell eq. 8.7yr 6.4 5.0) lettered and illustrated in moderate bluish green (Centroid 173/Munsell eq. 4.7b 4.5 5.2), stitched with white thread (instead of red), with the same text block (example, Richards Yale).

p. 364:

B13 LETTERS ADDRESSED TO A. P. WATT: The letter dated 15 January 1900, first appearing in the Eighth Edition, 1901, is in the A. P. Watt & Sons Archive, Yale.

p. 369:

B19 THE BOOK OF BEAUTY (LATE VICTORIAN ERA): A needlework book cover, of pale green satin embroidered with the figure of a Pre-Raphaelite style maiden holding white lilies and a mirror, surrounded by flowers and foliage in blues, greens, and pale pinks and couched gilt thread borders, worked with the initials F.H.W. for Mrs. F. Harcourt Williamson, and the title ‘The Book of Beauty’, with plain panel to the left to cover the spine and rear board of the book, was sold at auction in London (27 July 2010, Bonhams Auction 18105, Lot 233).

p. 372:

B23 THE SCHOOL BUDGET: A relatively complete run of *The School Budget* (Vol. 1, nos. 7, 9, 10, 11-16; Vol. 2, nos. 1-3, 5, 7, 8) may be found in the Lilly Library. The issue of March 12, 1898, contains "A Ballad by the Ruddy Kipper."

p. 374:

B25 EXPLANATION, PARODY AND CRITICISM OF RUDYARD

KIPLING'S CELEBRATED POEM: Another copy, making four known in all, has appeared, with cream wrappers printed in burgundy, and an un mutilated text block, date-stamped "April 3 1899," de-accessioned from the Bowdoin College Library (and now at Richards Yale).

Stewart does not list this as a first edition in his bibliography (see bottom p. 629), but he acquired Ballard's auction copy now at Stewart Dalhousie with five letters, three from Chicago bookseller W. Irving Way responding to Paul Lemperey about securing him a copy from a lawyer friend involved in suing on Kipling's behalf, dated April 15 and May 1 1899 (Way's script on a letter to the bookseller from *The Chicago Times Herald* dated April 28, 1899, saying a search had been made for a copy but nothing was found), and a third dated May 11, 1899, finally forwarding a copy: "It is only a trifle, but it cost me a deal of looking about. I can't tell how great a rarity it is but it may excite the cupidity of some further Kipling collector." There is also a letter dated "4/12- '99" from publisher F. B. Whipple on his firm letterhead to "The Heleman Taylor Co., Cleveland, Ohio", regretfully refusing a request for two copies "Owing to a temporary injunction of court restraining me from disposing of my work...My case will be given a hearing tomorrow, and it will be then decided whether or not I have a right to dispose of my booklet in its original form. Would add that the title of my work is "Explanation, Criticism and Parody of Rudyard Kipling's celebrated poem "The White Man's Burden." Yours truly, F. B. Whipple." The final piece of correspondence is to Lemperey from Flora Livingston on Widener Memorial Library letterhead dated October 7, 1921: "Your information was very valuable indeed. A few months ago I ran across an article about the trial of Kipling against Whipple Co., but I never heard of the book before, nor did the article state that 'The White Man's Burden' was included in the book, I do not know of another copy any where, and of course I am very anxious to see it. It must be extremely scarce for I know most of the Kipling collections in the United States, from San Francisco to Boston, and none of them possess it. It is the first edition of the poem in book form. I shall be very grateful if you will trust it to me for a little while. It will be kept in the Widener Room vault. It needs a very careful description and I want to photostat the title-page...I thank you very much indeed for your letter and generous offer to send the book which I am very anxious to see."

The lawyer mentioned by Way was perhaps Chicago local counsel for Kipling's lawsuit there: his primary copyright lawyer was Augustus T. Gurlitz, a Russian-born copyright litigator in New York City who died in 1928.

p. 377:

B29 WAR'S BRIGHTER SIDE: Although the title page speaks of "15 Illustrations," the list of illustrations only identifies 11 by subject, but one, the reproduction of a menu, is four plates (which is still only 14). There was also a "Pearson's Colonial Edition" in crown 8vo red

vertical stripe cloth boards lettered in gold on the spine only, with Pearson's Colonial Library advertisements constituting the front pastedown and verso of the front free endpaper; with the same collation as the First English Edition (but the leaf size at 7 x 4 ¾ ins. versus the London edition's larger leaf at 8 x 5 ins.) and printed from its plates, published also in stiff paper wrappers; the single advertising leaf at the volume's end describes this volume, priced at 6s, as "one of the most interesting and entertaining books of the war"; with the descriptive date on the title page reading "March-April, 1899", not "1901" (example, Richards Yale).

Although unnoted in any Kipling bibliography including this one, Ralph seems also to have published the Kipling material in this book in a weekly newspaper of which he was the proprietor and editor, *Chatter*, running to 16 pages, costing 3 cents, and issuing from 12 Beekman Street, New York City (according to the *Rockland Country Journal*, February 8, 1890, p. 6). The *Saturday Evening Post* (April 1, 1899, p. 638) claims that "To Ralph, more than any other American, belongs the credit of introducing Kipling to an American audience [but not giving a date, which in 1899 was long after many Kipling American best-sellers, including both *Jungle Books*]. In a clever weekly called *Chatter*...he devoted ten pages to reproductions from the works of Kipling, the then almost unknown writer. *The King of Illustrated Papers* in its premier issue (Vol. 1. No. 1, January 1900, p. 8) is even more precise, saying that in *Chatter* Ralph "gave 10 pages a week to reproduction of the work of Kipling." As no copies of any issue of *Chatter* are locatable in any newspaper repository, it is not clear if Ralph printed items from *The Friend*, for which he had Kipling's explicit permission if a U.S. copyright notice was inserted, in the year of publication of *War's Brighter Side*, or something earlier (and presumably without copyright or Kipling's prior authorization).

p. 380:

B33 NAVY LEAGUE GUIDE TO THE CORONATION REVIEW: The poem "The Houses" did not appear in the Navy League Journal or in Harper's Weekly.

p. 381:

B34 THE BOOK OF BEAUTY (ERA KING EDWARD VII): The American issue was also bound in the light olive green decorated cloth boards of the English edition (see Richards Yale copy).

p. 388:

B45 ADDRESSES DELIVERED BEFORE THE CANADIAN CLUB OF VANCOUVER 1906-1908: The imprint on the title page reads "THE NEWS-ADVERTISER, PRINTERS, VANCOUVER." Two copies, one lacking its outer wrappers, may be found in Richards Yale. At p. vi, Kipling is named an honorary member of the club. The speech was collected in A Second Book of Words in 2008 (A480).

p. 389:

B47 ADDRESSES DELIVERED BEFORE THE CANADIAN CLUB OF OTTAWA 1903-1909:

Not noted in any other biography, this book was also published in light yellowish brown wrappers, printed and (on the front wrapper) ruled in black (example: Richards Yale). Although not noted in any bibliography of Rider Haggard, this book was also the first publication of a major speech by him, "Back to the Land," later reprinted in pamphlet form.

p. 390:

B49 THE LITERARY PAGEANT: Unnoted in prior bibliographies, the book was also printed in a "Special Edition" of 500 copies, signed by HRH Alexander of Teck, Chairman of The Middlesex Hospital, bound in white vellum boards, the front board with the colored design of the wrapped edition, and the spine blank except for the price "10/6" at the base, with black endpapers (only known copy at Richards Yale, no. 18).

p. 391:

B51 THE KING'S BOOK OF QUEBEC: The brown morocco-bound set at Richards Yale is a presentation copy from Earl Grey. Also known (and at Richards Yale) is a set of the two volumes bound in dark blue leather, bevel-edged boards with gold lettering on the spine, the copies owned by an Austrian diplomat, with invitations to three receptions or parties held at the tercentenary celebrations, one from the Governor General and The Countess Grey to attend a reception on 27 July 1908 to meet the Prince of Wales, the second from the Lieutenant Governor of the Province of Quebec and Lady Jetté for a garden party at Spencer Wood on 28 July, also to meet the Prince, and the third from the Premier of the Province of Quebec to attend a ball at Parliament House on 24 July (to meet the Prince of Wales). Kipling wrote out a fair copy of "Recessional" for Earl Grey (which includes some variant readings) on headed notepaper of Government House in Ottawa, presumably gifted to Grey when Kipling was lecturing through Canada in 1907, which was sold at Sotheby's on 24 May 1938, lot 604, as the property of Dowager Countess Grey, passing through the hands of booksellers Maggs Bros. and James F. Drake, and then into the collection of Doris Benz, sold at Christies New York in November 1984 (this AMS is KpR 953 in Barbara Rosenbach's *Index of English Literary Manuscripts*, Vol. IV, Part Two).

p. 397:

B58 THE BOOK OF FRANCE: The correct *Morning Post* date is 24 June 1913, not 13 July.

p. 402:

B64 RARE AND BEAUTIFUL BOOKS, MANUSCRIPTS AND BINDINGS: A copy is at Richards Yale, as well as at the Library of Congress and at Dalhousie University.

p. 405:

B68a THE MYSTERY OF THE DAILY MAIL 1921

1886-1921

First English Edition

book/poem

Title-page: THE | MYSTERY | OF THE | DAILY MAIL | 1886-1921 | BY | F. A. McKENZIE
[*device*] | London: | ASSOCIATED NEWSPAPERS | 1921

Published: May(?) 1921 (judging from the net circulation of the newspaper for April 21, 1921, found at p. 128)

Collation: 8vo, 3 leaves (9 x 6 1/8 in.); frontispiece [1-2] fore-title, reverse with mounted Hoppé portrait of Lord Northcliffe with the legend “The Father of the Daily Mail” [3] title page [4] blank 5 Contents 6 Illustrations 7-128 text; eight leaves of illustrations including frontispiece are inserted; imprint on p. 128: “Printed by the Amalgamated Press, Ltd., and published by Associated Newspapers, Ltd. | Carmelite House, London, E.C.” Signature marks: B, C, D, etc., on pp. 17, 33, 49, etc.

Binding: padded brown morocco, rules and lettering in gold on front cover and spine; dark brown marbled end-papers; rounded corners; all edges gilt.

Front board: [double horizontal lines | THE | MYSTERY | OF THE | DAILY MAIL | F. A. McKENZIE | [double horizontal lines]

Back board: blank

Notes: Kipling’s poem “To G. W. Steevens”, first published in South Africa in *The Friend* on 24 March 1900 and in *The Daily Mail* in London on 26 March 1900, is to be found here at p. 26; a full page portrait of Steevens, captioned “George Warrington Steevens”, a facsimile of a painting by John Collier (who also painted a portrait of Kipling), is to be found facing p. 17, with descriptions of this journalist’s career and importance at pp. 23 and 25. The first book publication of this quatrain was in America, in *The Cornhill Booklet*, in August 1900 (Richards A165), as “George W. Stevens” [*sic*]. A presentation copy of this volume signed “Northcliffe”, reading “To my old Angling Companion | R. B. Marston” (editor of *The Fishing Gazette*), is to be found in Richards Yale. Author McKenzie (1869-1931) was a Canadian journalist who contributed to the *Pall Mall Gazette* before joining *The Daily Mail* as a traveling correspondent in East Asia. Carmelite House, on the corner of Carmelite Street and Tallis Street, was the building in which the Harmsworth brothers brought all their publications under one roof in November 1898. The Amalgamated Press Co. was the holding company for all their publications, with weekly sales in May 1892 beating even the great American combines owned by Joseph Pulitzer and William Randolph Hearst. Associated Newspapers was incorporated in April 1904, at which time Harmsworth enjoyed a net income of £115,000 and stock worth £300,000 outside the family businesses, and five years later his annual income was £200,000, making him one of the highest income earners in Britain.

