



Vol. 15, Fall, 1986



Dennis Jackson

## From The President

In last spring's newsletter I reported plans of a British group to form a new association that would work to bring about the better preservation and, it is hoped, the ultimate restoration of the Chambers family's farm complex near Eastwood. "The Hags Farm Preservation Society" is now an active group, with David Grotorex of Ilkeston as its chairman. The group's press officer, Andrew Cooper, reports that they have met frequently through this year, and that "the Society is now very actively campaigning on behalf of the Farm," with plans to present its case soon to the Department of the Environment. A few British newspaper articles and television spots have brought the matter to public attention.

I again want to encourage

members of our American Lawrence Society to support this effort to preserve this bit of property that figured so importantly in Lawrence's life and literature. Subscriptions to The Hags Farm Preservation Society (two pounds per year) and donations should be sent to the group's treasurer, Mrs. Pauline Burnham, The Dell, Prenton Hall Road, Prenton, Birkenhead, Merseyside, L43 3AE, England.

Following plans made at last year's business meeting of our American DHL Society, I have sent \$500 of our funds to the British Lawrence Society, to help them pay the costs of the memorial to Lawrence in Poets' Corner at Westminster Abbey. I sent this \$500 check to Gerald J. Pollinger, the Literary Executor of the Lawrence Estate, with the request that he forward it to the proper official in the British Society.

Gerald kindly secured permission from the Dean of Westminster Abbey and from artist David Parsley for me to reproduce, in the forthcoming special Centennial issue of *The D. H. Lawrence Review*, a portrait of the stone table that memorializes Lawrence in Poets' Corner. That DHLR double-issue is due from press soon. It contains 13 essays first presented in short form at our Society's D.H. Lawrence: Creativity and Conscience: Centennial

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## News From English Places

### The Breach House

The Breach House is now available for booking as a self-catering holiday home for anyone visiting Eastwood. Contact the owner: Mr. K. Roberts, 44 Rathmore Road, Octon, Birkenhead, Merseyside for details.

### The Hags Farm

Sir William Barber, 80, a war hero and former High Sheriff of Nottinghamshire is blocking attempts to restore the Hags Farm which he owns. His animosity toward Lawrence, according to the *Sunday Times* of August 10, 1986 goes back to *Lady Chatterley's Lover*, in which Sir William's father appears as Chatterley. We can also assume that the unfavorable depiction

of the Crich (Barber) family in *Women in Love* contributes to Barber's ill will. Lady Barber told Charles Oulton, the *Times* reporter: "I'm very sorry, my husband just does not comment at all on that man Lawrence."

Ian Weekly contributed the following letter to the editor of the *Sunday Times*:

I read with interest your report on The Hags Farm issue. As a beneficiary under the Frieda Lawrence literary estate, I, like other decendants of Frieda, am delighted by the poetic justice of this, and my sympathy lies with Sir William Barber.

The DH Lawrence fever does seem to have reached incredible heights, and any dwelling, however briefly associated with the writer, seems to acquire a blue plaque or label.

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## English Places continued

I can quite understand Sir William's reluctance to have his privacy invaded in memory of a writer, genius notwithstanding, who caused personal distress on so many fronts.

As Andrew Cooper points out in the *D. H. Lawrence Society Newsletter*, the Frieda Lawrence literary estate is actually the D. H. Lawrence estate, from which Ian Weekly has amassed considerable profit. Moreover, Lawrence's connection with the Haggis Farm was hardly a brief one.

## 8A Victoria Street

On June 5, in a ceremony at Lawrence's birth place, a traveling trunk bearing the initials D.H.L. was turned over to the Broxtowe City Council by the Ripley Scout Group, who have owned it since 1948, when it was given to them by Ada Clark, Lawrence's younger sister. Before that, she had removed and burned some papers, contents unknown, that were in the trunk.

Although used on camping trips by the Scouts, the trunk is in remarkably good condition. It has a set of drawers and an attachment on which to hang clothes. This may well have been one of the trunks that went with the Lawrences to Ceylon, Australia and New Mexico.

## Westminster Abbey

On September 13, a wreath-laying ceremony took place, sponsored by the D. H. Lawrence Society. It was attended among others, by the Weekly children who are Frieda's great-grandchildren.



Judith Ruderman

## Secretary-Treasurer's Report

At last year's MLA Society program in Chicago, we were treated to Papers by Barnett Guttenberg (U. of Miami), Stanley Renner (Illinois State University), and Nora Stovel (U. of Calgary) on the influence of D. H. Lawrence on Sherwood Anderson, Peter Shaffer, and Margaret Drabble respectively. This year's program will focus on *Mr Noon* (no period, please!). Because the recent Cambridge edition has provided us with a "new" (if unfinished) Lawrence novel, the session promises to be especially interesting and informative. Three excellent Lawrence critics will read papers: Peter Balbert, Wells College, will respond to Diana Trilling's attack on *Mr Noon*; Lydia Blanchard, Southwest Texas and Paul Delany, Simon Fraser University, will discuss the novel in the context of neopaganism. This exciting session will be held in the Shubert Room of the Marriott Marquis, on Monday, December 29, at 3:30-4:45 p.m.

The business meeting of the D. H. Lawrence Society will convene one-half hour after the paper-reading session, at 5:15. Dennis Jackson and I will preside. Subjects for discussion include a possible international meeting within the next few years, activities of our British counterpart, and selection of the 1987 topic for MLA in San Francisco. We will conclude by 6:30 p.m. in order to go out for

dinner together. I hope to see everybody there and I encourage you to save your dinner hour(s) for the Society. Friends and relatives are welcome.

