

The D.H. Lawrence Society Of North America Newsletter

Vol. 24 Fall/Winter, 1993-94



Fifth International D. H. Lawrence Conference Held in Ottawa, Ontario, June 24-28, 1993

The Ottawa Conference attracted scholars and friends of Lawrence from North America, Europe, Asia, and Australia. It was, participants agreed, friendly, informative, and fun. England sent an especially large contingent, including Margaret Emily Needham, Lawrence's niece.

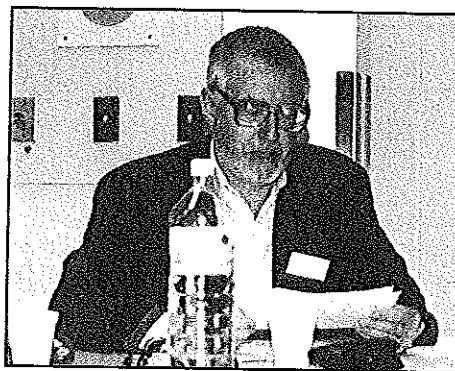
Between sessions, the organizers provided a reception at the University of Ottawa Faculty Club, a banquet, several slightly disorganized continental breakfasts, a much-enjoyed barbecue (held inside because of the weather), and an unforgettable boat ride up the Ottawa River with L. B. Clark singing musical favorites of D. H. Lawrence.

One disappointment was that President Lydia Blanchard, about to board a plane in England to come to the conference before returning home to Texas, was taken ill and spent the conference time in a London hospital instead of with fellow Laurenceans in Ottawa.

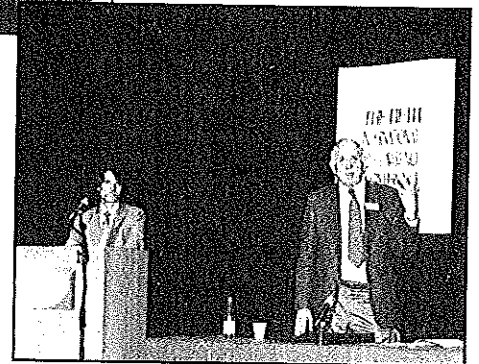
The spirit of comradeship was so intense during the three-and-a-half-day conference that most participants truly hated to take leave of each other at the end. Congratulations are due to Larry Gamache and Ian McNiven for their months of preparation that made this event a success!



(Left) Riverboat Excursion: L.D. Clark: "Lawrence and Song: Commentary and Performance." Lawrence's niece, Margaret Needham, front row (left)



(Above) Paul Delaney, Past President, D.H. Lawrence Society of North America.



Opening Plenary Session: H.M. Daleski: (right) Chair - I. MacNiven (left). "Lawrence and Hardy: - the Music of Figures"

*"Sexual Roles"
Papers: (left), S.
Honeyman,
(center), R.
Carpenter, (right),
M. Enos.*



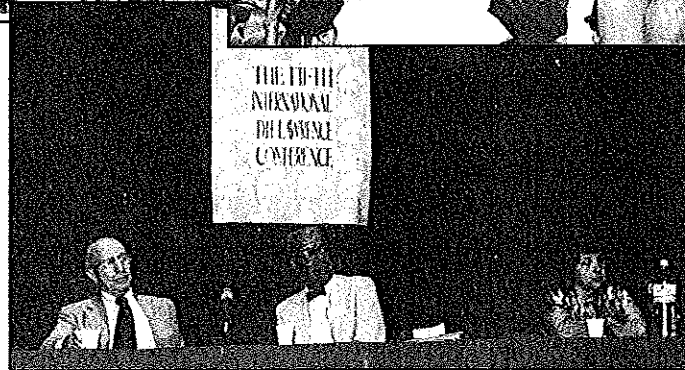
(continued from page 1)



(Above) Censorship Panel: (right) Chair - L. Gamache (center) J. Gertzman: "Erotic Novels, Liberal Lawyer, and Censor Morons: 'Sex Education for Its Own Sake' and some Literary Censorship Adjudications of the Nineteen-Thirties" D. Jackson (left) "Courting Lady Chatterly: The Novel on Trial in America"



