



Michael Squires

From the President

In my last column I suggested that authors of recent books on Lawrence might contribute their "unwritten prefaces" to the *Newsletter* — small accounts not of the intellectual growth that prefaces often describe but of the incidents that lie hidden in the history of the book. Few readers realize how a book's shape and timing depend on so much more than the author. An illustration is my own book, *The Creation of "Lady Chatterley's Lover,"* published this month by the Johns Hopkins University Press.

In the late 60s I became aware — I no longer remember how — of the Humanities Research Center as the home of Lawrence manuscripts and decided, in the summer of 1972, to make a little pilgrimage to Texas. I expected neither the imposing edifice and elaborate security measures outside, nor the helpful staff within. Not yet having permission to take notes, I spent two days leafing through Lawrence's gorgeously written manuscripts. Like Lawrence before he began *The First Lady Chatterley*, I thought small: just short things, perhaps a piece on his essays. But before I left, I queried Sally Leach about the magnificent *Lady Chatterley* manuscripts: no one appeared to be working on them, she said, but I would need to contact Lawrence's Literary Executor, Laurence Pollinger.

I did. Inquiring about a possible book on the composition of *Lady Chatterley*, I was given permission to receive photocopies of the manuscripts — but a book would be limited to 500 copies. In that stipulation I recognized Mr. Pollinger's worry. Why turn over something so special to an unknown like myself? Yet I persisted, determined to work on Lawrence.

That October, made bold by a \$300 grant from my university ("Money for what?" I imagined administrators thinking), I ordered from David Farmer copies of all three manuscripts. Wonderfully legible and enlarged, they arrived — thousands of feet in a continuous roll. Evening after evening I matched scissors with collegial conversation until all the pages were cut.

Thinking "small" again, I planned only an essay on how Lawrence transformed the novel's opening. Yet I would first have to understand the transformation of the whole — and that sounded big. Still untenured in a place where the vise of competition crunched tighter every year, I needed also to work on less risky projects, rewriting my dissertation and completing articles.

After two false starts, I finally had the book's shape clear in my mind, though not on my schedule, at that time full of large classes and heavy loads. I then began to think that Mr. Pollinger might relent; before he could, he died, and his son Gerald gave me not only permission to do the book but generous encouragement.

Years went by. A first draft done at last, I was jubilant — until I read it, months later, and recognized its intolerable length. How much, and where, should I cut? As I sanded the roughest spots, a full typescript slowly emerged from our college typing pool. But where should it go?

The anonymous reader assaulted the manuscript for its length and for its deplorably "American" concern with technique.

Having sounded both Viking and Cambridge as likely publishers, I hurried it first to Cambridge, via Gerald Pollinger. The anonymous reader assaulted the manuscript for its length and for its deplorably "American" concern with technique. Mute with anguish, I staggered beneath the august Judgment, showing it to only one close friend, who, having read the script, said, "About the length he's right; about everything else, utterly wrong." That helped. After a while I began the painful process of learning crucial lessons in how less is more: economizing sentences, sharpening quotations, summarizing evidence.

Then in the spring of 1979 I, like Oliver, asked for more — in the shape of a promotion. In accord with our new mission as a research institution, my recent work had to be assessed by outside referees, who would help decide if I, banging my spoon in my pan, would get "more." Meanwhile I sent the new, shiny version to Marshall Best at Viking, wondering if the manuscript were right for a commercial house. Over a year later Viking decided it was not and urged me to try a good university press.

It was then, in July, that I wrote to William Sisler at Johns Hopkins, eventually sending him the "Viking" manuscript. By autumn 1980 I had seen, with permission, the six readers' reports solicited by my department head; and still later Bill finally located an appropriate reader. In February came Stephen Miko's (then anonymous) report. Although some consensus emerged from these varied readings, the job of negotiating their diverse recommendations looked awesome. Yet I was sure that heeding their thoughtful advice would improve the book.