Locations: Stewart Dalhousie, Richards Yale

p. 409:

B73 THE BOOK OF THE QUEEN'S DOLLS' HOUSE LIBRARY:

p. 410: A presentation copy (at Richards Yale) is bound with white vellum, gold-lettered spines instead of linen cloth with paper labels; its note of limitation in each volume is altered by hand in black ink: "This edition, published in 1924, is limited to 1,500 copies [comma changed to semi-colon, "of which" struck through] this is [No. struck through] [in handwriting] "a presentation copy to Miss C. Clare Neuheim." Neuheim, an architect, has her name listed in the List of Donors, Appendix III to the first volume (at p. 223), and in this copy, Appendix I, "the Inventory", contains many pencil notes of Neuheim, correcting or adding to the items listed for certain rooms (e.g., the "eight Egyptian amulets" originally in the hallway vitrine are changed to three, and a towel horse is omitted from the princess royal's room).

B74 CHAMBER OF SHIPPING OF THE UNITED KINGDOM ANNUAL

BANQUET SPEECHES: This edition, to be found in only five institutional collections, only twice appeared at auction (Hunter 1931 164 and Otvos 1939 371), and one of them is now at Richards Yale. A 19-page booklet of table plan, name index, and table index, with four copies of the booklet of speeches, is in the A. P. Watt & Son Archive, Yale. Also in this Archive is a copy of the second edition, with the copyright on the verso of the title page, printed by Witherby & Co., with an additional copy on thicker paper, having the copyright notice at the bottom of the last text page, marked 'Proof', 'Please return this when done to A. S. Watt', and 'DPCo'.

p. 411:

B76 CATALOGUE OF VALUABLE PRINTED BOOKS: The "unprinted" stanza, crossed out in the manuscript, in fact appears in all editions of the poem. The poem does not appear in St. James's Gazette for 27 March 1896, and the first periodical publication, if any, is unknown.

p. 412:

B77 RUDYARD KIPLING: A **Canadian edition** (example, Richards Yale) was published by McAinsh & Co. Limited, Toronto, copyrighted by Doubleday Doran & Co. on p. [ii], with the legend "Printed in Canada" on p. [44]; the names of Anice Page Cooper and those of her fellow essayists Dixon Scott and Andre Chevrillon do not appear with their respective essays in this edition, and the entire "Kipling Index" of the American edition is omitted, in this white self-wrapped pamphlet of [iv] plus 44 pages which includes the illustrations of the American edition.

p. 413:

B78 THE WORSHIPFUL COMPANY OF STATIONERS: A copy may be found in the United States at Richards Yale. By way of correction, the Separate Edition distributed to schools was published in November 1926, not April 1925.

p. 414:

B80 NEUVE CHAPPELLE INDIA'S MEMORIAL IN FRANCE 1914-1918:
The book was also issued bound in pale blue (Centroid 185) wrappers lettered on the front cover in black, and illustrated with a blind-stamped Star of India insignia in light blue (Centroid 181) and gold, sized 9 ¾ x 7 5/16 inches, slightly smaller than the boards edition (example, Richards Yale).

p. 417:

B83a LIVERPOOL SHIPBUILDERS' 1929
BENEVOLENT SOCIETY ANNUAL REPORT 1928
(‘The Nerve That Conquers’)

First English edition

Pamphlet/speech

Title-page: Liverpool Shipbuilders | Benevolent Society, Inc. [*all preceding in italics*] |
FOUNDED 1895. | INCORPORATED 1919. | = | Annual Report | 1928. | = | LIVERPOOL: |
CHARLES BURCHALL, LTD., 17, JAMES STREET. | - | 1929.

Prior bibliographies: none

Published: _____ 1929

Collation: 8vo, 28 leaves (21.6 x 14 cm., 8 1/2 x 5 1/2 in.); [1] title page [2] schedule of officers [3-5] Report of Committee [6-56] text

Binding: stiff card wrappers, dark greenish blue (Centroid 174/Mansell eq. 3.7b 2.7 5.0), lettered and ornamented in black; addle wire-stitched, all edges trimmed

Front wrapper: [*all within double frame rules, outer rule thicker, lettered and ornamented in dark blue*]: [*LSBS device, name within life preserver*] | ANNUAL | REPORT | 1928. |
LIVERPOOL” | CHARLES BURCHALL, LTD., 17 JAMES STREET. | 1929

Notes: Kipling’s speech before the Liverpool Shipbuilders’ Benevolent Society was printed its United States copyright edition (1928, A377) under the title The Nerve That Conquers. It was not published in the United Kingdom or collected by the author there until the publication in 1938 of A Book of Words, Volume XXV of the Sussex Edition (A443). The Benevolent Society sought and received permission to reprint the speech in pamphlet form, and did so by including the text in this corporate Annual Report, at pp. 38-41.

Locations: Liverpool Shipbuilders Benevolent Association, Registrar of Companies (Maindy, Cardiff), A. P. Watt & Son Archive

B84 THE LEGION BOOK: Two copies of a typescript of ‘The English Way,’ both clean, are in the A. P. Watt & Son Archive, Yale. A copy of the trade edition, signed ‘Edward P’ on the front free endpaper, with a tipped-in note from the Prince of Wales’s equerry apologizing to the recipient for the delay in returning the inscribed copy, is in the Richards Collection at Yale.

This publication is not to be confused with *The British Legion Album In Aid of Field Marshal Earl Haig’s Appeal For Ex-Service Men of All Ranks Compiled by E. Lonsdale Deighton*, which also contained contributions by many of the leading cultural and public figures of the early twentieth century, including many of those who later contributed to *The Legion Book*. Among the 527 inscriptions, signatures and other entries, Kipling supplied an autograph quotations from “The Wage Slaves.” A facsimile of the British Legion Album was published by Cassell on 10 April 1924, sold for 5s, with the proceeds to the charity. On the first anniversary of the publication the original album was offered as a prize in a ballot, described as “the world’s most notable collection of autographs.” The winner of the ballot was Fred Hotine, an accountant from Watford, who soon afterwards consigned it for sale at Sotheby’s, promising a portion of the proceeds as a further donation to the British Legion. There it sold on 30 June 1925 for £350 to a Mackenzie, and it has reappeared at auction twice, at Sotheby’s New York on 26 June 2001 as lot 10, and then again at Sotheby’s London on 14 December 2021 as lot 171, when it realized £50,400; in February 2022, it was offered at the ABAA Virtual Book Fair (California Edition) by Shapero Rare Books for £150,000.

p. 423:

B90: ORDER OF PROCEEDINGS AT THE NATIONAL MEETING: Copies are known less closely trimmed, with a width of 23 cm (9 1/16 in., example in the A. P. Watt & Son Archive, Yale), as compared with the standard size copy now in Richards Yale (11 3/3 x 8 3/4 ins.)

p. 424:

B92 B.B.C. YEAR-BOOK 1934: A recording of King George V reading his speech may be accessed at the link http://www.bbc.co.uk/historyofthebbc//great_moments/ws_audio.shtml.

B93 PAGEANT OF PARLIAMENT: In addition to the main programme with Kipling’s three poems, the example at Richards Yale has three related documents: (i) a one shilling pamphlet program (one of two known copies), with eight leaves of portraits of the pageant official and 23 “Scenes” of the pageant, concluding with an advertisement for “The Complete Book of the Pageant of Parliament” (the main programme); (ii) an advertising leaflet headed “Parliament and The People” (one of three known copies) with admission prices for stalls, balcony, and boxes; and (iii) a wire-stitched pamphlet titled “Programme Pageant of Parliament “Parliament and the People” (the only known copy) noting on p. 1 in the middle of “Original Poems by Rudyard Kipling” that “Particular gratitude is felt by the Committee to Rudyard Kipling for his poems, Professor George Trevelyan, O.M., for his historical advice, and Roger

Quilter for his music,” and then names the Players and the Ballet Cast on p. 1, in addition to a later “List of Incidents and Names of Players Taking Part”.

p. 425:

B95 CECIL RHODES BY HIS ARCHITECT:

Dustjacket: very pale green (Centroid 148/Munsell eq. 7.3g 8.8 1.9), lettered in very dark green (Centroid 147/Munsell eq. 8.09 1.8 3.0); *[front panel:]* CECIL | RHODES | BY HIS ARCHITECT | HERBERT BAKER | *[symbols of the Southern Cross, the Stone Birds of Zimbabwe, the Mountains of the Moon, and the Sources of the Nile]* | SYMBOLS OF RHODES’S WAY | FROM CAPE TO CAIRO | OXFORD UNIVERSITY PRESS | LONDON: HUMPHREY MILFORD; *[spine panel:]* CECIL | RHODES BY HIS | ARCHITECT | BAKER | OXFORD; *[back panel:]* *[advertisements for Some Oxford Books, beginning with HISTORICAL FARMS OF SOUTH AFRICA];* *[foldovers, square corners:]* *[front: blurb for book and price; rear: blank]*

Location: Richards Yale (with dustjacket)

p. 427:

B98 CATALOGUE INTIMATE AND DESCRIPTIVE OF MY KIPLING

COLLECTION: At Richards Yale (and auctioned at the 1990 Bradley Martin sale) is the presentation copy of this book from Ballard to Kipling bibliographer Flora Livingston, to which is tipped in the leaflet invitation of Ballard’s exhibition of some of his holdings at the Friends of the Library of the University of Pennsylvania on 17 March 1936 together with the exhibit program leaflet, with Livingston’s pencil notes; the volume also contains numerous pencil notes of hers, with comments and corrections (including confirmation of brown wrappers on the first issue of *Schoolboy Lyrics*). She also added a 12-page alphabetical index.

p. 428:

B98a THE CIVIL AND MILITARY GAZETTE ANNUAL 1935

(Home)

First (Indian) edition

Book/essay

Front cover as title page: *[below multi-colored illustration of seated, bearded, and turbaned Indian fruitseller with basketed produce spread around him]* | 1935 | The Civil and Military Gazette | ANNUAL | Re1 | Lahore Calcutta Bombay London; *[reverse:]* advertisement for Karachi to Bombay shipping line

Published: December 1935

Collation: 8vo, 33 leaves, no signatures, binding glued (31 x 25 cm. 12 3/16 x 9 13/16 ins.),

[i-iii] advertisements] [ix] contents [x] foreword [full page color illustration of Lohari Gate] [1-7] "Home", with six black and white drawings and two full page black and white plates, one of Colombo breakwater and the other of the main gateway to Lahore Fort [8-54] other contents [55-56] advertisements Volume includes six color plates, of which four are tipped in with tissue guards, and nine full page black and white plates

Back cover: advertisement for "Clarion" radio and Madden's Ltd. Lahore Oldsmobile dealership

Notes: In this Christmas annual published by the newspaper for which Kipling reported, wrote and edited from 1882 to 1888 while living in Lahore, the first seven contents pages, which are unnumbered, constitute the first book printing of Kipling's essay "Home", which initially appeared in The Civil and Military Gazette on 25 December 1891. From the copies of this CMG Annual series held in the National Archives of Pakistan, such publications appeared from 1935 to 1942, but no other year's issue in these years contains any Kipling work reprinted from his newspaper output as a journalist in India for this and other newspapers. Among the first appearances in print of the young Kipling's work was another CMG Christmas annual, entitled Quartette, edited by his parents and printed on the CMG's presses in 1885 (A4), to which edition there was no annual successor. The Foreword to this 1935 publication, which notes correctly for the time that the piece "has never been reprinted in any of his books," and observes that "The note of joyous exhilaration at his return to the Punjab and Lahore which pervades this Christmas article of 1891 is an anticipation in a way of the scenes in Mr. Kipling's later story, 'William the Conqueror' (included in 'The Day's Work' of 1898), where the Punjab Civilian and his sister welcome the sights and sounds and smells of the best province in India on returning in time for Christmas, from famine relief duty in remote and alien Madras." This essay was first collected in hard covers in 1996, in Writings on Writing (A474).