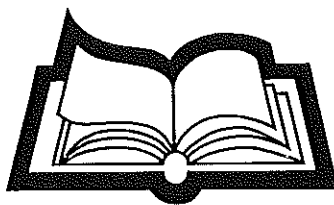
Please note: The business meeting will be held in Suite 3742 of the Marriott. This will be listed incorrectly in the MLA Program.



CORRECTIONS...  
CORRECTIONS...  
CORRECTIONS...

The *Commonplace Book* quotation in the Spring 1986 Newsletter is from E. M. Forster, not W. H. Auden...

L'Herme is not a French periodical, as incorrectly reported in our last edition, but a well-known publishing firm, whose series of *Cahiers de l'Herme* pays tribute to famous world authors. The D. H. Lawrence edition will be a 600-page book containing biographical data, translations, approximately forty original articles, a bibliography, and illustrations. The editors are Ginette Roy and Myriam Librach.



## Call For Paper Proposals

We may have the opportunity for a Lawrence-Joyce panel at the June 1987 James Joyce Conference at Marquette University, if there are enough good topics. Send proposals for papers to Karyn Z. Sproles, Department of English, 306 Clemens Hall, The State University of New York at Buffalo, Buffalo, NY 14260. The deadline will probably be sometime in mid February.

COMUNE  
I SPOTORNO

AZIENDA  
DI SOGGIORNO

BIBLIOTEC  
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## OMAGGIO A D.H.LAWRENCE

SPOTORNO  
14-28 settembre 1986  
Sala Convegni Alga Blu



## Lawrence On The Continent

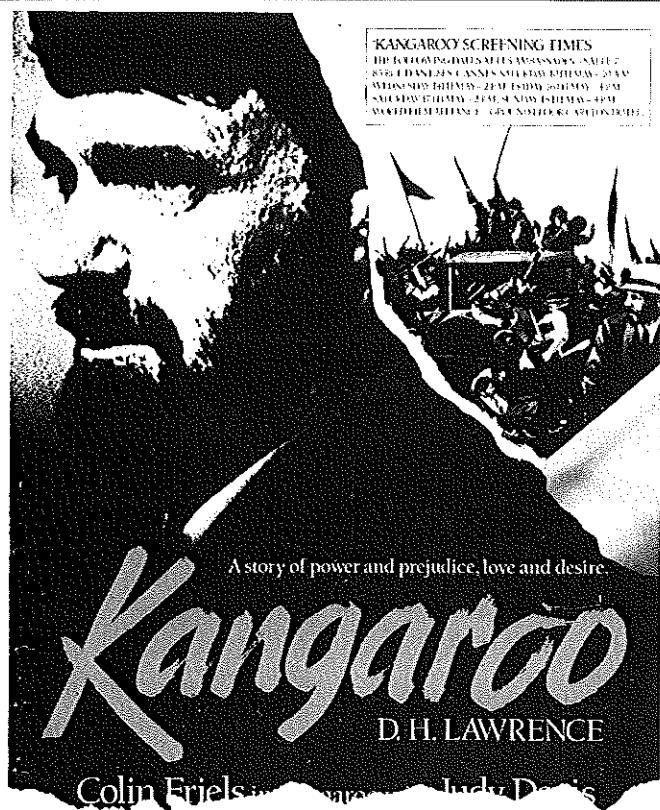
### Lawrence in Italy

Christopher Miles opened a two-week Lawrence festival in Spotorno, near Genoa, on September 14, with a showing of the film, *Priest of Love*. Among other speakers, the British poet Jon Silkin talked about Lawrence's Poetry and Stefano Ravagli presented a "testimony".

### Lawrence in France

A translation by Agnes Catiereau of H. Miller's *The World of D. H. Lawrence (Le Monde de Lawrence)* has been published by Bucket-Chastel in Paris and has stimulated several articles in French newspapers and magazines.

The first journal in France dedicated to Lawrence has just appeared as a special series of *Tropismes*, edited by Ginette Roy and published by the Centre de Recherches Anglo-Américaines, Université de Paris—X Nanterre. It costs 60 francs outside France and can be ordered from PUBLIDIX; 200, avenue de la République; 92001 Nanterre Cedex, France. Money orders are payable to Agent Comptable de l'Université de Paris X. The first in the series is entitled *Etudes Lawrenceiennes N° 1* and contains articles on all aspects of Lawrence's work.



KANGAROO SCREENING TIMES  
 THEATRE DISTRICTS: MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY, 7:30 PM  
 WILSON DISTRICTS: MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY, 7:30 PM  
 WILSON DISTRICTS: MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY, 7:30 PM  
 WILSON DISTRICTS: MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY, 7:30 PM

A story of power and prejudice, love and desire.

# Kangaroo

D. H. LAWRENCE

Colin Friels Judy Davis

## The Latest Lawrence Film: Kangaroo

Lawrence's novel *Kangaroo* is now a movie, directed by the Australian Tim Bustall, who worked on this project from the early 70's. It was produced by Ross Dinsey on a relatively low \$3.3 million budget and filmed in Melbourne. Dinsey says of the book: "The novel's a real curiosity. It's really two novels, almost in alternation... The first thing we had to do was to separate the alternating chapters, which are the chain of events, from the philosophy—Lawrence's thoughts about love, marriage, life and the whole damn thing. The content is mostly carried by Somers and Harriet—who are effectively Lawrence and his wife Frieda—and it is the major plot of the film. The political events are seen as an incident."

The actors are all Australian, but, to help keep Lawrence's English Perspective on Australia intact, an English script-writer, Evan Jones, was used; Jones was on hand throughout rehearsals.