Revision took a year. At the outset I discovered the computer. My engineering friends, armed with pc's and modems, boasted of its marvellous ease of revision. Like Connie to Michaelis, I succumbed at once to its terrible appeal. I entered one chapter, to learn the computer's language, then paid my typist a dollar a page to enter the rest, making corrections myself. By January 1982 the manuscript looked straight and proud at last, and I returned it to Bill, who solicited a second reading from Stephen Miko.

Anxiety ran high that spring. Perhaps I would have to please still other readers! But in May, Bill put the manuscript before the Editorial Board, garnered acceptance, and decided that since the book was already on computer, he could announce it in the Spring 1983 catalog.

I enjoyed most the months that followed. I made a short sample tape, which a high-tech printer in Baltimore found compatible with the latest technology; and I still had time for fruitful polishing before I delivered the final script in July.

The Press acted quickly. By October the manuscript had been



—photo by Louis Middleman

skillfully copyedited by Joanne Allen. Because the Press would move directly from magnetic tape to page proof, the copyedited manuscript had to be treated as galley. After responding fully to proposed changes, I returned the manuscript to Joanne, who perused it again, catching inconsistencies and raising sharp questions throughout. I spent the chilly fall evenings on campus, entering corrections. I never minded: the proofs would be perfect, the book ready in May, the long struggle ended.

But when I went to our computing center for the final tape, I was curiously — ominously — thwarted. A new system had stalled my request. Like Lawrence balked by others, I couldn't for weeks "get on" with my book.

By this time Jane Warth had become the book's production editor. One day in March, she telephoned me, gracefully concealing her alarm. "At the last minute we went to galleys," she began, "and I'm glad we did, because in going through the first batch, I've noticed strange things. For instance, chapter 4 repeats the first half, dropping the last half. I'd better send you the galleys." I was alarmed. My heavy quarter had just begun.

The galleys arrived, and so did panic: lines were gone, words had vanished, italics had been ignored, type sizes were wrong, brackets had become parentheses, columns of handset material looked like shredded English. Suddenly it seemed as if we had been betrayed by the computer age: a technological miracle had collapsed into a sludge of error.

Jane took over, checked, marked, queried, soothed; arranged a meeting between Press and (infamous) printer; and finally hired a proofreader. Not until July could we go to pages. Then the book looked good, except that phrases still leapt from roman to italic, and paragraph indents disappeared. I spent weeks reading the text aloud, quelling the last spasms of typographical riot.

One surprise remained. Back in the winter, when I had written (all over the world, it seemed) to secure permission, ever fearful of crippling refusals, I learned that Northwestern University held Lawrence's financial notebook for the novel. I had to see it, settling ultimately for a \$75 microfilm of the fragile pages, which arrived in August. I sped to the library, read it, and realized that some of it belonged in the book.

"Jane," said I the next day, "brace yourself. I must add an appendix. Yes, I know it's late." Conference; a look at the budget; a return call. Incredibly, the Press agreed. The book can hardly be more complicated than it is now, I suppose they thought, resigned to the unexpected. But this time the typesetting went quickly and well.

Although I haven't yet seen the book, I can't imagine how a press could have been more professional, painstaking, resourceful, and cooperative than Johns Hopkins — from my first inquiry to the jacket designed by Susan Fillion, which I saw yesterday. Still, readers seldom recognize the frustration and delays that invade the writing and publishing of scholarly books. When I look across the past decade, I wonder that I ever went on to write the first draft, to spend those years bending it into better shape, and then to see it through to publication. Yet I would do it again, bumps and all!

I hope that I will see and meet many of you next month, when the MLA convenes in New York. Warm good wishes for 1984.

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Lawrence B. Gamache

Secretary-Treasurer's Report

The size of our Society has remained relatively constant over the past several years: we now have 114 members. The current bank balance is \$2,614.93, including the money (\$1,000) allocated for the volume of essays to honor Harry T. Moore. Those currently on our list who joined for 1982-1983 are asked to renew their memberships, and all members are asked to encourage their colleagues who are interested in Lawrence studies to join us. Members who need to renew will find notices included with this issue of the newsletter.