Locations: National Archives of Pakistan, Richards Yale

p. 431:

B102a **THE REST OF MY LIFE** **1937**
(‘The Rose’s Protest’)

First (American) edition

Book/poem

Title-page: THE REST OF MY LIFE by Carolyn Wells With 22 Illustrations in Doubletone Philadelphia & New York J. B. Lippincott Company London

Published: 1937

Collation: 295 pp., [22] leaves of plates: ill., facsim., ports.; 22 cm.

Binding: cloth boards, dark blue

Notes: This autobiography of the American humorist and mystery writer Carolyn Wells describes her encounter as a child with Kipling at a party, discussing with him William Blake's

poem “Tiger Tiger” and the correct pronunciation of Mowgli (“like a cow”), and describing his writing in her memorial book at that occasion a poem, entitled here by him “The Rose’s Protest,” two four-line stanzas which are reproduced in facsimile opposite p. 214, of which poem this is the first book edition. The poem was first collected by Pinney in 2013 in Vol. III (at p. 2046) of *The Cambridge Edition of the Poems of Rudyard Kipling*.

Locations: Richards Yale

p. 431:

B103 DAYS OF FRESH AIR: The last line of the quatrain here is echoed (or was perhaps preceded) by a “Kopje-Book Maxim” from *The Friend* of 26 March 1900 (C686), with the same sentiment but different animals: “Two horses will shift a camp if they be dead enough.”

B104 WILLIAM NICHOLSON: A copy inscribed on the title page “William Nicholson [underscored] with blessing for Xmas 1943”, below which is author Marguerite Steen’s signature, with a 1956 TLS from Steen, is at Richards Yale.

p. 433:

B107 RUDYARD KIPLING HIS LIFE AND WORK: In a letter to a friend dated 27 January 1956, Carrington wrote a friend: “Thank you for your remarks on Kipling. Macmillan tells me that they sold about 5000 and Doubledays in New York about 4000 in the first six weeks which I think pretty good for a book of that sort. I don’t go for to be a sensational writer. But the reviews — it’s been very heavily reviewed — are extraordinary. No one can write about Kipling without emotion, and when I’ve subtracted the critics who praise me because they are so sappy about Kipling and the ones who abuse me because they hate Kipling there’s little left. In any case I’m now tired of him. Goodbye to all that!”

p. 436:

B111 RUDYARD KIPLING TO RIDER HAGGARD: The typescript Kipling letter to Lang with the Bret Harte parody poem is in the A. P. Watt & Son Archive, Yale.

p. 441:

B119a AUTOGRAPHS LETTERS DOCUMENTS 1984
MANUSCRIPTS
(Taffy was a Welshman)

First (American) edition

Catalogue/poem and letters

Front cover as title-page: AUTOGRAPHS | Letters | Documents | Manuscripts | Catalogue 11 | Hudson Rogue Co. | [printer’s ornaments] | 255 Main Street | Nelsonville, N. Y. 10516 | Phone: (914) 265-2211

Published: 1984

Collation: 8vo, 16 leaves, including covers (21.6 x 14 cm., 8 1/2 x 5 1/2 ins.), A⁸, [i] front cover as title page [ii] terms and abbreviations [1]-28 text [29] dealer's notes [30] back cover for customer address, third class mail bulk rate postal legend

Notes: Lots 46 through 48 of this autograph dealer's catalogue assembled by Richard Saunders are Kipling autograph letters, and the first (at pp. 9-10) gives the entire text of a letter dated 22 November 1911 to R. D. Blumenfeld, editor of the Daily Express, offering provocative suggestions for editorial cartoons about the upcoming parliamentary elections, particularly about the Chancellor of the Exchequer, David Lloyd George, and suggesting doggerel, an eight line poem (never collected by Kipling) beginning "Taffy was a Welshman". The letter's first page, with the poem, is reproduced at p. 100 in the Sotheby's catalogue for this sale on 17 June 2010 of The James S. Copley Library. In the 1984 catalogue, the letter was listed at \$585, and at auction in 2010, it sold for \$3,750. The 1984 catalogue in lot 47 gives an extensive quotation from a second letter to Blumenthal, dated 21 June 1913 (also not collected in Pinney), commenting on the Marconi scandal, while the 2010 catalogue in lot 360 makes quotation from a letter dated 24 August 1905 to a Mr. Alexander, regarding Ladies' Home Journal editor Edward Bok and Kipling's working methods.

Location: Richards Yale; [Sotheby's 2010 catalogue:] Richards Yale

Manuscript: Richards Yale

p. 444:

B123a FROM EMPIRE TO INTERNATIONAL 1995
COMMONWEALTH: A BIOGRAPHY
OF LIONEL CURTIS

First English Edition

book/poem

Title-page: FROM EMPIRE TO | INTERNATIONAL COMMONWEALTH: A BIOGRAPHY
OF | LIONEL CURTIS | DEBORAH LAVIN | CLARENDON PRES • OXFORD | 1995

Published: 1995

Collation: 8vo, 2 leaves (9 x 6 ins.): fore-title, reverse with Augustus John drawing of Curtis [iii] title page [iv] publisher data [v]-vi Acknowledgements [vii] Contents [viii] blank [ix]-x Who was Lionel Curtis? [1] Part I section title [2] blank [3]-331 text [332]-349 Select Bibliography [350] blank 351-374 Index [375-379] blank [380] notice of EU representative for product safety. No signature marks

Binding: boards, dark green, lettered in white with light turquoise coat of arms of Clarendon Press on spine and front board

Front board: [between vertical light blue stripes on left and right] FROM EMPIRE TO | INTERNATIONAL | COMMONWEALTH | *A Biography of Lionel Curtis* | photograph of Lionel Curtis within white frame rules | DEBORAH LAVIN | Clarendon Press coat of arms in light blue | CLARENDON PRESS OXFORD

Back board: motifs symbolizing the countries of the Commonwealth on a round table designed by Herbert Baker

Notes: This biography of a prominent member of Lord Milner's Kindergarten in South Africa and friend of Kipling's, Lionel Curtis, publishes at pp. 317-318 the first and only printing (it is not in Pinney's three-volume *Cambridge Edition of the Poems of Rudyard Kipling*) Kipling's 8-line pastiche of a Horatian Ode expressing the author's horror at Milner's Kindergarten for agreeing to make responsible government work, and thus re-empowering the Dutch, in the Transvaal so soon after the Boer War, beginning "Plancus is dead, and from his blood..." Author Lavin cites no source for the text in her biography, which differs in only a few words from the version in Kipling's undated (1907) letter to Curtis (now at Richards Yale) which sets out the original verse, presumably for the first time (therein, Kipling jokes that the piece is "not included in Carrington's translations"), and she does not cite Kipling as among Curtis's correspondents in the archives she consulted.

Locations: Richards Yale

p. 446:

B128 KIPLING IN AFGHANISTAN: Professor Pinney doubts the attribution to Kipling of the articles listed in the periodicals section C as items C42, C48, C55, and C57.

Bp8 ENGLAND AND THE WAR (1914-1915): The galley proof of the 'Preface,' corrected with note '3 Revises Today Aug. 23/16 + return this Revise', is in the A. P. Watt & Son Archive, Yale.

p. 454:

B/11 THE LOG OF H. M. A. R 34: The crew of the airship took with them a single book, *Actions and Reactions*, so that they could refer to Kipling's story "With the Night Mail"; then, autographed by each crew member, the book was presented to the author (Carrington, *Rudyard Kipling: His Life and Work* [3rd ed., 1978], p. 526).

p. 461:

B/5 CHAPLAINS IN KHAKI: Kipling's letter to his uncle is dated 10 April 1900, not 1909.

p. 469:

B/24 STORY OF THE LORENZ COLLECTION OF WORLD WAR

AUTOGRAPHS: The only known copy of the *Catalogue of the Lorenz Collection of World War Autographs*, containing many black and white photographic illustrations of the Lorenz Collection, the mounted albums, some of the ALSs (but not Kipling's), and portraits and biographies of the most prominent signatories (again, not Kipling, but virtually all politicians and military officers and royalty) and alphabetical indices to the album signers with respective album page locations is at Richards Yale.

p. 472:

B/31 LETTER TO FRED M. HOPKINS: The original Kipling letter to Hopkins is at Richards Yale (Carpenter presumably copying the text from its periodical appearance in the April 1896 *Review of Reviews*).

p. 476:

B/39 A KIPLING APPENDIX: The pasted-up proof copy, Engel's autograph manuscript signed of the text, and the copies submitted for copyright deposit to the Library of Congress with its letter returning the copies and enclosing the original Certificate of Copyright Registration are at Richards Yale.

p. 477:

B/43 A SUMMARY OF THE WORK OF RUDYARD KIPLING: Chandler's author's proof copy, containing his marginal pencil annotations and pasted-in typed inserts, with two loose typescript pages on inserts is at Richards Yale.

p. 482:

B/53 POST-BAG DIVERSIONS: First American Edition with dustjacket at Richards Yale.

p. 488:

B/67 GILBERT KEITH CHESTERTON: At pp. 361-362, Kipling's "Gehazi," his savage satire on Rufus Isaacs and the Marconi scandal, in which Gilbert Chesterton's brother Cecil was a prominent player, is quoted in full (albeit without copyright permission), together with a letter from an unnamed Kipling acquaintance to Chesterton about Kipling's intense interest in the case. The volume was priced at \$4.50 (dustjacket, Richards Yale).

p. 491:

B/74a BRATTLEBORO STREET RAILWAY 1948

(Letter to Edgar W. Stoddard)

First (American) edition

Pamphlet/letter

Title-page: BRATTLEBORO STREET RAILROAD By Donald E. Shaw A Connecticut Valley chapter N.R.H.S. Publication April 1948

Prior bibliographies: none

Published: April 1948

Collation: 4 leaves (11 3/8 by 8 3/4 ins.)

Notes: At page 2 is the text of a Kipling letter of [2] February 1895 to Edgar W. Stoddard, protesting against the projected trolley line in Brattleboro, Vermont (later reprinted in Pinney, *Selected Letters*, vol. 2, pp. 174-175). The example at Richards Yale is stapled into salmon wrappers with "Trolley Days in Brattleboro, Vermont" printed in black with a vignette of a trolley with conductor on the front wrapper, its reverse bearing a presentation inscription dated 9 January 1952 from Howard C. Rice, Jr. of Princeton, N.J. (suggesting that Rice, a Princeton University librarian and Kipling expert, may have made up a few such self-wrapped copies for presentation to other Kipling fans). The original of the letter is at Richards Yale.

p. 492:

B/78 RUDYARD KIPLING IN NEW ENGLAND REVISED EDITION: The originals of the two Kipling letters reproduced in facsimile in this book, to R. J. Farquhar & Co. and to the Waring Prindle Pump Co., are now at Richards Yale.

p. 493:

B/80 A. E. W. MASON: Mason's subsequent letter to Doubleday Doran, dated 1 July 1932 and forwarding Kipling's correction for the final text's last page (noting its incorporation would not change the pagination), is at Richards Yale, with the publisher's note affixed saying the change would be made.

p. 494:

B/82a SIR ARTHUR CONAN DOYLE 1959 **CENTENARY 1859-1959**

(Letters to Arthur Conan Doyle)

First (English) edition

Book/letters

Title-page: SIR ARTHUR CONAN COYLE CENTENARY | 1859-1959 | John Murray | 40 Albermarle Street | London

Prior bibliographies: none

Published: 1959

Collation:

Binding: red buckram, spine lettered in silver and front board with coat of arms of Sir Arthur Conan Doyle, in a gray dustjacket with burgundy lettering on the spine and burgundy lettering and ornamentation on the front flap.