Judy Davis (*My Brilliant Career*, Oscar nomination for *A Passage to India*) plays Harriet, opposite her real-life husband, Colin Friels, currently starring with Lauren Bacall in the Australian production of Tennessee Williams' *Sweet Bird of Youth*. Several critics have mentioned his resemblance to Alan Bates in *Women in Love*.

The publicity brochure on the movie describes it as "A story of power and prejudice, love and desire."

## More On Films....

Alan Plater's film on D. H. Lawrence entitled *Coming Through* was shown on the British ITV last Christmas and won a major award at the 1986 American Film Festival, the Blue Ribbon, which is the first prize in the documentary-drama category. It has now been sold to 15 countries, so we may soon see it here.

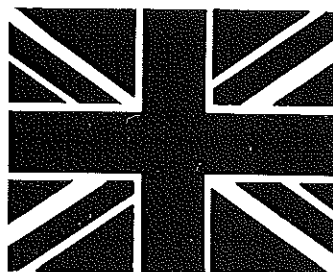
According to Gerald Pollinger, agent for the Lawrence estate, Monica Tidwell has renewed her option on the film rights to *St. Mawr*, screen play by Ken Russell, with a cast including Glenda Jackson and Malcolm McDowell.

## D. H. Lawrence Society (Of The United Kingdom) Newsletter

The newsletter of our counterpart society in the United Kingdom ran to 32 pages in its Summer 1986 edition(!)

A sampling of the contents:

- Meetings of the Society in Eastwood, including a talk by P. I. Crumpton on the use of *Movements in European History* as a text in Irish Catholic schools.
- A biographical sketch of John Newton, the lacemaker, composer, and Nottingham choir director who was Lawrence's maternal great-grandfather.
- A report on the D.H. Lawrence Society of North America.
- A review of the newly revised version of *Priest of Love*.
- An update on the Haggs Farm.
- Letters from Lawrence to the Australian writer Katherine Susannah Pritchard.
- An extract from Lawrence Van Der Post's autobiography recounting his reaction, in South Africa, to Lawrence's death.
- A description of Lawrence's villa in Sicily.
- Poems, notes, and general news.



## A Letter From Keith Sagar

I was surprised and disturbed to find both Keith Cushman and Charles Rossmar writing in the latest numbers of the Newsletter and the *D. H. Lawrence Review* of a "rift between American and English Lawrence scholars." This was the first I had heard of any such rift. One piece of evidence for it was the absence of any English academics from the Tufts conference. Perhaps I could make a few comments on that. First, there are not very many of us (and we rarely meet each other). Most of us were committed to participate in the British conference or summer schools. Second, many of us are in the thick of dauntingly time-consuming work for the Cambridge edition. Third, academic conferences do not have the status of popularity over here that they have in the States. We have no equivalent of MLA, for example. We are much more sceptical about the value of such things. I would guess that British participation in international conferences on any writer is relatively low. I do recommend anyone who has not yet done so to read David Lodge's *Small World*, a hilarious send-up of the international literary conference circuit.

Speaking for myself, we had our first baby in the month before Tufts, and I did not want to be away so soon. (Incidentally, her name is Ursula). Also, I had been invited to the Hyderabad conference in September, and did not feel that I could undertake more than one trip abroad in addition to my centenary commitments in England. I have been many times to the States (three of them to Lawrence conferences), but had never been to India. In any case, I must admit that I did not find the Tufts Programme particularly attractive. For me, the lectures were too many and

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## Sagar continued

too short, there were too few other activities, and too little time for informal socializing (usually the greatest, or only, justification of these conferences). Also it seemed ridiculous to me that I should be invited to travel thousands of miles in order to speak for twenty minutes; I don't believe I can say anything of substance in that time. There was no guarantee that my expenses would be covered. Travel grants are much harder to obtain over here. I am still waiting for my promised expenses from the organizers of the 1980 Lawrence conference in Sante Fe.

Keith Cushman also mentioned "the ill will that the Cambridge publishing project, originally felt to be a joint venture between English and American scholars, has recently generated among many Americans." I imagine he is referring to the rejection by the CUP of proposals submitted by American Lawrence scholars. The Editorial Board for the Lawrence project has exactly (and sometimes mystifying) criteria which several British, European and Commonwealth scholars have also failed to meet. Of the Cambridge editors whose volumes are already published, or whose proposals have been accepted, 14 are British, 10 American, 3 Australian, 1 Canadian, 1 Italian and 1 German. For an English edition of an English author, this seems to me admirably international. In 1979 the edition was just being launched, and needed to be widely publicized. Hence the high profile at Carbondale. In the next six years eleven volumes appeared. Many more are at various stages of production. All the time and energy of those involved is needed now to keep the flow going.

In spite of not getting to America last year, I did manage to spend a couple of days (including Lawrence's birth-

day) with L.D. and LaVerne Clark, and to greet, however fleetingly, several other American Lawrence scholars who came over here. Perhaps in 1988 we shall all meet in Italy, where the proposed conference will also be, I hope, something of a study tour. I see no point in sitting all day in a lecture-theatre in Florence listening to lectures which could just as well have been delivered in England or the States. Why not meet in Tarquinia, and use that as a base for retracing Lawrence's footsteps on his Etruscan tour?