Our Society meetings during the MLA convention in New York City will be December 28 and 29. On the 28th, we will sponsor an 8:30 a.m. session titled "The Short Fiction of D.H. Lawrence," in the Morgan Room of the Hilton. Keith Cushman, Weldon Thornton, and Janice Harris will each present a paper. The Society's Annual Business Meeting is set for 3:30 that afternoon, and a cash bar sponsored by the Society will follow at 5:15 (both events in the Morgan Room, Hilton). Gallagher's restaurant will be the site of the Society's annual dinner, on Wednesday night following the cash bar. On Thursday, December 29, at 5:15, the Society will sponsor a screening of the film version of *The Virgin and the Gypsy*. Dennis Jackson will preside at that event, in the Rhinelander South at the Hilton.

Following the directions given us at last year's annual meeting, we have notified the MLA that our topic for the 1984 conference will be "D.H. Lawrence and Criticism." Papers discussing Lawrence's own criticism, criticism of Lawrence, or Lawrence and critical theory are being solicited. The deadline for submission will be April 1, 1984. Send papers (8-10 pages) to me at the address below. Keith Cushman is Program Chairman for 1984, and will select the papers for our Washington, D.C., meeting.

This year's gathering in New York City promises to be lively and enjoyable; please join us and bring along anyone who would be interested in our activities. We must remember that Lawrence's centenary is coming soon; we should be discussing ways to make the year 1985 especially memorable for those of us in Lawrence studies.

Best wishes for the holiday season. See you in New York.

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Editor's Note

Mike Squires's description of the writing of his book, *The Creation of "Lady Chatterley's Lover"* is the first of a series of accounts by people who have recently written on Lawrence. I would also like to hear your proposals for other columns or special features. Send your ideas; it would be good to have many members participate in writing for the *Newsletter*. Also, I'm always looking for drawings, graphics, or photos to use. Send anything you think might be interesting (particularly black-and-white photos or drawings) and let me know if I may hold them until I have space to use them. Bring your camera to MLA in December and help out by taking pictures of Society functions. I want to use four or five good shots of Society people (the more, the better) in the spring *Newsletter*.

Thomas Rice sent a syllabus and course description, which I am saving until I get others, for a special "Courses on Lawrence" issue of the *Newsletter*.

I remain grateful to the reliable core of Society members who respond to the call for news for each issue. And, as always, Gerald Pollinger's and Keith Cushman's contributions to the newsletter were invaluable.

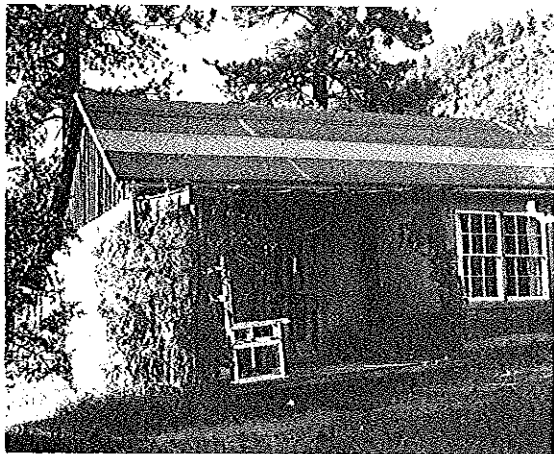
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People of Interest

- Bibhi Padhi (Cuttack, Orissa, India) has recently had two articles accepted for publication, "Lawrence, *St. Maur*, and Irony," *The South Dakota Review*, and "Lawrence's Ironic Fables and How They Matter," *Interpretations* (Memphis State U.)
- Emile Delavenay (Vence) will have a paper, "D.H. Lawrence, Otto Weininger, and 'rather raw philosophy'" in *D.H. Lawrence, New Studies*, ed. Christopher Heywood, published by Macmillan, London. Delavenay is currently working on a

document reporting an alleged confession made by Angelo Ravagli. According to the document, Ravagli disposed clandestinely of Lawrence's ashes after incineration at Marseilles, substituting other ashes in New York on arrival in the U.S.A. Delavenay is trying to assess the reliability of the information and is preparing a paper on the subject for *The D.H. Lawrence Review*.