Notes: This compendium of text, photographs, and facsimiles celebrating the centenary of Doyle's birth includes facsimiles of two letters from Kipling to Doyle, not later collected in Pinney's *Selected Letters*, the first (at p. 77) dated 16 December 1907, covering the return of a loaned book, and the second (at p. 114) dated 17 November 1906, congratulating Doyle on his novel *Sir Nigel*. There was also a limited edition published by Livaria Bertrand in Portugal, in 100 numbered copies, bound in padded red morocco with gilt dentelles, all edges gilt, cream silk moiré endpapers, in a publisher's cloth slipcase. An American edition was published by Doubleday the same year.

p. 495:

B/84a BOHEMIAN CLUB LIBRARY NOTES 1961
(Letter to Edmonia Hill)

First (American) edition of letter and poem

Leaflet/letter

Title-page: BOHEMIAN CLUB [red owl printer's device] LIBRARY NOTES | More About Kipling and the Owl An Unpublished letter Number 9 [San Francisco, California, June 1961]

Prior bibliographies: None

Published: June 1961

Collation: 4to, 2 leaves (11 x 8 5.8 ins.)

Notes: As noted on this leaflet's first two pages in the introduction by San Francisco bookseller Warren R. Howell, this issue prints a letter from Rudyard in San Francisco to his American friend Edmonia Hill, the wife of a meteorologist in the Indian government service, dated 12 June 1889 (Pinney says 10-11 June), including the text of his poem "The Owl" (the symbol of the Bohemian Club), with the original bifolium letter reproduced in full in a tipped-in facsimile on gray paper, 8 ½ x 5 ¼ ins. Reprinted in Pinney, *Selected Letters*, Vol. 1, pp. 314-316, citing this publication as his source. The Bohemian Club, founded in 1872 by working newspapermen, aimed to include all those interested in the arts. Kipling certainly made use of the Club, but there

is no evidence in the Club's records that he received an honorary membership, as claimed in a subsequent letter to Hill [7-9 June, reprinted in Pinney].

Locations: Richards Yale

p. 501:

B/99a BOHEMIAN CLUB LIBRARY NOTES 1971

(Letter to Georgiana Burne-Jones)

First (American) edition

Leaflet/letter

Title-page: BOHEMIAN CLUB [*red owl printer's device*] LIBRARY NOTES | Published from time to time to keep members informed of the activities of their Library and to encourage their use of the facilities. | [*in red*] Number 26 [San Francisco, California, April 1971]

Prior bibliographies: None

Published: April 1971

Collation: 4to, 2 leaves (11 x 8 5/8 ins.)

Notes: As noted on this leaflet's first two pages in commentary by bookdealer Warren R. Howell, this issue prints a letter from Rudyard to his aunt Georgiana Burne-Jones, dated 31 May 1889, and mailed from "Frisco" (Kipling's heading), sending his love to his beloved "Aunt Georgie" and her husband the artist Edward Burne-Jones. and their children (his cousins) Margaret and Philip, and reporting (the reason for its publication in this newsletter) "I am up at the Bohemian Club for membership where I am likely to meet some amusing folk—have been interviewed by 4 reporters & described to an admiring world as a 'handsome but very bashful Englishman.' Verily, I shall have changed since the old days." Attached to p. 3 of the leaflet, below the letter text transcription, is an envelope with the legend "A Facsimile of the Letter," containing a bifolium facsimile of the letter, 8 x 5 ½ ins., signed "Ever your nephew Ruddy." Reprinted in Pinney, *Selected Letters*, vol. 1, pp. 309-310.

Location: Richards Yale

Manuscript: Bancroft Library, University of California, Berkeley

B/99b THE MEMOIRS OF A PUBLISHER 1972

(Letter to F. N. Doubleday)

First (American) edition

Book/letter

Title-page: THE | MEMOIRS | of a | PUBLISHER | by F. N. Doubleday | DOUBLEDAY & COMPANY, INC. | GARDEN CITY, NEW YORK | 1972

Prior bibliographies: O'Brien (T. E. Lawrence) FO278

Published: 1972

Collation: 8vo, 159 leaves (21.5 x 14.5 cm., 8 1/2 x 5 3/4 in.; leaf, 21 x 14 cm., 8 3/16 x 5 5/8 in.), xvi, 304 pp., frontispiece portrait Copyright 1972 by Nelson Doubleday

Binding: crisscross cloth boards, deep red (Centroid 13/Munsell eq. 5.1r 2.8 10.1), lettered and ornamented in gold on spine and front board; gold endpapers, all edges trimmed; in cream dustjacket, lettered and ornamented in reddish purple

Notes: Although not published until 1972 by Frank N. Doubleday's son Nelson, these memoirs were composed in 1926 while the author was convalescing. Chapter IX, "My Lifelong Intimacy With Rudyard Kipling", includes (at pp. 74-75) a letter from Kipling to "Effendi" (so-called by Kipling from Doubleday's initials, FND, and the Arab word for "Chief") dated 7 September 1926 (reprinted in Pinney, Selected Letters, Vol. 5, p. 311) about the Englishman's "ancient and undeviating affection" for his American publisher. This book also contains the first printing of two letters to Doubleday from T. E. Lawrence. In draft, the manuscript was entitled "The Secret Memoirs of a Publisher", and was never published in its entirety until the seventy-fifth anniversary of the Doubleday publishing house, when it was printed and given as a gift to the firm's employees.

Locations: Richards Yale

Manuscript: Doubleday Princeton

p. 498:

B/93 THE UNENDING VIGIL: A facsimile edition published in 2018 in India of *The Parliamentary Debates: Official Report...Fifth Series—Volume 128, Fourth Volume of Session 1920*, containing for 4 May 1920 columns 1933-1934, printing the text of the speech of MP William Burdett-Coutts during the Parliamentary debate on the uniformity of war grave headstones which contains quotation of Kipling's private letter to the M.P., is to be found at Richards Yale.

p. 511:

B/125 KIPLING AND HIS FIRST PUBLISHER: Item 873 in antiquarian booksellers Maggs Bros. Catalogue No. 578, English Literature of the 19th & 20th Centuries (1932), is a bound set in sunk mounts of a series of eight press copy letters from Kipling's London literary agent, A. P. Watt, and Gay & Bird to Thacker & Co., respecting Kipling's effort through Watt in 1897 to repurchase the copyright of Departmental Ditties; when Watt was unsuccessful, he stopped negotiating personally and recommenced negotiations through a third

party, Gay & Bird, after which the sum of £2,000 was agreed. The album's present location is unknown.

B/127 TWO CHRISTMAS LETTERS 2011

First (American) edition – limited

Pamphlet/letters

Title-page: TWO CHRISTMAS LETTERS | BY | RUDYARD KIPLING | NEW YORK, NEW YORK | 2011

Privately printed December 1, 2011

Collation: 8vo, 6 leaves (23.2 x 14.8 cm., 9 1/8 x 5 7/8 in.); A⁶; blank leaf [i] title-page [ii] blank [1] introduction [2] illustration of Santa Claus in sleigh [3] 24 December 1893 letter text [4] illustration of camel [5-6] 28 November 1895 letter text [7] blank [8] colophon and edition statement. Colophon at p. [8]: Set in Cason types | and privately printed by letterpress | on imported mouldmade paper | Book design by Jerry Kelly | Text illustrations by Rudyard Kipling | Original manuscripts in the | Beinecke Rare Book & Manuscript Library | Yale University | New Haven | Connecticut | Illustrations and editorial matter | © David Alan Richards 2011 | No. _ of 100 copies | FIRST EDITION | DECEMBER 2011 Numbered by hand and signed by the editor in black ink

Binding: Red Lokta wrappers, vivid red (Color Centroid 11/Munsell eq. 5.0r 3.9 15.4), sewn with green silk thread, lettered on front wrapper in white

Front cover: TWO | CHRISTMAS | LETTERS | by Rudyard Kipling

Notes: These two Kipling-illustrated letters were responses written from the author's Vermont home "Naulahka", to correspondence from two young admirers of stories collected in 1895 in The Jungle Book. The first, dated 4 December 1893, is to an American boy in Kentucky, who shared the author's birthday of New Year's Eve (Kipling comments knowingly on the unfairness of receiving presents meant to count for both the birthday and the preceding holidays), and features a rear view of Santa's sleigh on its way over Vermont to New York. The second, dated 28 November 1895, to an English boy in Richmond, contains a sketch of the rear view of a contrarian camel, snorting "Can't! Don't! Shan't! Won't!", from the poem "Parade-Song of the Camp Animals" in The Jungle Book. The correspondence demonstrates that Kipling wrote to his youthful correspondents as equals, without condescension to their age, and in celebration of their shared interest in "stories about the Jungle." Not collected in Pinney's Letters.

Locations: Richards Yale, Stewart Dalhousie, Harvard, Princeton, HRC, Morgan, Templeman Library University of Kent

p. 511:

B/128 RUDYARD KIPLING'S LETTERS 2016

TO HIS AGENTS, A. P. WATT & SONS, 1889-1899

First (American) edition

Book/letters

Title-page: RUDYARD KIPLING'S | LETTERS TO HIS AGENTS, | A. P. WATT & SONS | 1889-1899 | Edited by Thomas Pinney | ELT Press | www.eltpress.org

Published: July 2016

Collation: 8vo, 154 leaves (9 ½ x 6 ¼ ins.; leaf, 9 x 6 ins.); [i] fore-title [ii] frontispiece photograph of A. P. Watt [iii] title-page [iv] copyright material / dust jacket data / printer data [v] dedication to David Alan Richards [vi] blank vii-viii contents ix acknowledgments x abbreviations xi-xxi (introduction) A. P. Watt & Rudyard Kipling 1-237 text of letters 238-248 index [249-250] blank

Binding: gray criss-cross cloth boards, lettered in black on spine; burgundy endpapers; all edges trimmed

Front and back board covers: blank

Spine: [running from crown to foot:] Rudyard Kipling's Letters to His Agents, A. P. Watt & Son, 1889-1899 Edited by Thomas Pinney

Dustjacket: [front panel:] dark blue, lettered [in white] Rudyard Kipling's | Letters to His Agent, | A. P. Watt & Son, 1889-1899 | [in gray] Edited by Thomas Pinney | [photograph of young Kipling, head and shoulders, in black frame border]; [spine panel:] [in white lettering, on medium gray background, running from crown to foot:] (same as boards spine, with editor's name in black); [back panel:] [in light orange:] 1880-1920 British Authors Series | Number 32 | [two quotations from Kipling letters to Watt, printed I white] | [in light orange:] ELT Press | www.eltpress.org | [in gray:] Also an E-Book UPCC eBook Collections | Johns Hopkins University Press

Notes: Kipling distrusted publishers, and he dealt with them through his agent, the man who invented the profession, A. P. Watt. While Watt's letters to Kipling were not retained, this, from the Watt Agency itself in a sale of its Kipling archives to Yale's Beinecke Rare Book & Manuscript Library, including all the manuscripts and galleys that passed through them to the publishers and back again to the writer, and the copyright issues of his work which they maintained as file copies, seems a virtually complete record of Kipling's correspondence of directives and responses to his agency. As such, they offer a close-up of his career at its peak, starting with his rise to celebrity upon arriving in London from India and ending just before the Kipling family's disastrous trip to New York in 1899, after which Kipling's wife Carrie took over his business affairs, while in that prior decade the Watts father (A. P.) and eventually the son (Alick) helped establish Kipling as a global bestseller and took the paperwork of negotiations with publishers, translations, and music settings off his hands; they also acted as his bankers, arranged for his manuscripts to be typed, and looking after his income taxes. In this decade, Kipling published *Barrack-Room Ballads*; both *Jungle Books*; the first *Just-So Stories*; three major story collections; the verse collection *The Seven Seas*; three novels; and he also began his

masterpiece, *Kim*. The story of the Beinecke acquisition is told in an article appearing in the *Kipling Journal* for June 2012, written by David Alan Richards, this book's dedicatee.