Fraternal Greetings,  
Keith Sagar

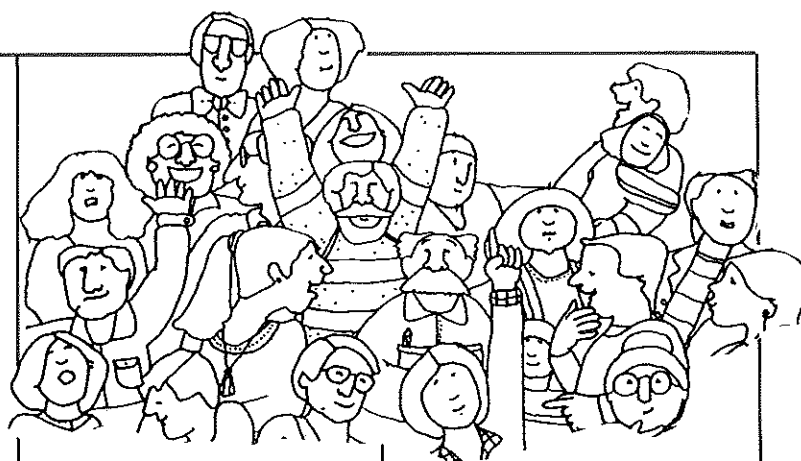


## "A Rose By Any Other Name...."

D. H. Lawrence now has his own rose, produced by Rosemary McCarthy of Rosemary Roses, Nottingham, in honor of the D. H. Lawrence Centenary Festival and launched at the Royal Horticultural Society's prestigious



Chelsea Flower Show on May 19. Present were Frieda's grandson Ian Weekly, his two daughters Joanna and Cressida, and his son Alexander, and there was full television and press coverage. The catalog describes the rose as a "fragrant hybrid tea rose with golden yellow blooms tinged with red."



## People Of Interest

Mara Kalnins of the Bath College of Higher Education in England is working on a critical study of Lawrence's later works.

P. S. Chauhan of Beaver College is finishing an article on the trials of *Lady Chatterley's Lover* in courts of Massachusetts (1929) and New York (1959), and the way in which Lawrence's work and influence altered public opinion during the intervening thirty years so that the novel was eventually declared legal in the United States.

Christine Zaratsian in Marseille (France) is doing her doctorate on the phoenix theme in Lawrence. She reports that Emile Delavenay gave an interesting lecture on Lawrence in January at the Municipal Library in Marseille.

Ellen M. Mahon has had her proposal accepted by Fordham University for a dissertation on "Behind the Dancing: D. H. Lawrence's *Apocalypse and Last Poems*."

Jack F. Stewart of the University of British Columbia will be giving a paper entitled "Totem and Symbol in *The Fox and St. Mawr*" in the Anthropology and British Modernism section at MLA.

Bruce Clarke from Texas Tech read a paper on "Anatomy and Prophecy: D. H. Lawrence's *Doctrinal Sublime*" at the SAMLA meeting in Atlanta.

Camille Roman, who is a doctoral student at Brown, presented a paper on "D. H.

Lawrence's Debt to Edmund Spenser" at the Twenty-First International Conference on Medieval Studies in Kalamazoo.

John Carswell, son of Catherine and Donald, had a letter in the November *Times Literary Supplement* praising Lawrence and complaining about the "centenary cascade of sickening emphasis on his morbid side."

Donald Gutierrez of Western New Mexico University has had an essay called "The View from the Edge: D.H. Lawrence's 'Fish'" published in *The University of Dayton Review*.

Keith Sagar is anxious to trace the whereabouts of any Lawrence paintings in private hands outside of the collections of S. Karavas, J. Harvey, M. Needham, M. Flaum, and B. Cottam.

## Why Lady Chatterley Met The Gardener

Article by Evelyn Kaye in *The New York Times*, July 20, 1986:

Now that I have been a dedicated gardener for more than 12 years, I understand exactly why Lady Chatterley fell in love with her gardener, Mellors.

D. H. Lawrence saw it as a sensual and physical relationship. I bet that it began with the warm innocent enthusiasm of a woman delighted to find someone to share her interest in gardening...

I'd like to discuss with

someone right now why the leaves of the zinnias in the bed by the house look like a pattern of brown lace from the attack of some hungry insect while the zinnias along the fence are in full flower.

I want to show someone the way the petunias, which are supposed to like full sun, are flourishing in the half-shaded patch in the corner...

What I need is Mellors. I'd like some good looking slouching not too talkative expert to come around the garden with me...I can imagine Mellors now, always available, always around our somewhat small estate, in his worn clothes and cap.

D. H. Lawrence never understood. Lady Chatterley had an affair with Mellors so that she'd always have someone to help her with her garden.



## The Muriel Hawthorne Annual Literary Prize

The D. H. Lawrence Society (United Kingdom) sponsors a contest each year for a literary work, not exceeding 2000 words, about Lawrence or in his style. This may be prose or poetry and should be publishable in *The Journal of the D. H. Lawrence Society*.

Writers who wish to be considered must be under the age of 23 before December 31 and should send their submissions to The Muriel Hawthorne Prize, The D. H. Lawrence Museum and Birthplace, 8A Victoria Street, Eastwood, Nottingham, United Kingdom. The deadline is December 31.

## Book News

The Cambridge University Press edition of Lawrence's works continues to move along. Bruce Steele at Monash University in Melbourne, Australia, is editing *Kangaroo*. He has already completed *The Study of Thomas Hardy* and is finishing *England, My England*.

L. B. Clark of the University of Arizona has finished editing *The Plumed Serpent* and Paul Eggert of the Australian Defense Force Academy is editing *The Boy in the Bush* and *Twilight in Italy*. For the latter, he is using the computer-assisted methods of editing developed by Peter Schillingsburg. He is interested in editorial theory and editions, especially the apparatuses (University College, Australian Defense Force Academy, Canberra ACT 2601).