- **Louis K. Greiff** (Alfred U., N.Y.) has just had an article in *Studies in Short Fiction* (Winter 1983), "Bittersweet Dreaming in 'The Fox': A Freudian Perspective." In conjunction with a Lawrence course Greiff is teaching this fall, Alfred U. is having a Lawrence film series featuring five Lawrence films.
- **Mitzi Brunsdale** (Mayville State College, N.D.) will have an article, "Toward the Greater Day: Rilke, Lawrence, and Immortality," in *Comparative Literature Studies* (Dec. 1983).
- **Lois D. Ascherman** (Wilmette, IL) writes, Oct. 1: "I leave today for Israel, Italy, then on to England to visit my D.H.L. friends. First, **Bridget Pugh** (author of *Country of My Heart*), and a D.H.L. tutor at the summer school in Nottingham, then on to **Margaret Needham** (D.H.L.'s niece, Emily's daughter) who lives in Derbyshire — then last, but certainly not least, to Lancashire to spend a few days with D.H.L. scholar and tutor **Keith Sagar**."
- In October, **Janice Harris** (U. of Wyoming) read a paper on "D.H. Lawrence and Female Friendship: A Reconsideration" at the Rocky Mt. MLA convention.
- **Judith Ruderman**, Director of Continuing Education at Duke U., published an article on Lawrence's "The Fox" in *Southern Humanities Review* (Summer 1983).
- In September, **Lester Jay Marks** (Ohio U.) delivered a paper, "Fantasies and Fables for Our Time: The Short Fiction of D.H. Lawrence," to the Southeast Conference of Teachers of English.
- **James C. Cowan** is now Research Professor in the Department of Social and Administrative Medicine, University of North Carolina School of Medicine, Chapel Hill, North Carolina.



Kiowa Ranch Closed

Albuquerque (NM) Journal, Summer 1983. — University of New Mexico officials have closed the 160-acre ranch where Lawrence and Frieda lived in the 1920s. The financially strapped university claims the ranch lost \$90,000 last year. UNM President John Perovich said the ranch will be "mothballed" for a year or two until the school has the resources to put the cabins and conference facilities in shape. "We don't think we'll sell it," he said.

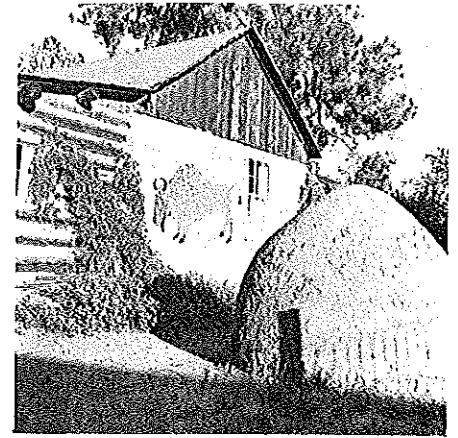
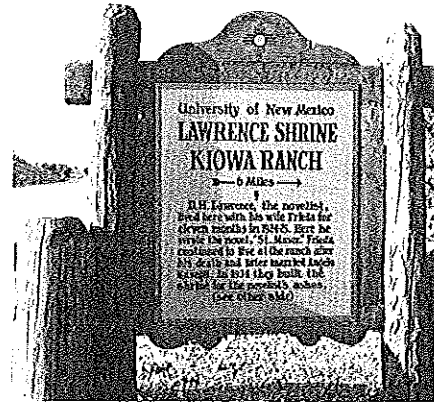
When Frieda Lawrence gave the ranch to the University in 1956, she stipulated that the shrine be maintained "for posterity," and thus that part of the ranch, and a ten-acre area, will be permanently maintained and left open to the public.

The ranch has been the site of numerous University conferences, retreats, workshops, and classes, as well as a favorite recreational site for UNM's faculty, staff, alumni, and graduate

students. There are 18 rustic cabins along a winding dirt road which have been available for only \$12.50 to \$20 a night. And each summer since the 1960s, a writer, painter, or sculptor (Robert Creely and Henry Roth, for example) have summered at the ranch through a special UNM fellowship. This year the Lawrence fellowship drew more than 500 applications. Perovich said closing the ranch will not affect the fellowship program.