Discussion Panel I - Feminist Approach (left) Chair - Ashmita Das, (right), E. Wallace: *The Wife, the Virgin and Isis: Nurturing of Female Will in Three Novellas of Spiritual Quest* (2nd from left) C. Siegel: "St. Mawr: A Journey Toward Cultural Feminism" (center) V. Hyde "Mutual Saviors: Gender and Salvation in *The Plumed Serpent*"



Censorship Discussion Session: Charles Rembar, Chuck Stone, J. Delfattore

People in the News



Evelyn Hinz was named Distinguished Professor at the Spring Convocation of the University of Manitoba.

"Chapter Making in *Lady Chatterley's Lover*" by **Dennis Jackson** has been published in the fall edition of *Texas Studies in Literature and Language*.

Dieter Mehl, who teaches in the English Seminar at the University of Bonn, has published "Kommentar and Autorenbiographie bei der Editionen von D. H. Lawrence" in *Komentierungsverfahren and Kommentarformen*, Proceedings of the Hamburg Colloquium of the Study Group for Germanic Editions, which took place in March 1992.

A chapter entitled "*The Virgin and the Gipsy: Rewriting the Pain*" by **Margaret Lally** (The Citadel), a revision of the paper she presented in Montpellier, has appeared in *Aging and Gender in Literature: Studies in Creativity*, edited by **Anne M. Wyatt-Brown** and **Janice Rossen**, and published by the University of Virginia Press.

Sheila Lahiri Choudhury has been made Head of the English Department at Jadavpur University in Calcutta.

Dennis Jackson married **Helen Caegan Patterson** on the Lawrence ranch in New Mexico in July.

Virginia Hyde has been promoted to full professor at Washington State University, and **Elizabeth Wallace** to associate professor with tenure at Western Oregon State College.

Carol Siegel (Washington State/Vancouver) is revising a book manuscript, *Male Masochism: Modern Revision of the Story of Love* for publication by Indiana University Press.

Gerald Butler presented a paper, "Why the Georges Always Go to War: A Lawrentian Reading of Aldington's *Death of a Hero*," at the Richard Aldington Centenary Conference in Montpellier in July.

Takeo Iida (Fukuoka Jo Gakuin College) has completed a book on Lawrence and the world of nature deities.

An article presented at last year's Paris conference, "Lawrence and the Modernists" by **Robert Langbaum** should appear in *Etudes Lawrenciennes*.

Doris Lessing on Lawrence

—by Earl Ingersoll (SUNY/Brockport)

Last July, I interviewed Doris Lessing in her London home for the collection of her interviews that I am currently editing and that Ontario Review Press plans to publish in 1994. She had mentioned Lawrence in her earlier interviews and also in her fiction. In her 1969 novel *The Four-Gated City*, for example, when a character named Paul takes the two female leads, Lynda and Martha, to the Cafe Royal, the narrator asserts: "They looked as if they were characters from two different novels; Lynda, he thought, had a look of Women in Love, while Martha looked like a New Woman from Bernard Shaw."

I suggested that the reference to *Women in Love* indicated that Lawrence was still part of her consciousness at that time, well on in her writing career, and asked what there was about him or his work that she found attractive. She answered that she had started to read Lawrence as a teenager in what was then Southern Rhodesia. She went on to say that he was "among the first of the modern writers I read. His writing had an enormous effect on me because of the vitality of the man. I've just reread *Sons and Lovers* and *Lady Chatterley*, and I cannot describe the enormous pleasure and shock of that prose. It was so vivid! That was the main thing. Everything comes alive when he talks about it, doesn't it?" She said that she "never read him for his ideas," but "for his vitality" and for "unforgettable scenes, one after another."

Lessing also mentioned Aaron's Rod, saying that she found it "so funny" and also recalling the image of the Alps being like "prowling tigers." I told her I was surprised she liked Aaron's Rod, because it wasn't a novel that women I know cared very much for. When she seemed puzzled, I speculated that they might find it anti-women. She responded: "I never thought of it as being anti-women."