The following tentative publication dates have been announced:

*Lady Chatterley's Lover*, late 1986

*Women in Love*, early 1987

*Love Among the Haystacks*, late 1987

*Aaron's Rod*, late 1987

*Reflections of the Death of a Porcupine*, early 1988

*Movements in European History*, early 1988

*The Plumed Serpent*, early 1988

Donald Gutierrez's book on *Wordsworth and Lawrence: Subject-Object Relations in Selected Major Works* will be published by UMI Research Press in Ann Arbor.

Gregory Lucente has had a book published by Johns Hopkins on *The Narrative of Realism and Myth: Verga, Lawrence, Faulkner and Pavese*.

Oxford University Press will be issuing *The Dialect of the Tribe: Speech and Community in Modern Fiction* by Margery Sabin, which discusses Lawrence, James, Joyce and

Beckett.

Keith Sagar has prepared a new edition of his *Selected Poems* for Penguin. This edition, if all goes well, will be available in the U.S., whereas the earlier edition has not been.

Fairleigh Dickinson will be publishing *The Modernists*, a collection of new essays honoring Harry T. Moore and edited by Ian MacNiven and Lawrence Gamache. It includes essays on Lawrence by Keith Sagar, Armin Arnold, Emile Delavenay, James Cowan, Evelyn Hinz, and John Teunissen as well as memoirs of Harry Moore by Suzanne Henig.

The Cambridge University Press has commissioned a three-volume biography of Lawrence:

Volume 1: John Worthen,

University College, Swansea

Volume 2: Mark Kinkead-

Weekes, University of Kent

Volume 3: David Ellis, University of Kent



## From The President Continued from page 1

nal Conference at Tufts University in 1985. Fifty-six conference participants answered our Call for Papers, and Michael Squires (Past-President of the Society) and Keith Cushman (President-Elect) selected twenty-nine of the fifty-six papers for publication. Sixteen essays have been collected in a book, *The Challenge of D. H. Lawrence*, co-edited by Squires and Cushman, and that volume is being considered for publication by a university press. It was a shame that we could not publish all fifty-six essays submitted after the Boston confer-

ence, for a good portion of them are worthwhile studies of Lawrence's work, but the twenty-nine papers selected for the book and the *DHLR* special issue totalled nearly 900 typed pages, and so selections had to be made.

That session will be followed at 5:15 by the Society's "Annual Business Meeting," in the Olmstead room of the same hotel. During that session, we need to select officers for the 1987-88 term. Keith Cushman (Dept. of English, Univ. of North Carolina at Greensboro, Greensboro, NC 27412), our President-Elect, will lead the Society during that time, and Eleanor Green will continue as Editor-in-Chief of the newsletter. But we need to elect seven other officers (a Secretary-Treasurer, Program Chair, and five Executive Committee members) who will lend their energy and give direction to our Society during the next two years. We also need to decide the topic for our 1988 Society program (the topic for the 1987 program will be "D. H. Lawrence Among the Moderns").

Also during this business meeting, Lawrence Gamache, our Program Chairman, will make the presentation of the second Harry T. Moore Memorial Award for Distinguished Scholarship. The award is presented every two years to an individual who, in the opinion of the Society's officials, has made an outstanding career-long contribution to the development of Lawrence studies. James C. Cowan received the first Moore Memorial Award two years ago. The award is given in honor of the late scholar Harry T. Moore, the author and editor of numerous important books related to Lawrence.

The 1986 Business Meeting will be followed immediately by the annual Society dinner at a restaurant near the Marriott Marquis, and all of you are invited to attend.

December 29 will also mark my last day as president of the

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## From The President Continued from page 5

Lawrence Society of North America. I have enjoyed helping to plan and participating in the Society's various gatherings through the eight years that I have served as an officer. At our meetings in New York City, Houston, Los Angeles, Washington, Boston, and other ports since 1978, I have met many Lawrence scholars and students who have since become close friends, and I have fond memories of our many talks about Lawrence and his books. I have enjoyed corresponding with members of the British and Japanese DHL societies. Andrew Cooper, the editor of the British Society's *Journal* and *Newsletter*, kindly sends me the interesting publications of his group, and Uasuichiroh Ohashi of the Japanese Society has frequently sent wonderfully detailed letters about his group's activities. I feel that the three Lawrence societies are more united in spirit than they were several years ago, and I still have strong hopes that we can organize a truly "INTERNATIONAL" Lawrence conference in Florence, Italy, in the next few years.

Before I end, I should mention the one aspect of my tenure as Society president that I have *not* enjoyed: somehow the Lawrence Society has managed to get on a mailing list for "recreational associations," and I have received mountainous piles of mail addressed to the generic "Association Executive"—from hotel chains wishing to be the site of our next convention; from group life insurance companies; from discount printers; from office suppliers; from computerized mail processors; from jewelry makers ("Your Association Logo Molded Into Enduring Metal"); from belt makers, from tie makers; and on and on, in an almost daily assault on my mailbox. I've recently written all these companies back saying, "Yes, the Lawrence Society is keenly interested in your special 'Get

Acquainted' Offer. Please send more information about your . . . (tie bars, tie tacks, money clips, paperweights, pins, key tags, cuff links, whatever) TO KEITH CUSHMAN."

Keith, get a *big* mailbox.

I am confident that the Lawrence Society of North America will continue to be an active, vital group. I have worked with Keith on various projects, and know that his great energy, good spirits, and deep knowledge of Lawrence will make him a splendid leader for our Society during the next two years.

I hope to see you at our Society meetings in New York City. To all of you, Fleda and I send our wish that you have happy holidays.