Locations: Richards Yale

Manuscripts: Beinecke Rare Book & Manuscript Library, Yale University

p. 514:

Many of the United Kingdom newspapers in which Kipling's poems and stories were first published may now be found online, for a fee, at <http://britishnewspaperarchive.co.uk>. Another such website, without fees, is <http://newspapers.bl.uk/blcs>.

p. 516

C8 AVE IMPERATRIX is also collected in Vol. 21 of the Bombay Edition (1914, D14), and in Poems 1886-1929 (1929, A386)

p. 518:

C36 Kipling denied authorship in marginal notation in his copy of Chandler.

C42 Prof. Pinney doubts this attribution, and those in C46, C48, C55, and C57.

C46a A Week in Lahore. *Civil and Military Gazette*, 4 February 1885

p. 521:

C116a [Untitled- An Indian on the English in India] *Kipling Journal*, December 2019, pp. 13-14.

C125 Professor Pinney doubts this attribution.

p. 522:

C142 This entry should be deleted; C386 is correct.

p. 523:

C171a "Beer in India" *Civil and Military Gazette*, 19 February 1887

p. 524:

C188a "The Volunteer Prize-Giving" *Civil and Military Gazette* 18 April 1887

- p. 525:
- C213** Signed “Smith”.
- C217** The text in the *Pioneer Mail* is only a 14-line quotation, not a reprint.
- p. 526:
- C248** *The Pioneer* publication date in 9 December, the dateline 4 December.
- p. 528:
- C296** Not unsigned, but signed “R.K.”
- p. 529:
- C318** Not unsigned, but signed “R.K.”
- p. 531:
- C372** Authorship denied by Kipling in his copies of Livingston and Chandler.
- p. 532:
- C381** Not unsigned, but signed “R.K.”
- C402** Not in the *Boston Advertiser*. First appearance in *Railway Age*, 7 March 1896.
- p. 533:
- C422** Abaft the Funnel.
- p. 536:
- C466** 11 and 13 January. The *Longman*’s story, “For One Night Only”, is different.
- p. 537
- C482** YOUTH’S DARING SPIRIT - authorship denied by Kipling in his copy of Chandler, where he says it comes from “The Mighty Boar”.
- p. 538:

C503 Correct title is O CROW! GO CROW!; this is not by Kipling, but is traditional, and is “paraphrased” in Beast and Man in India (1891, B4).

C511 Only two lines from “The Way Av Ut” are modified in “Belts”.

p. 539:

C526 reprinted in The Fishing Gazette in May 1951, and again in The Salmon & Trout Magazine in July 1971.

C538 the only known copy of *The Author* is in the Richards Collection at Yale, the copy which appeared in the Raymond Schweizer auction in New York City in 1929 as lot 217

C544 THE GODS IN LONDON does not appear in *In Black and White*.

C545 reprinted in The Civil & Military Gazette Annual, 1935.

p. 540:

C548 reprinted in New York Sunday Press on 24 April 1892.

C550a “The Lost Legion,” Strand, May 1892, New York Sun, The Pittsburg Press, 8 May 1892

C552 *New York Sun* publication on 25 August 1892, not 15 May. Delete all text after “without title”, which deleted text belongs to C557.

C555 THE STUMBLING BLOCK OF WESTERN LORE does not appear in The Sun.

C557 L’ENVOI does not appear in *Letters of Travel*, but it does in The Sun.

p. 541:

C565 HUMPTY-DUMPTY IN THE FAR EAST is not by Kipling, but is traditional.

C574 SO ETON MAY KEEP HER PRIME MINISTERS is probably not by Kipling.

C575 “Rikki-Tikki-Tavi” did not appear in Pall Mall Magazine.

C580 “The Bridge Builders” appeared in the United States in two installments in *Town Topics* (New York City), _____, 1893, and _____, 1893 (and reprinted in *Tales From Town Topics*, March 1903, Vol. XXIV, no. 47).

p. 542:

C586 “His spots are the joy of the leopard” did not appear in McClure’s Magazine.

C594 In *Scribner’s*, it is “McAndrews” without an apostrophe.

p. 543:

C615 “Man goes to Man” did not appear with “The Spring Running” in any of the periodicals. The correct dates for Pall Mall Gazette are 26-27 September 1895.

C623 Kipling’s own title for the poem (on the manuscript at Harvard) is “‘Rudyard’ and ‘Kipling’”.

C631 “The Flowers” was published in the Daily Chronicle on 10 January 1896.

p. 544:

C641 PHARAOH not PHAROAH. The New York Tribune prints only two stanzas, from McClure’s.

C651a The T.A. Vocabulary. *St. George’s Gazette*, 31 December 1897; *The China Dragon* (Aldershot), April 1930 (not collected by Kipling)

C653 TAKE not TAKES (St. Nicolas evidently did not allow bad grammar.)

p. 545:

C664 The title is not Kipling’s, but an editorial insertion in the verses’ reprinting in The Cornhill Booklet [1900, A165]; the verses were not titled in Kipling’s inscription to Robley.

The Teutonic Tonic: The White Star Line RMSS *Teutonic* Saloon Passenger List for 14 June 1899, 8 pp. showing the names of J. Lockwood Kipling, Rudyard Kipling, Master John Kipling, and “two nurses”, as well as *Saturday Evening Post* editor Edward Bok and F. N. Doubleday and his wife, and various Bloomingdales, Goodyears, and Rhinelanders. Doubleday and Bok worked with Lockwood and Rudyard to produce the *Teutonic Tonic*.

C665 PROUT not PROUD.

Following **C670** – Regarding *The Teuton Tonic*, a facsimile of “The Teutonic Top-Light” found therein is Fig. 14.44 at p. 425 in *John Lockwood Kipling: Arts & Crafts in the Punjab and London*, edited by Julius Bryant and Susan Weber, New Haven and London, Yale University Press, 2017.

C672 Not in New York Sun.

C673 New York Tribune prints only five stanzas, crediting McClure’s.

p. 548:

C717 M.I. The poem did not appear in the New York Tribune for 21 September 1901.

p. 551:

C776a THE CHILDREN'S SONG. The World's Work. Christmas Number, December, 1906

C777 BLUE not CLEAR, and the Grand Magazine printing is truncated and garbled.

p. 552:

C810 Pearson's Weekly, not Pearson's Magazine.

p. 554:

C850 Hervey, not Harvey.

C855 Delete, see C845.

p. 555:

C856 None of the poems from "Egypt of the Magicians" is collected in Letters of Travel, but "The Oldest Song," "A Virginity," and "A Pilgrim's Way" are in The Years Between, and "Jobson's Amen" is in Songs from Books.

C857 Both Nash's and Cosmopolitan print all four stanzas.

C865 The poem in Cosmopolitan is printed separately under the title "Don't Stop."

p. 558:

C916-C920 *San Francisco Chronicle* on the same dates.

C924 A copy of "Land and Water" is at Richards Yale, one of two known institutional copies.

C936 A copy of this "Repulse" Magazine is at Richards Yale, the only known institutional copy.

p. 559:

C942 "The Clerks and the Bells" did not appear in Metropolitan Magazine.

p. 560:

C963a THE NURSES. College Echoes (St. Andrews University Magazine), 10 October.

C964 Also College Echoes (St. Andrews University Magazine), 26 October.

C967 Rudyard Kipling's Uncollected Speeches, 2008.

p. 561:

C979 In the division The Years Between, not in the division The Seven Seas, in Sussex Ed. Vol. XXXIII.

p. 562:

C997 "The Friends" appeared in the New York Times on 29 November 1927, apparently in advance of the publication of Liberty, although acknowledging Liberty as the source.

p. 563:

C1012 AIRMAN not AIRMEN, in all appearances.

C1017 AH, WOULD, not AH WOULD.

C1019 Title in Daily Telegraph is "Day of the Dead."

p. 564:

C1032 Title when collected is "Fox-Hunting."

C1036 Also the New York Times for July 13, 1933.

C1043 DOMINE! Not DOMINIE.

P. 565:

C1047 Title in Times is "To the King and the Sea."

C1051 - C1053 The Atlantic Monthly article by Edmonia Hill containing these three poems is reproduced at <http://www.theatlantic.com/magazine/archive/1969/12/the-young-kipling/6598/1/>.

p. 566:

C1065 first published in Kipling Journal, October 1949, as "Work with hope that lures us on."

C1069a OF SWINE. *Kipling Journal*, June 1984

C1071 This is not a separate, uncollected poem, but the fifth stanza of THE VERDICTS, first appearing entitled “Not in the thick of the fight” in *Destroyers at Jutland* (1916, A287).

C1074 Not “micrological”, but “microscopical”

C1078 Not by Kipling.

p. 567:

C1086 “The Lady Who Recited (By the Sufferer)”, intended for the *St. James’s Gazette*, *Kipling Journal*, March 2012.

p. 572

D5 OUTWARD BOUND EDITION: The Japan vellum edition is in 37 volumes, with the text blocks of Volume XVI of the trade edition of 1899 separated into volumes XVI and XVII; the pages of the first 25 volumes are watermarked ‘RK’, but not watermarked in the balance of the volumes. Another set is in the Lilly Library. Kipling autographed and hand-numbered the 204-copy limitation page for Vol. XXIV, Limits and Renewals (see correspondence on file in Richards Collection, Yale), which limitation page was also used for an issue bound in blue levant morocco (see A403).

p. 576:

D7 TRADE EDITION: The November 1902 issue of the magazine *The Reader* (copy at Richards Yale) published an article entitled “Rudyard Kipling as an Illustrator, with four illustrations by Rudyard Kipling”, which includes Kipling’s design for the Viking longship with the legend “Doubleday McLure [*sic*] Company New York,”, copyright 1898 and described as drawn for the cover of that publisher’s *The Day’s Work*.

p. 578:

D9 COPYRIGHT EDITION: The text blocks of the six titles in the Copyright Edition were published in Canada in 1899 by George N. Morang & Company, Limited, of Toronto as “Canadian Copyright Editions”, issued in wrappers at 50¢ and 12mo cloth boards at \$1.00, with the names of both Morang and Doubleday & McClure Co. on the title page, and Canadian copyright legend on the title page verso. Five Nations appeared in the Copyright Edition binding published by Morang in 1903 (example at Richards Yale), using the (Caxton Press, New York) text block.