Well, he left a wife, if that's the objection. Men often do, don't they? Well, for that matter I left behind two children—who am I to complain?"

She added: "No, you see, I don't approve of this way of looking at Lawrence. I don't see the point of it. I think you should look at what a writer has to offer and take what is offered—not complain that he's not doing something else." She then speculated about why some women might object to Lawrence's writing: "All I can make out is that they complain that he has a very amateur attitude toward sex—he certainly has. But his basic attitudes toward sex, I like: he has got an enormous reverence for sex; he doesn't dismiss it and diminish it."

She continued, "But I'll never forget the excitement of reading him, the pleasure of this man. I mean, this Australian book"—meaning *Kangaroo*. "That continent, I will never be able to see it in any other way, and it's really this wonderful, wonderful vitality in the man." I again registered my surprise that she liked *Kangaroo* as much as she obviously did and explained that some Americans thought the later Lawrence politically incorrect.

She replied: "Well, you know, he's had an enormous influence. You can see it in all kinds of people's writing." She went on to say that "this political correctness business" is "so silly" and "bound to pass." She added, "Probably I shouldn't say this, because I'll be lynched, but your country is an extremely hysterical country."

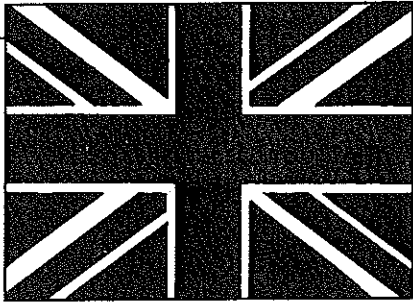
It goes without saying that her reading of Lawrence is a very personal one. She ended by commenting, "And Lawrence has had this immense effect—he has, for better or for worse. . . I'm sure that a lot of people—well, I know this because I know them—have read Lawrence with benefit. They've never read him because they admire his ideas, as far as I know—all this sacrificing of women on altars in Mexico—but what a book about

Mexico! His travel-writing is superb. So he's flawed, that's all."

Although we might not all totally agree with her assessment, Lessing's enthusiasm for Lawrence's writing and her willingness to admit to his influence are interesting departures from the expected responses, especially in a writer as well established on the international literary scene as she has become.

Lawrence in the New York Times Book Review

The New York Times Book Review for September 26, 1993, has a long article by Paul Horgan, professor emeritus and author in residence at Wesleyan University, on his experience in the summer of 1937, when he was summoned by Frieda to the Kiowa Ranch for a pilgrimage with the Huxleys to the chapel that her new companion, Angelo Ravagli, had built to house Lawrence's ashes. Horgan retells the story of the mishaps Lawrence's ashes met with in their travels from Vence to New Mexico and then recounts his visit to the ranch, his concern about the evidence of Huxley's growing blindness, and his embarrassment at the crudeness and the vulgarity bordering on the humorous of the chapel itself. He remarks that "sadly, the chapel showed the gap in quality between an exalted and loving intention and its finished fulfillment." The article is adapted from his book *Tracings: A Book of Partial Portraits* published this fall by Farrar, Straus & Giroux.



Lawrence in England

The D. H. Lawrence Society has been active, as usual. In November 1992, Joan Wildgust, leisure development officer for Broxtowe Borough Council gave a comprehensive account of the latest developments at 8A Victoria Street, Eastwood, Lawrence's birthplace.

In January Michael Lovley, director of the Nottingham Education Theatre Group, discussed the Company's performance of a stage version of "Tickets, Please," which it had presented at the 1991 Edinburgh Festival Fringe. A video of the "Ripley Rattler," the original tram from Ripley through Eastwood to Nottingham was shown along with a video of a performance of the play.

In February Humphrey Lewis, a local railroad enthusiast, talked about the significance of the developing railroad during Lawrence's youth, emphasizing the importance of trains to Lawrence, especially in his early years. Rosemary Howard then spoke about references to railroads and trains in *Sons and Lovers*, in which at least eighteen references appear. Finally, Pamela Lewis, the Society Chairman, read Lawrence's poem "Kisses in the Train," no doubt a reference to his proposal to Louis Burrows, and one of only three train poems that Lawrence wrote.

