

# 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>.

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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:

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|----------------|--|
| Dauids 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 |
| Dauids 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.

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 Meerschaum.”

p. 10:

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

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.”

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.

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] is now in the Richards Collection at Yale.

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.

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. 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. 54:

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

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. 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. 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.

p. 74:

**A69 BARRACK-ROOM BALLADS AND OTHER VERSES:** The AMS of the dedicatory poem, the printer’s copy with autograph revisions (including witching 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 14<sup>th</sup> 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 morroco.

‘Mowgli’s Song’ was not included in Songs From Books.

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.

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).

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 designer Evangeline Mary Daniel. 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 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).

p. 110:

**A115 THE DAY’S WORK:** 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 (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. 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.

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 in the Richards Collection at Yale.

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).

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. 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):** 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).

p. 193:

**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.

p. 140:

**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).

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. 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 varies life of India; and in addition, it touches deeply the truest chords of human natures. 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 Easter 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 Joesph Conrad; [*foldovers, square corners:*] same advertisement for The World's Work magazine.

*Locations:* The only known dustjacketed copy 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.

p. 156:

**A176 M.I.:** The poem did not appear in the New York Tribune for 21 September 1901. 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. 158:

**A181 JUST SO STORIES:** 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).

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.

**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).

*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. 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.

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.

p. 179:

**A208 REPRINTED FROM "THE TIMES":** A second edition of this leaflet (example in the collection of David Jury, sold at the F. Alan Underwood sale (Underwood 2011 98)), contains Kipling's October 20<sup>th</sup> 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 23<sup>rd</sup>" and signed by G. Robert Thring, Secretary of the Incorporated Society of Authors. This copy now at Richards Yale.

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](mailto: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. 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).

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.

p. 195:

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

p. 196:

**A196 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. 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.

p. 204:

**A246 THREE POEMS:** 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:** The manuscript noted as sold at Sothebys in 1990 is now at 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.

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, 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 Ferancis 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<sub>a</sub> TO A LIBRARIAN 1914**

*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 know 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.

**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).

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 News 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. 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. Kiplg' 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. 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.

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.

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 '1<sup>st</sup> of 4 revises.'; 'Mary Postgate,' galley proof of The Century (September 1915), under title 'How does your garden grow?', hand-dated '6<sup>th</sup> 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. 242:

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

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. 251:

**A319 THE SCHOLARS:** A catalogue of the bookseller Rick Gekoski (Catalogue 12, 189) records a copy of this copyright in a proof state, with 28 autograph corrections by the author (location unknown).

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 '2<sup>nd</sup> 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

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).

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:** '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:

**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. 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. 287:

**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. 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. 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 in 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.

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.

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. 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).

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. 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. 352:

**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 Schotlander | 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, B1104), 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. 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 in 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. 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 NEW-ADVERTISER, PRINTERS, VANCOUVER.” A copy, lacking its outer wrappers, may be found in Richards Yale. The speech was collected in A Second Book of Words in 2008 (A480).

p. 390:

**B49 THE LITERARY PAGEANT:** 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 (copy at Richards Yale, no. 18).

p. 397:

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

p. 410:

**B74 CHAMBER OF SHIPPING OF THE UNITED KINGDOM ANNUAL BANQUET SPEECHES:** 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** (location: Richards Yale) was published by McAinish & 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. 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; adde 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 I 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.

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.

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](http://www.bbc.co.uk/historyofthebbc//great_moments/ws_audio.shtml).

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. 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, David Jury Kipling Collection

p. 431:

**B104 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.”

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.), A<sup>8</sup>, [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. 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. 461:

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

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. 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. 501:

**B/99a 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. 511:

**B/125 KIPLING AND HIS FIRST PUBLISHER:** Item 873 in antiquarian booksellers Maggs Bros. Catalogue No. 578, English Literature of the 19<sup>th</sup> & 20<sup>th</sup> 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.); A<sup>6</sup>; 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. 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:

- C125** Professor Pinney doubts this attribution.  
p. 522:
- C142** This entry should be deleted; C386 is correct.  
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.

**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.

**C665** PROUT not PROUD.

**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 Virginitie," 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.  
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.”

**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. 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.

*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); Rewards and Fairies (577); *Dominions Editions, Locations:* The Light That Failed; Stalky & Co.; The Five Nations (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 Nalauhka, 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.

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. 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:* A copy of the embossed plate, without the tablet of quotations, is at Richards Yale.

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).

pp. 636-637:

**E1-193/E1-194 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. 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). 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 were given away to

friends of the paper, and that this edition “is now withdrawn and out of print. Not a single copy of it was ever sold.”

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.

p. 646:

**E1-116 A KIPLING ANTHOLOGY PROSE:** The Caravan Library edition was 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).

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. 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. 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).

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. 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. 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 movie promotional pressbook is in Richards Yale, together with six exhibitor’s lobby photographs..

p. 730:

**E5-16 CAPTAINS COURAGEOUS:** The United Kingdom edition of the movie promotional pressbook is in Richards Yale, as is the U.S. pressbook for the 1955 re-release of the film.

**E5-17 WEE WILLIE WINKIE:** The movie promotional pressbook is in the Lilly Library.

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 in Richards Yale.

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

p. 732:

**E5-24 THE MAN WHO WOULD BE KING:** Scripts dated August 19, 1954; November 15, 1974; and the “Revised Final Version” of December 11, 1974, are in the Richards Collection at Yale.

p. 733:

**E5-27 RUDYARD KIPLING’S “THE JUNGLE BOOK”:** Scripts dated December 7, 1992 and October 1, 1993, are in the Richards Collection, together with a three-volume movie pressbook with 41 original borderless black and white stills from the animated feature..

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.

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