The committee that made the recommendation to close the ranch has suggested that it be put on a caretaker status while they continue to study the problem. Selling the ranch is one alternative, they admit, but continuing to run it with some changes is another.

UNM scholars, who claim the ranch as a source of pride to the University, and those who have used the facilities have protested the closing. Emeritus Professor and Lawrence scholar Ernest Tedlock lamented, "I'm afraid the arts are cut first."



Motion Picture, Theatre and Television Productions

Gerald Pollinger reports that Ken Russell, the film director, has been granted an option on the motion picture rights to *The Rainbow*. Russell directed *Women in Love* (United Artists, 1970).

Janice Harris writes that this spring, the University of Wyoming hosted members of the Royal Shakespeare Company, and among their interludes was an evening of Lawrence readings. The program, compiled by Roger Pringle, was called, "The Tarnished Phoenix." It drew from Lawrence's letters and poems and Frieda's memoirs. Harris says, "It was lovely, balanced, humorous, and poignant. One student — happily not in one of my classes — somehow got confused and said, well, he thought it was ok but he didn't see how it all related to Shakespeare."

Roy Spencer is returning to West Germany in December with his one-man show, "The First Edition of D.H. Lawrence — The Long Adolescence."

International News

Japan:

Yasuichiro Ohashi reports: The meeting of the Kinki district of the Japanese D.H. Lawrence Society was held in November at Kobe University of Mercantile Marine. Two members, Masashi Asai at Seibo Jogakuin Junior College and Koichi Fujiwara at Hishoten Women's Junior College lectured on D.H. Lawrence. Asai has just finished his Ph.D. in English Literature at Manchester University, and Fujiwara, one of the vice-presidents of the British Lawrence Society, stays at Eastwood every summer. Ohashi sends his regards to the members of the American Lawrence Society.

England:

Shiela M. Cooke of the Nottinghamshire Local Studies Library sends a "User's Guide" to the library. The special collections on local authors, including Lawrence, are housed in the Cecil Roberts Room, which can accommodate up to five researchers. If you plan to travel to England, you might want to write for a brochure (Local Studies Library, Central Library, Angel Row, Nottingham NG1 6HP).

John Poynter has handed over the editorship of the D.H. Lawrence Society *Journal* after ten years. The new editor is Andrew Cooper. John mentions that it is still a little early to write for "Breach House" bookings for the 1985 Festival season. Interested people should wait until spring to inquire.

Book News

The Short Fiction of D.H. Lawrence by Janice Harris is to be released by Rutgers U. Press in fall 1984.

Judith Ruderman's book on the leadership period has been accepted for publication by Duke U. Press.

Kathryn Van Spanckeren, who is a Fulbright Professor in Indonesia this year, has completed a book on Lawrence's short fiction.

Keith Cushman (U. of North Carolina at Greensboro), Consulting Editor for the D.H. Lawrence titles published by UMI Research Press, reports the following new publications:

- Paul G. Baker, *A Reassessment of D.H. Lawrence's "Aaron's Rod"* (\$34.95).
- Billy T. Tracy, Jr., *D.H. Lawrence and the Literature of Travel* (\$34.95).
- Sarah Urang, *Kindled in the Flame: The Apocalyptic Scene in D.H. Lawrence* (\$34.95).

Art Alliance Press has published *The Vultures and the Phoenix: Paintings of D.H. Lawrence* by Robert W. Millett.

The Cheloniidae Press (Box 324, Williamsburg, MA 01096) has published an edition of *Tortoises* with eight wood engravings by Alan James Robinson and an introduction by Jefferson Hunter. Regular edition (200 copies), \$225. Deluxe edition, with an etching of Lawrence and an extra suite of the engravings (90 copies), \$475.