The second one-day conference sponsored by the new D. H. Lawrence Centre at Nottingham University turned out to be a lively and controversial one. Helen and Carl Baron were present to discuss with other Lawrence scholars their new unexpurgated edition of *Sons and Lovers*. This edition restores the cuts and the changes in punctuation made in the novel by publisher Edward Garnett. The Barons defended their edition, showing that certain themes which Lawrence originally had incorporated into his text had been removed by Garnett, while other omissions had made some allusions in the book seem obscure or illogical. One of the major themes in the original text which had been obscured, for instance, was the theme of evolution and man's place within this, and, by extension, the conflict between science and religion. Thus, the death of William in the original text becomes linked to ideas of the survival of the spiritually and evolutionarily fittest, and as such William is seen as a forerunner of Paul.

During the first evening seminar sponsored by the D. H. Lawrence Centre in February, Macdonald Daly discussed Lawrence's increasingly hostile response to the Labour movement after 1912, focussing on the inconsistencies in his political outlook during his association with Bertrand Russell and particularly on his writing of the "Industrial Magnate" chapter of *Women in Love*. Daly suggested that Lawrence may have been influenced by his regular reading of *The Morning Post*, which Lawrence described in his letters as a "frightfully decent paper," but which pursued a nationalistic line on the War. Its editorials on the Welsh strike of 1915 may have had an impact on Lawrence's portrayal of relationships between coal owners and miners in *Women in Love*. Daley pointed out that the events depicted in *Women in Love* are not historically accurate and that "Lawrence was radically confused between private myth and public history." Daley suggested that Lawrence excluded real happenings because he wanted to depict a society in ruin owing to the onset of industrialization and that aesthetic consistency in his account was at the expense of historical truth.

Meanwhile, the Hags Farm Preservation Society held a Christmas party with readings and remembrances. Clive Leivers talked about the Selston Mummers' Play and stirred up discussion about "guysering" in the Erewash area, which apparently went on until 1952. This custom features strongly in Lawrence's first published work, the short story "A Prelude."

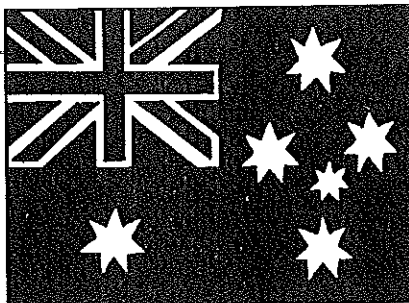
Pictures for Sale

Peter Goodall, a print seller, has two portraits of Lawrence by Frederick Carter, signed and in good condition. The prices are £500 and £700. Inquire of Peter Goodall, Print Seller; Bull Head Gate; Guildford, Surrey GU1 4LB.

The painter Paul Hogarth, who has been described as Britain's foremost artist-traveler, has produced books on his own and also in collaboration with Brendan Behan, Robert Graves, Graham Greene, and Lawrence Durrell. His involvement with Lawrence began when he portrayed the distinguished literary figures involved in fighting the Crown's case against the publication of the unabridged version of *Lady Chatterley's Lover*. He now has available a limited edition of 150 copies, on St Cuthberts Somerset White Textured 300 gsm acid-free paper, of three lithographs of places related to Lawrence: the Ponte Vecchio, Florence; Santa Monica Beach, Los Angeles; and Gsteig, Switzerland. For more information and for a postcard-size color reproduction of the prints, send a self-addressed envelope with an international postage voucher to Editions Paul Hogarth, 3 The Old Grammar School, High Street, Chipping Campden, Gloucestershire GL55 6HB. §

Lawrence in the Top 500!