## Collector's Corner

● The Press of Appletree Alley, Box 608, Lewisburg, PA 17837 is publishing an edition of "The Man Who Loved Islands" from the holograph manuscript at Bucknell, with original wood engravings and a foreword by Hayden Carruth. The edition is limited to 150 numbered copies at \$125.00, plus \$3.00 for shipping.

● The entire library of Jessie Chambers, with over 250 titles including many works likely to have been read by Lawrence and Jessie together is for sale. Included, also, are ten volumes of Lawrence's works as well as presentation copies from S. S. Kotliansky and Helen Corke. The price is £5,500. A catalog is available from R. A. Gekoski, 33B Chalcot Square, London NW18YA.

R. A. Gekoski is also offering, for £875 a *Memorandum of Agreement*, March 1, 1921, between Lawrence and Thomas Selzer to publish *Mr Noon* as well as other of Lawrence's works from that year. Also

available is:

Louie Burrows' copy of *The Collected Letters of D. H. Lawrence* in two volumes (1962) with her notes in four places in Vol. 1 and on the dustwrapper to Vol. 1 (£200 from R. A. Gekoski).

● John William Martin, 231 South La Grange Road, La Grange, Illinois 60525 has the following editions of Lawrence for sale:

*Aaron's Rod*. London: Secker, 1922. 1st English Edition. 8vo, orig. cloth, slightly rubbed, else very good. \$47.00

*Birds, Beasts and Flowers. Poems*. London: Secker, 1923 1st English Edition. 8vo, orig. cloth-backed boards, rubbed and soiled, some spotting throughout, else good. \$67.50

*England, My England*. London: Secker, 1924. 1st English Edition. 8vo, orig. cloth, slightly rubbed, spot on lower cover, else very good. (see Roberts A23). \$37.50

*Fantasia of the Unconscious*. London: Secker, 1932. 1st English Edition. 8vo, orig. cloth, very good in tattered dust jacket. (see Roberts A22) \$125.00

*Lady Chatterley's Lover*. London: Secker, 1932. 1st Authorized British Edition. 8vo, orig. cloth, very good. (Roberts A24d) \$42.50

*The Ladybird. The Fox. The Captain's Doll*. London: Secker, 1923. 1st Edition. 8vo, orig. cloth, very good. \$47.50

*Letters to Thomas and Adele Seltzer*. ed. Gerald M. Lacy. Santa Barbara: Black Sparrow Press, 1976. 1st Edition. 8vo, orig. cloth-backed boards, bookplate roughly removed, else very good. plates one of 1000 copies. \$32.50

*The Lost Girl*. London: Secker, 1920. 1st Edition. 8vo, orig. cloth, slightly rubbed, upper board cracked, else very good. \$75.00

*The Lovely Lady*. London: Secker, 1932. 1st Edition. 8vo, orig. cloth, bookplate, else fine. \$47.50

*The Man Who Died*. London: Secker, 1931. 2nd English Edition. 8vo, orig. cloth, very good. \$27.50

*The Modern Lover*. London: Secker, 1934. 1st Edition. 8vo, orig. cloth, very good. \$47.50

*The Plumed Serpent*. London: Secker, 1926. 1st Edition. 8vo, orig. cloth, very good. \$52.50

*The Prussian Officer and Other Stories*. London: Duckworth, 1914. 1st Edition. 8vo, orig. cloth, lower portion of spine spotted, else very good. \$250.00

*The Sea and Sardinia*. London: Secker, 1923. 1st English Edition. 8vo, orig. cloth, inner hinges cracked, else very good with 8 color plates. \$32.50

*The Spirit of Place*. ed. Richard Aldington. London: Heinemann, 1935. 1st Edition. 8vo, orig. cloth, slightly rubbed, else very good. \$37.50

*The Virgin and the Gypsy*. London: Secker, 1930. 1st English Edition. 8vo, orig. cloth, slightly rubbed, else very good. \$42.50

*Women in Love*. London: Secker, 1921, 1st Trade Edition. 8vo. orig. cloth, slightly rubbed, inner hinges cracked, first few leaves slightly browned, else very good. one of 1500 copies. \$42.50

*The Woman Who Rode Away and Other Stories*. London: Secker, 1928. 1st Edition. 8vo, orig. cloth, slightly soiled and rubbed, fine interior. \$37.50

Carswell, Catherine. *The Savage Pilgrimage. A Narrative of D. H. Lawrence*. London: Chatto and Windus, 1932. 1st Edition. 8vo, orig. cloth, spine age-darkened, else very good. This suppressed edition was written as a refutation to Murry's *Son of Women*. A threatened lawsuit persuaded the publisher to withdraw this edition, but not before some thousand copies were sold. Secker later came out with the revised edition. \$37.50

Merrild, Knud. *A Poet and Two Painters. A Memoir of D. H. Lawrence*. London: Routledge, 1938. 1st Edition. 8vo, orig. cloth. very good, illustrated with 18 plates. Contains the first appearance of letters Knud Merrild and Kai Gotzsche. \$17.50

continued



## Collector's Corner continued

Tedlock, E. W. Jr. *The Frieda Lawrence Collection of D. H. Lawrence Manuscripts. A Descriptive Bibliography.* Albuquerque: University of New Mexico Pr., 1948. 1st Edition. 8vo, orig. cloth, very good. Illustrated. \$32.50

Roberts, Warren. *A Bibliography of D. H. Lawrence.* London: Hart-Davis, 1963, 1st Edition. 8vo, orig. cloth in dust jacket. near fine. \$150.00