Locations: Under the Deodars The Phantom Rickshaw Wee Willie Winkie, wrappers, Richards Yale

p. 579:

D10 SWASTIKA EDITION: In December 1900, the New York City journal The Review of Reviews offered, as a Christmas purchase opportunity, a “really beautiful, complete, revised and authorized uniform edition of Rudyard Kipling’s works,” the (by then) sixteen volume Swastika Edition (unidentified as such), plus subscription to the magazine for one year, for \$1 down and \$1 a month for eight months, or a check for \$8.50 (magazine publisher’s circular material at Richards Yale).

D11 UNIFORM EDITION: The best discussion of the history of the Macmillan “colonial editions”, on which the following paragraphs draw, is Graeme Johanson, A Study of Colonial Editions in Australia, 1848-1972, Thesis (Ph.D.), Monash University, 1995. Macmillan launched its “Colonial Library” on 1 March 1886; the series title changed to “Macmillan’s Empire Library” in 1913, and changed again to “Overseas Library” in 1937, ceasing production around 1960. Fourteen separate Kipling titles in fifteen volumes appeared, commencing in 1896, in the Colonial and Empire Libraries (nos. 248 through 253, 354, 386, 395/396, 414, 472, 489, 566, and 577—see *Locations* below for titles). These sold so well that, for Kipling alone among Macmillan’s authors, the publisher ran another series from about 1913 to 1935, issuing all twenty-four Rudyard Kipling books for which it held copyright, under the exclusive series title “Macmillan’s Dominions Editions”; the series ended with the author’s life in 1936. Macmillan cooperated with Kipling’s agent A. S. Watt and his poetry publisher Methuen by advertising the four Methuen colonial editions of the author’s poems (Barrack-Room Ballads, The Seven Seas, The Five Nations, The Years Between) on the back of Macmillan’s own dustjackets in the Dominions Editions, which Methuen incorporated as a designation. Kipling received a special 1/- royalty on his “Dominions” titles, when all other authors received about half as much.

The main purpose of “colonials” for all British publishers was to release new works simultaneously at home and abroad, and Macmillan used its U.S. branch to provide stereos or surplus sheets from the one volume “dollar” novel for printing or binding as a colonial edition. The bindings for the Colonial Library, chosen at the start for cheapness and consistency in appearance, were called “colonial cloth” or “publisher’s cloth”, dyed dark blue and laid over esparto cardboard or “strawboard”, enclosed in thin glassine to protect them in transit. Paperbound editions were bound in teal blue or tan wrappers.

Although using the series number of the Colonial Library issues on the title pages, the publisher at extra expense maintained for the Kipling titles in the “Dominions Editions” a special binding, in light blue with gold stamping for the author’s name and title, featuring an elaborate border in dark blue on the spine and boards, including a swastika and an elephant’s head. (Some booksellers, like the Australian E. W. Cole of Melbourne, rebound the Colonial Edition sheets with their own bindings: example, The Day’s Work, Richards Yale.)

On the verso of the title-page was printed the legend: “This Edition is intended for circulation only in India and the British colonies” (later, “the British Dominions over the Seas”) However, the warning was a sham, for no British law prevented the sale of colonial editions in the United Kingdom. Copyright protection through the Empire subsisted in any United Kingdom publication from the copyright act of 1842 onwards; under the 1886 copyright act, British copyright applied to books first produced in any part of the Empire, in the same way as it had applied before 1886 only to works first produced in the United Kingdom. With the Macmillan editions of the prose titles in 1913, Methuen issued in the “Dominions Editions” Departmental

Ditties, Barrack-Room Ballads, The Seven Seas, and The Five Nations. As new Kipling titles appeared from Macmillan (prose) and Methuen (poetry) in the United Kingdom, corresponding titles were issue in the Dominions Editions (post-1913 publication dates listed below).

Colonial Editions Locations, boards: Plain Tales from the Hills (no. 248, and wrappers); The Light That Failed (249); Life's Handicap (250); Many Inventions (251, and wrappers), Soldiers Three The Story of the Gadsbys In Black and White (252); Wee Willie Winkie Under the Deodars The Phantom Rickshaw (253); The Day's Work (354, and wrappers); Stalky & Co. (386, and wrappers); From Sea to Sea (395/396, and wrappers); Kim (414, and wrappers); The Nalauhka (472, wrappers only); Traffics and Discoveries (489); Actions and Reactions (566); and Rewards and Fairies (577).

Dominions Editions, Locations [boards titles, differing in some cases from title page titles, in the collected stories]: Plain Tales from the Hills: Soldiers Three and Other Stories; Wee Willie Winkie and Other Stories; The Light That Failed; The Day's Work; Stalky & Co.; From Sea to Sea; Kim; The Five Nations; Actions and Reactions; Sea Warfare [1916]; A Diversity of Creatures [1917]; The Years Between [1919]; Letters of Travel (1892-1913) [1920]; Debit and Credits [1926] (all in Richards Yale)

p. 580:

D12 ENGLISH POCKET EDITION: Examples of the dustcovers with Kipling manuscript excerpt facsimiles for Life's Handicap, The Light That Failed, The Jungle Book, The Second Jungle Book, The Day's Work, Stalky & Co., Just So Stories, The Seven Seas, The Five Nations, Barrack Room Ballads, Departmental Ditties, Actions and Reactions, Rewards and Fairies, Diversity of Creatures, Letters of Travel, Land and Sea Tales, and Debits and Credits are in the Richards Yale collection. The facsimile text for Life's Handicap is thirteen lines from "The Finances of the Gods"; that for Just So Stories is the title and fifteen lines of "The Elephant's Child"; that for Barrack Room Ballads is the first ten lines from "Mandalay"; that for The Five Nations is the first eight lines of "The Dykes"; that for The Seven Seas, eight lines beginning "Buy my English posies"; that for Departmental Ditties, twelve lines from "Prelude"; and that for Rewards and Fairies, sixteen lines from "Brother Square Toes". Not all volumes featured manuscript facsimiles (those without are Plain Tales, Soldiers Three, Wee Willie Winkie, Captains Courageous, The Naulahka, Songs From Books, The Years Between, and all volumes published from 1928 on), and those dustcovers with facsimiles apparently only began to appear with the reprintings in the mid-1920s, of those volumes where Kipling still had the manuscripts. Some dustcovers are lettered in dark red with the facsimiles in black, while others are in dark blue with the facsimiles in black.

Every year up to the First World War, Macmillan sold an average of between 4000 and 8000 copies of each book in this popular pocket edition alone. Since these cost five shillings in red leather and four shillings and sixpence in blue cloth, Kipling made around £5000 a year on his thirty percent royalty. Methuen sold an average of 9000 copies a year of *Barrack-Room Ballads*. (Lycett, *Rudyard Kipling*, 1999, p. 364)

p. 582:

D14 BOMBAY EDITION: For this edition, Kipling in 1912 corrected a set of the Trade Edition. Because of the Florentine type used for this edition, which has not an italic form, none of Kipling's italic emphases appear in the text.

p. 586:

D19 MANDALAY EDITION: In his "The Secret Memoirs of a Publisher" of 1926, eventually published in 1972 as The Memoirs of a Publisher (B/99a), Frank N. Doubleday wrote (at p. 79) that, due to the Seven Seas Edition (D15) and the use of that edition's plates by Doubleday's firm's mail order department to produce the Mandalay Edition, "our [royalties] statement in August 1926 gave Kipling more income than in any six months' period for more than twenty years" (i.e., since before 1916).

p. 590:

D25 BURWASH EDITION: In the James McG. Stewart archive of correspondence with his dealers at Dalhousie University in Halifax, Nova Scotia, is a "Note to Subscribers", in which the publication price per volume prior to the publication date was \$7, after which it shifted to \$9. The red-printed order form advised that the \$16 discount could be taken by those paying in advance, but its payment could be spread over the year by the publisher.

p. 601:

E1-14 DEPARTMENTAL DITTIES AND OTHER VERSES: There was also a "Colonial Illustrated Edition," as noted on the spine, in blue cloth, with the front board title stamped in blind (example, Lilly Library).

p. 611:

E1-33 BRENTANO'S EDITIONS: In 1909, Brentano's published, in dark brown flexible leather boards with gold lettering on spine and front cover, a collected edition, entitled *Soldier Tales*, of eight titles (retaining their individual publications' separate paginations) which had appeared in the Pomegranate Series editions (Richards Yale).

p. 615:

E1-42 PLAIN TALES FROM THE HILLS: A variant binding is known resembling the Macmillan and Co. London editions of 1895 (see E1-9 and E1-10), dark blue fine diaper cloth boards lettered in gold on spine and with an ornamental gold band at top of front board and spine, and a blind-stamped band at the bottom of the front cover and spine (example: Richards Yale).

p. 618:

E1-49 TEN GEMS FROM KIPLING: The Buckles pamphlets are 7 3/8 inches high, not 7 3/4 inches.

p. 620:

E1-55 THE KIPLING KALENDAR: *Locations:* Two examples are now known. One is at the National Library of Scotland, and includes the calendar tablet of 365 quotations, but lacks its original frame and the advertising material which appeared on the backing (it is pictured in *John Lockwood Kipling: Arts & Crafts in the Punjab and London* [Yale University Press, 2017, Figure 4.44, page 101]). The second, now at Richards Yale, lacks the owner-used calendar tablet, but features on its back a paper label reading: “Kipling, Rudyard Kipling Kalendar for 1900 | The mount from a bas-relief by Mr. J. Lockwood Kipling | The 365 selections from this calendar are from copyrighted material, and have been made under the author’s supervision. Mr. Kipling, Sr., has modeled an extraordinary plaque representing a profile likeness of Mowgli and his jungle companions below. This has been reproduced exactly, in relief, in embossed brass, making a very striking and unusually artistic calendar. A particularly attractive photogravure portrait forms the cover to the pad. | Size, 10 x 15; Price, \$3.50.” The *New York Times* for 24 June 1899 noted as available from the Doubleday and McClure Company two editions, either in embossed heavy paper or in bronze. The 1899 *Publisher’s Trade List Annual*, Vol. 1, p. 18, contained the following description: “Mr. Kipling, Sr., has modeled an extraordinary plaque representing a profile likeness of the author, flanked by two elephants’ heads, with a figure of Mowgli and his jungle companions below. This has been reproduced exactly, in relief, on embossed brass, making a very striking, and unusually artistic calendar...Size, 10 x 15; Price, \$3.50”. Yale’s Beinecke Library has also acquired the plaster maquette for the finished bas-relief, about half-again larger in proportion, and showing that changes were made in the final design.

p. 622:

E1-60 THE ABSENT-MINDED BEGGAR [Handkerchief music edition]: A variant on linen is known (example at Richards Yale), which is larger than other known copies (22 x 23 5/8 ins. square, 56 x 60 cm, while others vary from 19 inches square to 17 inches square), which is printed in *red*, rather than blue.

p. 628:

E1-75 “THE TIMES” AND THE PUBLISHERS’: A copy may be found in the Chetham’s Library in Manchester, England. Collector David Jury has located a copy of the predecessor volume to this (now at Richards Yale), a strong yellowish brown-wrapped pamphlet of 32 pages (plus an additional 8 pages entitled “‘The Times’ and the Reading Public”) printed by Boyle, Son & Watchurst, Printers, Warwick Square, London E.C., with a cover reading “The Times” | And The Publishers | Privately Printed For | The Publishers’ Association | Stationers’ Hall, London | 1906”. It does not contain Kipling’s letter, and seems, from the date of the last article it collects (17 October) to have been printed before Kipling’s letter appeared in *The Times* itself (20 October). The Publisher’s Association must have thought that this author’s letter would make a greater impact in its battle with the newspaper, and replaced the first edition’s pages 22-26 (“‘The Times’ and its Book Club”, from the periodical *Truth* for 3 October 1906) with “Opinion of the Society of Authors” and “Mr. Rudyard Kipling’s Opinion” in this second edition.