Columbia University Press has published an anthology of poetry edited by William Harmon and called *The Top 500 Poems*, those poems that have been most anthologized. Three of Lawrence's poems were top hitters (in order of popularity): "Piano" (#151), "Snake" (#193), and "Bavarian Gentians" (#194). In first place is Blake's "The Tiger." §



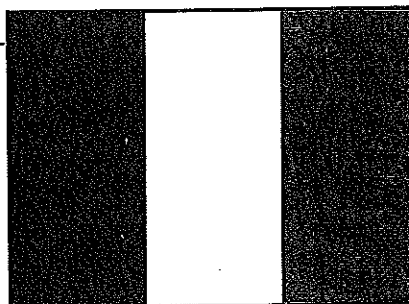
Lawrence in Australia

The formation meeting of the D. H. Lawrence Society of Australia took place in November 1992 in the municipal library of Thirroul in New South Wales. Chaired by Robert Darroch, author of *D. H. Lawrence in Australia*, the group of eleven Laurentians present elected Raymond Southall President, Beverley Burgmann Secretary, and Steve O'Connor Legal Officer.

Since then a draft constitution has been drawn up and the first copy of *Rananim*, the Society's newsletter was published this October. An inaugural meeting is planned for this month in the Royal Botanic Gardens, Sydney.

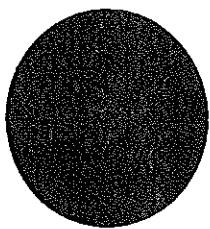
Membership in the Society is \$A50 for overseas subscribers. The first 50 membership applications (with 20 reserved for overseas subscribers) will receive through the generosity of Angus & Robertson and publisher Tom Thompson, a free copy of the latest edition of *Kangaroo*, the Australian Imprint edition, carrying a cover painting of Wyewurk by Australian artist Gary Shead and an introduction by the new President of the Society, Raymond Southall. Membership will also entitle subscribers to regular issues of *Rananim*. The address is The D. H. Lawrence Society of Australia, Post Office Box 100, Millers Point, NSW 2000.

The first Issue of *Rananim* contains, among other articles, an update on the attempts to maintain Wyewurk and a long article on Lawrence's Australian acquaintances, many of whom he met on the RMS Osterley on the way from Naples to Ceylon.



Lawrence in France

Number 8 of *Etudes Lawrenciennes*, "Les Metamorphoses du desir," consists of papers delivered at a conference organized by the Society of Contemporary English Studies in 1990.



Lawrence in Japan

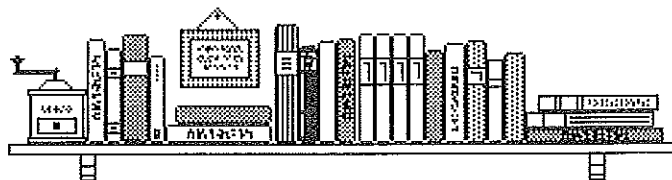
The 24th meeting of the Japanese D. H. Lawrence Society was held at Hihon University in May. There were seven papers and a symposium on ways to read *The Fox*.

The Japanese Lawrence Society also issued its third number of *D. H. Lawrence Kenkyu* in March with a variety of articles and an annotated bibliography of translations and studies of Lawrence in Japan, 1931-32, and a bibliography of research literature on Lawrence from April 1991 to August 1992.

Dr. Bethune

The *New York Times* reports (September 17, 1993) that Donald Sutherland is the star of a new movie called *Dr. Bethune*, based on the life of the Canadian surgeon Dr. Norman Bethune, who died in 1939. Dr. Bethune was one of the fathers of socialized medicine and a key figure in the development of mobile medical units for treating wounded soldiers. A larger-than-life figure, Dr. Bethune was famous for offending people by declaiming heated sexual passages from D. H. Lawrence with lyrical gusto.

Book News



Peter Lang is publishing a book by Jill Franks (British Columbia) entitled *Lawrencean Resurrections in His Italian Works*, which should appear in 1994. It isolates Lawrence's three periods of sojourn in Italy and traces the rise, the hiatus, and then the modification of his resurrection ideal in those three periods, connecting these changes to his Italian experience.

Thomas Hardy in Our Time, by Robert Langbaum, is forthcoming from Macmillan. The first chapter is entitled "Hardy and Lawrence."