George Robert Minkoff, RFD # 3, Box 147, Great Barrington, MA 01230 has two items:

*The Lost Girl.* 486 page carbon typescript of the novel. 4to. Paginated 1 - 510 (plus 42A), lacking a section pages 128-150 and a few pages at the end. There are no pages 218 or 404 but no loss of text in these two places. Title-page (torn and soiled). Punched for binding in left margins. *The Lost Girl* was

first published in London in 1920 and in America in January 1921. The manuscript comes from the archives of Robert Mountsier, Lawrence's American agent from 1920 to 1923. The present manuscript is an extremely important unknown early version of the novel. In the published version, Lawrence has changed the position of chapters and has rewritten a large portion of the last 100 pages. Some tears and stains not affecting text, o/w Fine. \$6500.00

A titlepage and 28 pages of text of a carbon typescript of his essay "Democracy". The essay is in 4 sections entitled, "The Average", "Identity", "Personality" and "Individualism". There are 3 other known typescripts, all of different lengths: 29 page corrected typescript at the University of

California, and 36 page carbon typescripts at the University of New Mexico and the University of Texas. The present manuscript of 28 pages is obviously an early version. It was owned by Charles Bennett Smith, who acquired it from Charles Mountsier, Lawrence's American agent. This is the only typescript in private hands. "Democracy" was not published during Lawrence's lifetime. Written in the fall of 1919, he sent it to *The World* on October 6 but it was not accepted. Mountsier, who received this copy, was clearly equally unsuccessful in finding a publisher. The essay eventually appeared in *Phoenix* (1936) and in *Selected Essays* (1950). Also included is a carbon typescript of the first chapter of his essay, "The Crown", 13 pages. This is the only type-

script of "The Crown" in private hands. There are four known typescripts and one holograph manuscript: one holograph manuscript and one typescript at University of Texas, a typescript of Chapter Two at University of California, a six-page carbon typescript at University of New Mexico, and the present 13-page typescript. Only the typescript at Texas includes Chapter One. All the typescripts are incomplete. "The Crown" was published in three parts in the short-lived literary periodical *Signature* from October to November 1915. It was collected in *Reflections on the Death of a Porcupine* (1925). Both typescripts are in fine condition. \$1950.00



## Another Look At Taos

By Betty Donaldson,  
San Diego, CA

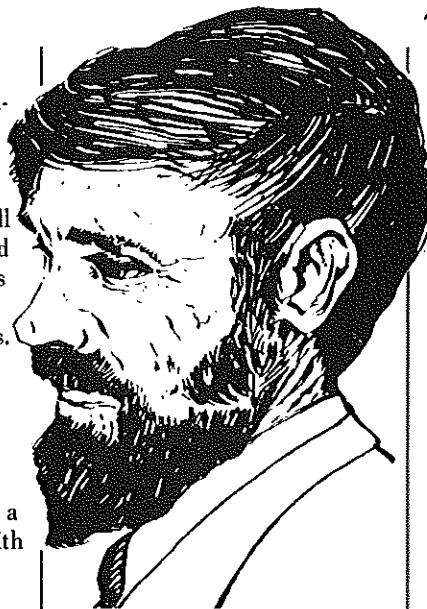
The shrine of D. H. Lawrence was startling when we first saw it, standing at the top of a steep tree-lined slope, white and luminous in the twilight. We had traveled from Sante Fe to Taos by the same road that DHL and Frieda has first taken in September, 1922. At that time it was a narrow dirt road full of ruts and rocks; now, though it follows the Rio Grande through the same steep canyons, it is a modern highway. We had been traveling by plane most of the day and by the time we reached Taos it was too late to make a sensible visit to the shrine, but we couldn't resist a brief look.

About sixteen miles north of Taos on Highway 3 is the well-marked turnoff for the shrine; the road has been vastly improved since the time of DHL but it is still only a gravel road, rough and potholed in parts, slippery and muddy in others. It rises gently to begin

with; after passing the Branham Ranch Workshop (Branham is the daughter of Eya Fechin, who comes into the story later), the road turns sharply right. There is a small pond on the right and beyond it a most glorious view across the misty desert pierced in strange fashion by sharp hills. There are sage bushes and scrub pines on either side of the road and the air smells delightfully of sage. As the road steepens, the trees are taller and suddenly we are in a small clearing at 8500 feet with odds and ends of primitive houses and a sign indicating where one should park the car. There is also a slightly crumbling adobe oven—could this be one DHL built? —and a sign beside a hut saying something like: "Ranger, please knock if you have questions."

The sun had still been shining when we left Taos, but now it is quite chilly and the clouds hang heavy on Lobo Mountain. We don't attempt to climb the hill, but look up at the shrine, anticipating tomorrow's more leisurely visit.

The following day, as we again took Route 3 and turned off at the D.H. Lawrence sign-



post, I was mentally listing questions I would like to ask the ranger. As we left the car in the parking lot I noticed that the hut door was slightly open and I could see a man bending down inside. My questions were met with very gruff answers, the only real information being that he himself had constructed the winding rock-sided path leading up to the shrine in the late 1950's. When I hesitatingly asked about the adobe oven, he chortled and said that *he* had made it, "DHL never made anything." Surprised, I said I

thought DHL had enjoyed working with his hands. "Have it your own way," he snarled as he slammed the door. In the village we learned that this gentleman was called Al Bearce; he had the reputation of being a grumpy fellow and was not a Lawrence aficionado. In his excellent biography of Brett I noted that Sean Hignett fared much better, writing: "Al Bearce, the tough-talking and hard-living custodian, regaled me with news, slanders, burritos and tacos." Hignett doesn't say what he regaled Al with.