Gerald Pollinger, executor of the Lawrence estate, writes that Cambridge U. Press published the definitive edition of *The White Peacock* in October, and *Volume III* of the Complete Letters will appear in late spring, 1984. "Actually," he writes, "there were so many letters for that period they will be publishing the 'other half,' which will become *Volume IV*, in fall 1984." Pollinger says, "The most important news from Cambridge is probably that the full-length typescript of *Mr Noon* is now being copy-edited to publish next year. I am assured of Japanese as well as British publication."

Two other 1983 Cambridge U. Press editions of Lawrence works: *The Prussian Officer and Other Stories*, edited by John Worthen, and *St. Mawr and Other Stories*, edited by Brian Finney. From the jacket of *St. Mawr and Other Stories*: "The texts are newly edited from Lawrence's original manuscripts and typescripts" and "the introduction uses unpublished material to trace the genesis and reception of each work." Editor Brian Finney argues that "*St. Mawr* was intended to be a long story satirizing English mores but, with the addition of a long

American coda, grew into a novella about the same size as a modern novel."

James Cowan (University of North Carolina, Chapel Hill) is reading proofs for Volume II of *D.H. Lawrence: An Annotated Bibliography of Writings About Him*, which will include abstracts of books and articles written about Lawrence between 1961 and 1975 (Volume I, published in 1982, covered the years 1912-1960). The second volume of this bibliography is scheduled for publication by Northern Illinois University Press in 1984.

Viking Press Cambridge Editions' newest Lawrence publication is the definitive edition of *The Trespasser* (\$20). This is third in the series; the others are *The Lost Girl* and *Apocalypse*.

Donald Gutierrez (Western New Mexico U.) has a book, *The Maze in The Mind and the World: Labyrinths in Modern Literature*, to be issued in late 1984 or early 1985 by Whitson Publishing Co., Troy, N.Y. The book includes three essays on Lawrence (a critique of "Fish," a piece on the three Italian travel books, and one on the sodomy chapter in *Lady Chatterley's Lover*).

Southern Illinois U. Press has published (1983) *The Phoenix Paradox: A Study of Renewal Through Change in the "Collected Poems" and "Last Poems of D.H. Lawrence"* by Gail Porter Mandell (Saint Mary's College, Notre Dame, IN). Focusing on the revision of poems in the *Collected Poems*, 1928, Mandell uncovers the implicit autobiographical narrative that underlies the collection and dictates its structure.

COLLECTORS' CORNER

- *The South Dakota Review* (U. of South Dakota, Vermillion, S.D. 57069) still has available a few copies of its Summer 1967 (Vol. 5, No. 2) issue (for \$5). The issue includes John Manchester's "Thoughts on Brett: 1967," pp. 3-10, and Dorothy E. Brett's "Autobiography: My Long and Beautiful Journey," pp. 11-72. There is a portrait of Brett (1966) and a black-and-white portfolio of paintings by her. John Milton, editor of *SDR*, writes, "The first printing of this issue sold out. Then Spud Johnson wrote me that Brett had made a number of errors — factual — through slippery memory. I took Spud's word for it and when we printed a second time, I incorporated Spud's correction. Of the uncorrected (first) printing there are 9 copies left. Of the second printing, with corrections, we have 13 copies. John Manchester was a neighbor of Brett's in El Prado and continued to coax her to write or dictate more material. But nothing came of it. I doubt that we will ever see more of Brett's memories than appear in *SDR*. It was fortunate that I knew Brett quite well before she died and was able to put pressure on her to write this much."
- W. Forster (83a Stamford Hill, London N16 5TP) has a copy of the *Mandrake Paintings* for sale for 360 pounds sterling.
- George Houle (2277 Westwood Boulevard, Los Angeles, CA 90064) has a copy of *Pansies*, the definitive edition printed for subscribers by P.R. Stephensen, one of 50 signed, bound in leather, for \$795, in the original publisher's box.
- George Zytaruk (Nipissing U. College) writes that two previously unknown Lawrence letters turned up in Orangeville, Ontario in 1982. He says, "There was a review of *Volume II* [of the Lawrence letters] in *The Toronto Globe and Mail*, which prompted the owner to write me and inform me of his treasured possessions."