Penguin will be publishing a new series of Lawrence paperbacks using the Cambridge University Press texts without the textual apparatus and with new critical introductions and abbreviated notes. John Worthen is the new general editor, and about 18 volumes are planned.

The Cambridge Edition will not include Lawrence's translations or paintings.

Enid Hilton's autobiography, *More than One Life: A Nottinghamshire Childhood with D. H. Lawrence*, has now been published posthumously by Alan Sutton. Illustrated with black and white photographs of D. H. Lawrence and Enid Hilton's family, it is a personal account of Lawrence in his local community and of their friendship, which continued for over thirty years. It also depicts life in Northern California, where Hilton worked and traveled in the 1940's and 50's.

Lawrence is also receiving international attention from publishers. A book of Lawrence's poems, translated into French by F. J. Temple, called "*Le Navire de mort*" et autres poems has been published by Orphee in Paris. The Italian publishing firm Cideb has published a new edition of *The Virgin and the Gipsy* in its foreign language series. Peter Preston and Nicola Ceramella collaborated on the edition, intended for use in schools and universities. They earlier collaborated on a similar edition of *The Fox*.



The D. H. Lawrence Review Call for Papers

Members of ACCUTE (Association of Canadian College and University Teachers of English) are invited to submit detailed proposals for presentations at a special session on D. H. Lawrence sponsored by the D. H. Lawrence Society of North America. The topic is open and could include evaluations of the Cambridge texts, influence upon Canadian writers or poets, gender studies, textual analysis, etc. Proposals should be submitted to Nanette Norris, Department of English, Marianopolis College, 3880 Cote des Neiges, Montreal Quebec H3H 1W1; telephone 613/674-2316.

Proposals must be submitted in duplicate, and each copy should be accompanied by a cover page containing name, address, phone and fax numbers, and a brief bio-bibliographical note. The papers or proposals themselves should contain no indication of the author's identity. The due date of November 15 is untenable for persons just learning of this conference; submissions should be sent in as soon as possible.

The conference will be held at the University of Calgary, June 3-6, 1994. Membership in ACCUTE costs \$65 Canadian.

§

Lawrence in John Updike

Quotation from Updike's recent novel *Memories of the Ford Administration*:

The main character at a faculty party mentions "our hippy lady economist, one of the few, a real catch, her body in its snug wool dress sweetly wearing what D. H. Lawrence called (referring to Constance Chatterley) a certain fluent, down-slipping grace."

Ezra Pound on D. H. Lawrence

Letter to Alice Corbin Henderson, March 9, 1917

"It seems to me, at the moment, unlikely that Amy [Lowell], or [John Gould] Fletcher or Lawrence should by any new production convey to me any emotion that I have not already received ad ennuiundam from what parts of their verse I have already and in passato perused."

MLA...MLA...MLA...

The Open Business Meeting of the Society will be at noon in Valey at the Toronto Hilton on Thursday, December 30.

The Dinner of the Society will be at 7:00 p.m. at Le Papi-lon at 106 Front Street East on Tuesday, December 28.

The session sponsored by the Society, "Lawrence and the Ideologies of Change," is at 3:30-4:45 p.m. in Kent, Sheraton Centre Toronto, on Thursday, December 30. Papers will be presented by Carol Siegel, "Releasing the Dead Mother: Lawrence's Opposition to Nostalgia"; Ann ter Haar, "Lawrence's Quest for a 'Natural' Law: Naturalizing the Rape of Woman, Denaturalizing the Rape of the Land"; and Elizabeth Fox, "W(h)o(a!) Men in Love?: Homoeroticism and Homophobia in Lawrence's Fiction."

Carol Siegel will be giving another paper of interest to Laurentians at a session 7:15-8:30 p.m., Essex, Sheraton Centre Toronto, December 29, entitled "Regarding Eurydice: Lawrence's Revisions of Woolf's and HD's Feminist-Womanist Texts."

MLA in San Diego, 1994:

The topic for the Lawrence session will be "Women in Love Reconsidered." Send papers or a 2-4 page abstract to Joan Peters, English Department, University of Hawaii at Manoa, 1733 Donaghho Road, Honolulu, HI 96822, by March 31, 1994.