p. 630:

E1-79 THE JUNGLE BOOK: In 1909 Macmillan reprinted the book bound in purple suede with yapp edges, with gilt lettering and blind-stamped illustrations on the spine and front cover, a deluxe binding for customers in Harrod's and other such stores (example at Richards Yale).

p. 636:

E1-91 ULSTER: The 1925 McCutcheon auction copy (lot 400) is described in the sale catalogue, edited by Flora Livingston, as "believed to be the first copy to appear at public sale in America" (it has not appeared at auction since). According to Roderick Cave's *The Private Press*, Blakeney "started printing for his own diversion at Ely in 1908. Some 10 booklets, mostly of poetry, were printed in small editions before 1918, when the printer (who for some years was Secretary of the Amateur Printers' Association), moved to Winchester to become a master at the college. For a while he ceased printing, but in 1925 resumed his hobby, and continued to produce respectable little books from his press until the early 1930s. Most of these were intended purely for private circulation to his friends, although a few copies were occasionally sold for a shilling or two."

pp. 636-637:

E1-93/E1-94 RECESSIONAL: A single leaf issue (7 1/2 x 4 7/8 in.), printed on both sides, and a 4-page printed card with a floral border, are in the A. P. Watt & Son Archive, Yale.

p. 637:

E1-96 WINTHROP PRESS EDITIONS: In the December 1978 issue of *Miniature Book News*, Bob Massman and Julian Edison produced a list of 102 titles in this series, with the expectation of finding more, noting that they were offered as premiums by cigarette companies and the knights of Columbus, and were also offered in small-boxed sets of five volumes (example, in a red folding box with the cover plate as label on the box top, red ribbon within to lift set out, *The Three Musketeers* with four non-Kipling titles, Richards Yale).

p. 639:

E1-99 KIPLING BOY STORIES: The date for this publication, not found on the title page or its verso, and given in prior bibliographies as 1916 (because this is the date of the copyright of the illustrations by J. Allen St. John for the New Junior Library edition of that year), must be revised to (at least) 1904, according to a gift inscription in a copy in the collection of David Jury; another copy (now in the Richards Yale collection), with an endpaper Christmas gift inscription of 1913, has a dustjacket, the rear panel of which pictures this book, priced at \$1.00 and advertised as number 10 in The Junior Library, then a 19-volume series in "large 12mo".

E1-100 RUDYARD KIPLING WITH THE BRITISH FLEET: Another issue was published by the *Atlanta Georgian* (only known copy, Richards Yale, which contains all five city variants). The copy of the New York American issue in the A. P. Watt & Son Archive at Yale is accompanied by a letter from that newspaper's Bradford Merrill dated 16 April 1916, in response to a complaint by F. N. Doubleday about breach of copyright, stating that only a very few copies

p. 641:

E1-102 “IL MESTIERE”: Translated into German from this Italian text of *Tales of “The Trade”*, the first German edition appeared in 1917 Verlag Payot & Co. in Lausanne in 1917 as *Die Taten Des Tauchboots. Erzählungen Dem “Beitrib”*, the initial text being the poem “Der ‘Bertrieb’”, followed by the main text of the “tales” (Livingston Supplement p. 216, example at Richards Yale).

p. 642:

E1-108 THE HOLY WAR: A printed card with an elaborate foliated border, to be hung on a wall, with the corrected proof (on paper, with the border pasted on, annotated), all preserved in a printed sheet from a print run of 'Shrines of British Saints' (by J. Charles Wall, Methuen, 1905) is in the A. P. Watt & Son Archive, Yale.

**E-111a THE ROYAL ARTILLERY WAR 1920
COMMEMORATION BOOK**

Title-page: [in red:] THE ROYAL ARTILLERY | WAR COMMEMORATION BOOK | [in black:] A REGIMENTAL RECORD WRITTEN AND ILLUSTRATED FOR THE MOST PART BY ARTILLERYMEN WHILE SERVING IN | THE LINE DURING THE GREAT WAR | [device of artillery with Latin motto] | Published On Behalf Of The R.A. War Commemorative Fund | [in red:] By G. Bell & Sons, Ltd., London, MCMXX

Collation: royal 4to, 220 leaves (12 ½ x 10 ins., 313 x 254 mm.), xxiv, 204 pp., 4 blank leaves; collotype frontispiece portrait of King George V, 12 hand-tipped and 13 colored plates plus 9 sepia and 16 black-and-white plates (59 unnumbered leaves of plates in all), text illustrations, and decorative bordered endpapers. Imprint p. 408: W. H. Smith & Son, The Arden Press, Stamford Street, S.E. 1.

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Notes: This book is comprised of material written in the field by fighting officers and illustrated for the most part from sketches made in the field. It was conceived by Mrs. Ambrose Dudley, the wife of an artilleryman, who from her home made public appeal (see *The Times* for 6 September 1919) to be sent interesting diaries, letters, and poems written by artillerymen on active service, and also solicited pen and ink drawings and color plates from war artists; these submissions were then organized in final form by Major General Sir Herbert Crofton Crandall Uniacke, as acknowledged in the book's preface by General Sir H. C. Sclater, the Colonel Commandant of the Royal Artillery and the Chairman of the R.A. War Commemoration Fund Committee. The volume (according to *The Times* of 1 November 1920) was published on 11 November 1920 at a subscription price of £4 4s (4 guineas), with all proceeds above printing costs for this *edition de luxe* going to the Royal Artillery War Commemoration Fund, and advertised (*The Times*, 14 December 1920) as the "ideal present for all who can be stirred by the brave records of guns, horses, and men." The foreword is by Field-Marshal Earl Haig, and the book reprints the King's Message to His Army, Lord Kitchener's Message to the Troops, and the Kaiser's Order to His Armies (19 August 1914); the "Victoria Cross 1914-1918" section, with full citations, is printed in red and black, and the "Roll of Honour 1914-1919" is printed in black. Kipling's memorial poem on the death of Lord Roberts, "Lord Roberts 1914", which he had only recently collected in *The Years Between* (1919), is printed at p. 38 (without a copyright notice, although permission for all reprints is claimed at p. viii). The only other notable poets whose work is reprinted are Henry Newbolt and Robert Nichols and John McCrae (not "In Flanders Fields"), but there are also poems from Prime Minister Asquith's second son Herbert, and Gilbert Frankau. Contributors of illustrations include E. H. Shepherd (the most prolific, later illustrating *The Wind in the Willows* and *Winnie the Pooh*), L. Raven Hill (who had illustrated Kipling's *Stalky & Co.* in 1899), Gilbert Holiday, William Rothenstein, Eric Kennington (later illustrator of T. E. Lawrence's *Seven Pillars of Wisdom*), Sir William Orpen, and Lionel Edwards (later illustrator of Kipling's *The Fox Meditates* [1933] and *The Maltese Cat* [1936]).

p. 646:

E1-116: A KIPLING ANTHOLOGY PROSE: A variant is The Caravan Library edition, the 1922 first edition text block bound in dark reddish orange limp leather, lettered and illustrated in gilt, with top edges gilt and a bookmark silk ribbon, in a bluish-gray dustjacket lettered and illustrated with a camel caravan in dark blue (example, Richards Yale). A set of proofs for the first English edition, owned and rebound by Kipling's American publisher Frank Doubleday at his firm's The French Bindery, is annotated by him on the front free endpaper: "This book consists of the first complete set of proofs of this book. FND Aug '23 Published fall, 1922" (now at Richards Yale).

p. 646:

E1-117/118: A KIPLING ANTHOLOGY VERSE/PROSE: The pair were published in glassine dustjackets in a light green cardboard slipcase with a gold label lettered and ruled in black (example, Richards Yale).

p. 647:

EI-119: THE GLORY OF THE GARDEN: Another of the original six copies, now only known in four institutional examples, with typed description on notepaper of bookdealer James F. Drake, Inc., and perhaps once in the collection (but not the auction) of his customer Dorothy Benz, is at Richards Yale.

p. 648:

E1-121: THE JUST SO STORIES PAINTING BOOKS FOR CHILDREN:

The American issues were published in both pictorial boards (which the English series were not) and wrappers (example, Richards Yale).

p. 657:

E1-141: THE HUMOROUS TALES OF RUDYARD KIPLING: The dustjacket is white lettered in black, with a red band at the bottom of the front panel and in the middle of the spine panel, each with a gold circle imprinted with a black swastika.

p. 658:

E1-143 ANIMAL STORIES FROM RUDYARD KIPLING: Five of illustrator Tresilian's original drawings for this book are at Richards Yale.

p. 667:

E1-160 RUDYARD KIPLING'S VERSE DEFINITIVE EDITION: The texts of the poems collected here are almost entirely derived from the 1933 edition of Inclusive Verse (A451). Additional poems from the Sussex Edition are incorporated. The corrections that Kipling made in the copy of the 1933 Inclusive Verse now at Wimpole Hall were taken over in the Sussex Edition, but not in this Definitive Edition. The author also added many subtitles to the poems re-collected from Songs from Books in his corrected 1933 volume, identifying the stories with which the poems are associated; these subtitles were taken over into the Definitive Edition, but not into the Sussex Edition, and it is not clear why this was done. Nevertheless, the conclusion is clear: the Definitive Edition has no textual authority, for which the reader must go to the Sussex Edition.

p. 674:

E1-177a	PRORSUS TALITER	1984(?)
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First Latin edition

Book/stories

Title-page: PROSUS TALITER | FABULAE AD DELECTATIONEM PARVULORUM | The Latin Text of | *[between line drawings of two elephants, each with a forehead to the title text]* Rudyard Kipling's | Just So Stories | Recognovit et Edidit L. G. Kelly Centaur Books [n.p., n.d.]

Privately printed 1984(?)

Collation: 4to, 94 leaves, 11 ¾ x 8 ¼ ins; blank leaf [1] title page [2] copyright The National Trust for Historic Preservation; conditions of sale; imprint Centaur Books, The Old Vicarage, Reades Lane, Dane in Shaw, Congleton, Cheshire CW12 3LL Printed in Great Britain [3] contents [4] dedication to Edward Musgrave Blaiklock [5] 6-10 Editor's Preface (in English) [11] 12-16 Editor Lectori (in Latin) [17-19] 20-184 text [*but Kipling's illustrations from Just So Stories on unnumbered pages*] [185] blank [186] imprint: Printed in England at The Old Vicarage, Reades Lane, Dane in Shaw, Congleton, Cheshire, CW12 3LL [187-188] blank

Binding: Light yellow card wrappers, printed and illustrated in black, spiral-bound in black plastic spine

Front cover: PROSUS TALITER | [*drawing of black cat, signed "Kelly"*] | Centaur Books

Notes: Louis G. Kelly (b. 1935) is a professor at the University of Ottawa, Canada, and a specialist in translation, having written *The True Interpreter: A History of Translation: Theory and Practice in the West* (Blackwood, 1979), reviewed respectfully by George Steiner in the *London Review of Books* on 22 November 1979. In his editor's preface to this book, Kelly notes that, although Kipling never speaks of Latin originals for the *Just-So Stories*, they resemble Roman fables, and Kelly claims to have come across three partial Latin manuscripts, written in a "sixteenth-century humanist hand", which came into his possession while living at Trumpington, near Cambridge, which served, he writes, to confirm Kelly's suspicion of their origins. He seems to have patiently translated each of the "Just-So Stories", and as indicated in his Editor's Preface, published them serially between 1975 and 1983 in various classical studies periodicals in Canada, the United States, France, and Great Britain, including *Classical News and Views*, *The Classical Outlook*, *Vita Latina*, *Latin Teaching*, and *Hermes Americanus*. The book's publication date of 1984 is suppositional, but that is the question-marked date given in the records of the University of Cambridge, while the British Library hazards 1985; the number of copies is unknown.