A little daunted by our crusty reception, we climbed the muddy hill to the shrine. It looks a little worn, though attempts have been made to patch it up. The cross that is evident in so many older photographs just behind Frieda's grave is missing and the shrine itself looked uncared for. Just inside, on the left, is a shelf with a visitor's book on it; a quick look showed that the shrine is visited daily by many people from all over the world—even a lass from Nottingham! Above the shelf are four official forms behind glass dealing with DHL's cremation and the bringing of his ashes to

### Taos continued

the USA. A few pine branches and numerous large pine cones are scattered around the shrine and the surrounding chips of shiny mica (?) have been chipped away by those wanting a souvenir. Frieda's name and dates are inscribed on the rough front of her tombstone. It is rather hard to read, and probably the final date is not 1966, but it seemed to read:

Frieda Lawrence Ravagli  
Gehliein von Richthofen

Aug 11 1879 Aug 11 1966  
and on the other side is a photograph of Frieda in an oval frame and the words: In memory of twenty-five years of incomparable companionship —Angie Aug 11 1957 Paul Keith-Sculptor

As we stood in the doorway of the shrine and looked down the magnificent avenue of evergreens to the distant desert the view was indescribably beautiful, and I could imagine Lawrence enjoying the solitude, broken only by the song of the birds. The air was fresh and sweet and the ring of mountains huge, impassive and tipped with snow. I tried to envisage Lawrence and Frieda going about their day; Frieda tipping her head to keep the smoke from the inevitable cigarette out of her eyes, Lawrence sitting under a tree writing his two-hour daily quota in his notebook, his writing neat, the words rarely altered. Or perhaps he would have to find his cow Susan before milking her—he so often had to search for her. Lawrence, barely 98 pounds, skinny, tall and full of restless energy; Frieda plump and, on the surface at least, amicable.

I took quite a few photo-

graphs of the shrine and a local firm developed them quickly so that I could see if more needed to be taken. They all turned out quite well, but the following day we returned yet again to the shrine and I took some more. I wished so very much that there was someone friendly and knowledgeable who could tell me, for instance, just which were the three log and adobe buildings apparently given to Frieda by Mabel Dodge Luhan in exchange for the manuscript of *Sons and Lovers*. (The cabins were not Mabel's to give as they belonged to her son John Evans; apparently she later gave him a buffalo-skin robe and four hundred dollars in belated payment). Lawrence renamed the 160-acre Flying Heart Ranch Lobo Ranch after the mountain it was on, but a little later changed the name to Kiowa Ranch.

In the town we had late breakfast at Dori's restaurant. Dori reminisced about "Lady Brett" to whom she had at one time delivered eggs. She said that Brett had been a maniacal driver; though she was a small woman she drove a large van too fast, screeching to a last minute halt at lights and taking off like a bolt of lightning. (She was also stone-deaf!). The locals kept clear of her on the road. We visited Eya Fechin, the daughter of Nicolai Fechin, an important Taos painter and art collector. Hers is the house where the Lawrences used to break their journey as they traveled to and from the ranch. Eya showed us the ikon where the ashes of DHL rested after Frieda and Angelo had forgotten them on the journey from Lamy station to the ranch. I

asked her what she thought about the story that Frieda had mixed the ashes with the cement that formed the altar in the shrine. She poohpoohed the idea, saying that she was only a young girl at the time, but a small boy with her at the ceremony had shaken the urn and had returned to tell her it contained clinkers and rattled! This, she maintained, would make it impossible for Frieda to mix the contents of the urn with cement. Of course the whole matter takes on a new light when one takes into consideration Emile Delavenay's article in the *D. H. Lawrence Review* (Vol. 16 #2) in which he recounts Angelo Ravagli's confession that he had thrown away the DHL cinders in Marseilles, sent the urn to the United States and on collecting the urn in New York had filled it with ordinary cinders. Eya Fechin was also much annoyed when the crew from *Ripley's Believe It or Not* questioned her about DHL and the ashes, but "refused to get the facts straight." Another disconcerted Taos citizen was Saki Karavas at La Fonda Hotel. We paid our dollar and were ushered into the little back office where there are numerous paintings and photographs—about twelve of them by DHL. Mr. Karavas was annoyed because the film makers of *The Priest of Love* had not acknowledged his contribution. Most of the pictures were familiar to me. I don't particularly like any of them except for a large landscape painted by Lawrence, Frieda and Brett. I think (I'm trying to confirm this) that Lawrence painted the scenery, Brett the animals and Frieda the

"chooks" (chickens). I took a photograph of this, and though the artificial light in the room shone on the glass of the picture it didn't come out too badly.

Frieda gave Brett a piece of land on which to build a house. Brett had great difficulty in gathering together enough money for this project, but finally, in 1946, she took possession of a white adobe house about four miles from Taos with views of the desert and mountains. After she died, according to Dori of the restaurant, the house was for a time a private school, then Whitey's Restaurant. We found the little house swarming with youngsters, all very busy. The new restaurant will be named "Brett House". The young workers were very welcoming and invited me in so that I could take photographs. It was, in spite of the work going on, spic and span, very different from the way I understand it looked in Brett's day.

We had neither time nor energy to find Mabel's house, though I did see a notice that there was going to be a one-woman show at Mabel's house about Brett on the last night we were there. But there will be other times...I found that many of the Taos residents thought that Lawrence had only been in Taos for a few months. But he was actually there for three separate periods:

September 8th, 1922 to

March 18th, 1923

March 22nd, 1924 to

October 16th, 1924

March 29th, 1925 to Sep-

tember 10th, 1925



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