Gertler and Ottoline Remembered

—by Michael Fountain (from the newsletter of the D. H. Lawrence Society)

A short while after the Gertler lecture in the Castle Museum last May, I was invited by my sister and brother-in-law to spend my birthday with them. On mentioning the lecture, I was pleasantly surprised to find that my brother-in-law, when he was at Balliol College Oxford between 1937 and 1940, had known Mark Gertler. Gertler was collaborating with a sculptor called Dobson in an artistic project at the university, and at the same time took a keen interest in the University Fine Arts Society.

He remembered Gertler with some affection, having found him to be a person of considerable and unaffected charm who was always ready to help any student who showed an enthusiasm for fine art. He confirmed that all those at Oxford

who knew Gertler were profoundly shocked by his suicide in 1939, there being no immediate apparent cause for him to take such a tragic step.

Through Gertler, my brother-in-law was introduced to Lady Ottoline Morrell. His account of her was revealing. He described her as tall and strikingly good-looking in spite of being in her sixties, with a rather spiritual air about her (his actual phrase was that she was "too spiritual for her own good"). She was noted for being curious about people's backgrounds, and when she discovered that my brother-in-law had come from humble circumstances, and had got to Oxford through a series of scholarships, she affected to be very interested in him, in what he was studying, and what his future plans were. She was somewhat disgusted when he announced that on graduating in 1940, he intended to volunteer for the Commandos. It would seem that she had a fascination for intelli-

gent persons from a lower-class background (q.v. Lawrence), but though both charming and friendly, she would brook no familiarity, and expected them to know their place. Also, when it suited her, she would never hesitate to dismiss you from a conversation with a single phrase, accompanied by a cutting look—it would have been interesting to see how Lawrence took this. All in all, he felt that Lawrence's caricature of her—Hermione in *Women in Love*—was very accurate if a little cruel. No wonder she never forgave him for it.

I had hoped to record an interview with my brother-in-law, but sadly he died last September. He was, however, survived by a family friend who knew well the Meynells and Lucases of Greatham and Rackham, and also Montague Weekley. It is my intention to pin him down with a tape-recorder as soon as possible.

Roy Spencer

Roy Spencer is bringing his one-man show on Lawrence to North America in the fall of 1994 and is beginning to put together his tour. The third show in the series, "Enough of Europe," was premiered in August at an International Conference of the Society of Teachers of Speech and Drama at Nottingham University. Write to 38 Cooper Close, Waterloo Road, London SE1 7QU.

Diane Trilling in the New Yorker

The September 13, 1993, issue of the *New Yorker* features a profile of Diane Trilling, now in her late 80's. In her introduction to *The Portable D. H. Lawrence*, which she edited in 1947, she wrote, "There have been few writers of any era, and certainly none in ours, who have combined as Lawrence did the gifts of the creative heart and the penetrations of the critical intellect."

L. D. on Tape

L. D. Clark's Ottawa program, "Lawrence and Song: Commentary and Performance," is now available on cassette. The cost is \$10, domestic postage included. Send your order to L. D. Clark, Post Office Box 44136, Tucson AZ 85733.



For overseas orders, please include \$2 for postage. An ordinary bank check in any currency for the equivalent of \$12 is satisfactory.

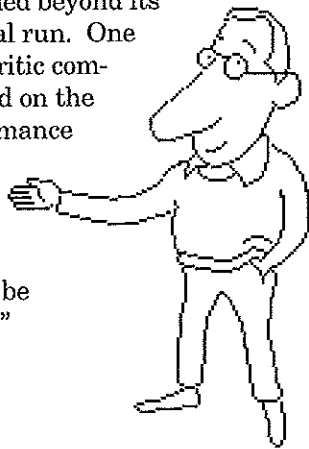
Life Magazine Quotes Lawrence

In a special issue on "The Wild West: Yesterday and Today" (April 5, 1993), in an article on Western movies, Richard Slotkin says that the movie *Unforgiven* "seemed to exemplify a D. H. Lawrence thought: 'The essential American soul is hard, isolate, stoic and a killer.'"