Locations: University of Ottawa, British Library, University of Oxford, University of Cambridge, Trinity College Library Dublin, Richards Yale

p. 679:

E2a MARTINDELL-BALLARD UNAUTHORIZED PAMPHLETS: The Lilly Library holds copies of "The Inauthorated Corpses" (Section L) and "Why Snow Falls at Vernet" (Section N). In June 1951, Martindell in his will left to the Bodleian at Oxford copies of "Flies in Amber", "More Flies in Amber", "Still More Flies in Amber", and "School Days" (for the first three of which, when queried by Maggs Bros. on behalf of James Mcg. Stewart, Martindell had during the 1940's asking variously for a payment of £1,500 to £2,000. Goodspeed's noted a demanded price of \$8,000 "which is still no improvement over the figure of two thousand pounds quoted to you by Maggs" in a letter to Stewart of 12 November 1947. Stewart responded "If you have a list....there may be some items that I would be interested in acquiring if they are available at reasonable prices. You may recollect that at the Ballard sale [in January 1942] the individual printings for the most part did not fetch prices equal to the cost of the slip cases in which they were enclosed." After Martindell's death, Maggs resumed the correspondence with I. M. Richardson and Commander H. N. A. Richardson, co-executors with

I.M. a solicitor advising Martindell's sole surviving sister M. E. Martindell, to whom he left his entire estate (including these pamphlets in which she presumably had no particular interest).

According to a memorandum titled "Notice" and dated "Nov., 1955" by Stewart's bibliography's editor Alvice Yeats now in the bookdealers' correspondence file amassed by Stewart at Dalhousie University, Stewart over time acquired all of these Martindell items. Although each bears a limitation notice "One of two copies printed privately for two collectors", in Stewart's collection in some thirty-odd instances there are *duplicate* printings—theoretically, *all* that were printed, when in fact, Martindell kept one and sent the second to America to Ellis Ames Ballard. Copies exist in many American institutional collections (including Richards Yale as well as Lilly Library as noted above), so no credence can be given to the statement that only two copies were printed. With respect to "Bungalow Ballads", Stewart had two copies, each with a stated limitation of "four copies printed solely for presentation purposes," but *each* Stewart copy is numbered *number four*, and while printed from the same types, they are on different stocks of paper and thus obviously from two different press runs. As Yeat concludes, "it is fairly obvious that he [Martindell] was trying to be the T. J. Wise of Kipling bibliography."

The majority of these pirated items in Stewart's personal collection of these pamphlets had been acquisitions through Maggs with purchases from the Roscoe Brunner auction sale in January 1928 (JMcGS letter to Maggs, 23 August 1951).

p. 683:

E2a.L: HOME: The copy of this pamphlet in Richards Yale, one of an issue of allegedly 10 and one of two known copies, is a presentation copy from printer Martindell to Mrs. and Mrs. Ellis Ames Ballard for their golden wedding anniversary on 21 October 1934, with Martindell's ALS to Ballard dated I.x.1934 covering this 'trifling gift', and noting that he had also presented copies to Kipling Society officers (Dunsterville, MacMunn, and Bagley) and to Admiral Lloyd Chandler (this the only known record of a Martindell presentation list), with their reactions described. The text of the poem and prose is reprinted from *The Civil and Military Gazette* of 25 December 1891. The title is not listed in Ballard's privately printed collection catalogue or in his posthumous 1942 auction sale catalogue, since it was not co-printed by him with Martindell.

The other known copy is also in Richards Yale, and seems to have been used as a setting copy for another printing, with neat pencil enumeration of the line count and correction of one literal, with an ink correction of another literal. It is not in Ballard's privately printed collection catalogue or his posthumous 1942 sale auction catalogue, since not co-printed by him with Martindell. Fittingly, this copy was acquired and sold by Maggs Bros.

E2a.M UNCOLLECTED VERSE, INCLUSIVE EDITION: This unauthorized edition (example, no. 9 of allegedly 12 copies, Richards Yale) was not able to be suppressed because it was not for sale to the public (octavo, 24 x 16 cm, pp. [10], 185, [13]). It is bound in quarter oatmeal cloth with blue paper over boards (French blue boards) and plain paper labels printed in black on a linen backstrip spine and the upper board, with the fore and lower edges untrimmed. It claims to be "printed solely for presentation", with the type thereafter distributed, and is numbered and signed by the printer John M. Stitt in blue ink. As distributed, it included (as called for by Livingston, and as the Richards Yale copy does) (a) one leaf with "Job's Wife"

(1879-80) and “London Stone” (1923); (b) two leaves with “Three Poems and an Epitaph (Richards E2a.F), including “Lines Inscribed in a Presentation Copy of ‘Wee Willie Winkie’” (to Edmonia Hill, 10 March 1889), “In the City of Berlin” from a 26 September 1889 dinner menu, and “A Song of the French Roads” from the May 1924 *Strand Magazine*, and the Sault St. Marie inscription and epitaph for the memorial there, taken from the *Detroit Free Press* of 14 June 1924; and (c) a half-tone photographic image of Kipling dated 1882 from the W. C. Crofts Collection, on glazed paper. The poems collected here were after this book’s publication printed from 1923 to 1937 in limited runs of (allegedly) 2 to 4 copies by Martindell and Ballard.

p. 687:

E3-3 THE LIGHT THAT FAILED: Postcards of the lead characters in the play as performed by Forbes Robertson, Gertrude Elliott, and Sidney Valentine, from the Raphael Tuck and Rotary Photographic Series, are in Richards Yale.

p. 688:

E3-4 THE MAN WHO WAS: A leaflet for the production dated May 30, 1903 and identifying the cast is at Richards Yale; also there is a 72-page hardbound program of a benefit performance at the Theatre Royale in Drury Lane on 11 May, 1919, one of which is a revival of this play with Beerbohm Tree as Limison.

E3-7 A FOOL THERE WAS: A leaflet program for the production at the Grand Opera House in New York City in November 1910, with Burne-Jones’s “Vampire” and the Kipling poem on the reverse is at Richards Yale.

p. 692:

E4 MUSICAL SETTINGS: Copies of Kipling’s signed royalties contracts with G. Schirmer (Inc.) for “The Seal’s Lullaby” and “The Smuggler’s Song” may be found at Richards Yale; royalties were set at 3 pence for every copy, 7 copies being counted as 6, sold after the first 500, with a non-refundable 3 guineas paid at signing.

p. 703: 6 lines up, “When ther Primal Dark”, not “their”

p. 727:

E5 FILM TREATMENTS: Film historian Kevin Brownlow’s article “Rudyard Kipling and Early Hollywood” is to be found in the June 2011 Kipling Journal (pp. 20-39) and discusses many of the motion pictures described in the following entries.

p. 728:

E5-6: A FOOL THERE WAS: A programme leaflet with Kipling’s poem “The Vampire” on the back cover, dated May 29th [1915] for New York City’s Columbia Theater, is at Richards Yale.

p. 729:

E5-10 WITHOUT BENEFIT OF CLERGY: A full-page illustrated newspaper article entitled “How They Coaxed Kipling Into the Movies,” appearing in the San Francisco Chronicle (1925) with photographs of Kipling-influenced props and sets, is in the Richards Yale collection

E5-15 ELEPHANT BOY: The 18-page movie promotional pressbook is in Richards Yale, together with six exhibitor’s lobby photographs.

p. 730:

E5-16 CAPTAINS COURAGEOUS: The 6-leaf United Kingdom edition of the movie promotional pressbook is in Richards Yale, as is the 19-leaf, 20 x 14 in. U.S., and another American pressbook for the 1955 re-release of Victor Fleming’s film.

E5-17 WEE WILLIE WINKIE: Copies of the movie promotional pressbook may be found at the University of Indiana’s Lilly Library and at Richards Yale.

E5-18 GUNGA DIN: A 6-leaf movie pressbook in French is at Richards Yale.

p. 731:

E5-19 THE LIGHT THAT FAILED: The censorship dialogue script of 30 October 1939, preceding the film’s opening by almost two months, is at Richards Yale, as is a 33-page movie presskit from Paramount Pictures, an 18 x 24 in. gold-fringed silk banner advertising Ronald Colman’s stardom, and several glossy black-and-white lobby cards.

E5-20 THE JUNGLE BOOK: The final shooting script dated April 30, 1941, is in the Richards Yale collection. Examples of the movie promotional pressbook are at the Lilly Library and Richards Yale.

E5-21 KIM: A six-leaf, 17 x 25 ins.-sized press kit for the film is at Richards Yale.

E5-22 SOLDIERS THREE: A theater poster (36 x 14 ins.), dated 7 May 1951 on its back, and six lobby cards for the film are at Richards Yale.

p. 732:

E5-23 THE JUNGLE BOOK: An example of the original promotional press kit from Disney Studios, in 3 volumes (22 x 28 cm.), illustrated with 41 original borderless black and white stills associated with a leaf of caption text is at Richards Yale, as are eight lobby cards with animation stills; also there is a second press kit for the 1978 re-release of the film.

E5-24 THE MAN WHO WOULD BE KING: Scripts, the first undated by marked “First Version” (129 pp.) with accompanying publicity material printed in Fez, Morocco, then

successive scripts dated August 19, 1954 (79 pp.); November 15, 1974 (131 pp.); and the “Revised Final Version” of December 11, 1974 (119 pp., with a colored lithograph movie theatre card), are all in the Richards Collection at Yale, as is the movie press kit containing a classroom study guide.

p. 733:

E5-27 RUDYARD KIPLING’S “THE JUNGLE BOOK”: Scripts dated December 7, 1992 (135 pp.) and October 1, 1993 (117 pp.), are at Richards Yale.

E5-29 RUDYARD KIPLING’S THE SECOND JUNGLE BOOK MOWGLI AND BALOO: Three 8 x 10 glossy photographs from the production and a press kit are at Richards Yale.

p. 735:

E6-1 TWILIGHT: Copy No. 1, numbered and signed by Taylor, is in the Richards Collection at Yale.

p. 737:

E7-3 Three of the drawings for Just-So Stories were published in an article about Kipling as an illustrator in the November 1902 issue of the New York Magazine The Reader (copy, Richards Yale), which also included a reproduction of Kipling’s 1898 Viking longship design for the front cover of the Doubleday & McClure edition of The Day’s Work.

p. 738:

E7-26 Ex Libris: The Art of Bookplates, by Martin Hopkinson, Yale University Press, New Haven and London. 2011. At p. 76 is a signed Kipling-designed black and white bookplate made for Huntington and Dorothy Babcock, redesigned for this then-only-engaged couple in 1914 and based on Kipling’s earlier astrological bookplate for schoolgirl Dorothy Doubleday, daughter of the author’s American publisher Frank N. Doubleday, the 4 ½ x 3 3/8 inch original drawing for which is in Richards Yale. See “The Kiplings and Their Bookplates” by David Alan Richards in *The Kipling Journal* for June 2021, pp. 15-35.

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