Lawrence on Stage

In November 1992, the Lace Market Theatre in Nottingham put on a production of *The Daughter-in-Law*.

A production of Allan Miller's adaptation of *The Fox* took place in Los Angeles for one month this fall and was extended beyond its original run. One local critic commented on the performance that "even Lawrence would be proud."



Our Bert

Tha knows him ert o' Walker Strayt? Young Bertie were his name.
I' that hafe century sin he dayd, by guy, he's won some fame!
Oney a collier's lad, tha knows, but born for summat brighter—
As ah mek ert, from scholarchaps, a topside-middlin' writer!

They 've tonned it to a museum, that 'ouse wheer he were bred.
He's visited by hundreds, though's fifty year now dead.
Just goes to show, them Eastwood lad's none all bloomin' duffers;
Cos DHL it wore as penned "White Peacock," "Sons an' Lovers"!

He knowed 'ow miners' families felt at thunder o' t' pit-top hooter.
(Tho 'e run off wi' Frau Frieda, the missus of 'is tutor!)
For him, Life were for Livin'—we see this Trewth more latterly,
An' many folks'll feel it still as ne'er read Lady Chatterley.

He thowt wi' t' blood, did Bertie; much wiser 'tis nor t' brain;
A man o' sense an' feeling', as lived both joy an' pain.
He probed Life's depth an' mystery—had women weighed up well!
Trudged college slabs i' Nottingham; thowt Industry a Hell.

This once fair land o' Erewash 'd come a squalid joke.
Wi' factories, an' pit-dot, an' chimneys belchin' smoke.
"Ah dert them mucky mines no cop!" says Bert.
"An' Science, Wock an' Cities.

"Ah though Ah'm Hill-Top born an' bred, Ah'll write me tales an' ditties
Lots better if Ah travel far—to stop a-wom's a blunder!
Yow keep your numbin' wock routine! Gimme some Awe an' Wonder!"

To Europe an' to Mexico, now him an' 'er, they travelled.
An' all them Men o' Letters 'd scrat their yeds, fair ravelled.
To meet this Mystic Man from Notts, from common collier sprung,
As urges us to suck Lif's tits, till ivery drop be wrung.

Now them as reads nowt—nowt they know,
Their memory rack lacks hewks;
The finest road to think o' Bert—is read 'is timeless bewks!



Margaret Needham unearthed this poem in the Eastwood and Kimberley Advertiser for March 14, 1980. Members of the D. H. Lawrence Society were unable to contact Howard Peach, the poet, to get permission to republish the poem.

Non-Profit Org.
U.S. Postage
PAID
Permit No. 43
Ada, Ohio 45810

The D.H. Lawrence
Society of North America Newsletter
Ohio Northern University
Ada, Ohio 45810

Collector's Corner

Heritage Book Shop, 8540 Melrose, Los Angeles CA 90069:

Copy of *Bay* (1919). One of 30 copies on Japanese vellum signed by both Lawrence and the artist, Anne Estelle Rice, \$3500

Waiting for Godot Books, Box 331, Hadley MA 01035:

Advance copy of the first signature only of the P. R. Stephensen Pansies, June 1929. Signed by Lawrence on colophon page. Proof sheets of first section, signed by Lawrence. \$275 [Keith Cushman reports that this is already sold!]

Contact Rosemary Howard, Secretary of the D. H. Lawrence Society, 12A Adams Hill, Keyworth, Nottingham, NG12 5GY, for:

Apocalypse, with an introduction by Richard Aldington. Published by Viking Press in New York, 1932. Dust cover with winged bull designed in rust and black. Good condition. £50 o.n.o.

George Robert Minkoff, Inc., 26 Rowe Road, Alford MA 01230 (413/528-4575):

Lady Chatterley's Lover. Including *My Skirmish with Jolly Roger*. Inscribed by D. H. Lawrence to his publisher with the original contract. Original printed wrappers, a portion of the front wrapper missing. Spine label, head and heel of spine chipped. Privately printed (Edward W. Titus), Paris 1929. First Paris Popular Edition. Roberts A42c. \$12,500