

- *The White Peacock*, Cambridge: Cambridge University Press, 1983
- *Women in Love*, Ware: Wordsworth, 1992.

Lloyd, AL

- *Folk Song in England*, Panther Books, 1969

- *Come All Ye Bold Miners: Ballads and Songs of the coalfields*, London: Lawrence & Wishart, 1952

Purslow, Frank (Ed), *Marrow Bones*, English Songs from the Hammond and Gardiner MSS. London E.F.D.S. Publications, 1965

Vaughan Williams R and AL Lloyd (Ed) *The Penguin Book of English Folk Songs*, Harmondsworth: Penguin Books, 1959

Williams Vaughan R (Ed) *The English Hymnal*, Oxford University Press, 1933

There are many fine recordings of songs mentioned in this article. It is difficult to be specific, but the Topic Label specialises in folk recordings, and artists to look out for are: Frankie Armstrong, Martin Carthy, Shirley Collins, Fred Jordan, Sam Larner, AL Lloyd, Ewan McColl, Maddy Prior and Steeleye Span.

Monica Nash gratefully acknowledges the help of Dr Paul Poplawski for the production of this article.

Sea and Sardinia by DH Lawrence

Edited by Mara Kalnins C.U.P. 1997

ISBN 0 521 24275 4 (Hardback)

Rosemary Howard

In her short and insightful introduction Dr Kalnins provides a succinct account of the events that led to the writing of *Sea and Sardinia*, as well as an analysis of its importance in Lawrence's work as a whole, an account of its reception, and its textual provenance.

For once, a C.U.P. Editor's task is simplified owing to the paucity of base-text material. As a result of Lawrence's "passion for destroying his own writing", the original MS, "so nicely written and tidy" (to quote Frieda) found its way into the lavatory at Fontana Vecchia and the three extant typescript copies which bear Lawrence's MS corrections pose few significant problems of consistency. The cuts which in Seltzer's American edition (published on 21st December 1921 at \$5) were made in deference to contemporary prudery, have been restored in the C.U.P. edition.

The writing of *Sea and Sardinia* took place astonishingly quickly. On returning from their nine-day tour on 13th January 1921, Lawrence almost immediately embarked on "a little Diary of the trip," taking a holiday from *Aaron's Rod*. This "Diary"

he modestly described first as a "slight travel book" but later as an "exact and real travel book". The fact that Lawrence himself said that he had made no notes testifies to his astonishing capacity for registering and recalling detail and, in the Editor's words, his "uncanny ability to transmute the spirit of place into literary art." Dr Kalnins stresses the significance of *Sea and Sardinia* in the general maturation of his vision: his awareness of the political and social ideologies "which formed Western civilisation and which Lawrence felt had signally failed to prevent the Great War". Psychologically too, Lawrence develops in this work his fundamental beliefs about the necessity of both understanding the past and adventuring into the unknown in order to achieve a "sense of continuity and wholeness."

In discussing the reception of *Sea and Sardinia* Dr Kalnins comments that reviews of the book were "disappointingly few and short on both sides of the Atlantic and most were equivocal in their response to the book." She refers to the critic who missed the "delightful self-mockery and humorous shifts of tone that characterise Lawrence's perception of the traveller caught between admiration for foreign customs and scenes, and irritations with the conditions of discomfort inevitable in travel to remote areas."

In view of the space given in this introduction to accounts of problems connected with the procuring, the reproduction and the price of publishing his friend Jan Jutta's paintings in the

original editions, and the fact that Lawrence appears to have been so emotionally involved in planning for their inclusion, it is a pity that the C.U.P. edition appears without them. We have however both an up-to-date map of the area and Lawrence's own autographmap of Sardinia (1921).

The explanatory notes testify to the astonishing range of classical allusion which characterises Lawrence's work and there is a useful glossary of selected Italian terms. The Textual Apparatus occupies a mere fourteen pages.

preserved aristocratic tones about Bertie, Russell, Garsington - ("Were you ever at Garsington?" she asked) - and Lorenzo's illness - "He would have lived if he had stayed, but he would go." There was a sheet of pencil sketches of cats in the gallery which I could have bought for 49 dollars. There were violas in the tubs in the courtyard and her coat-of-arms painted on the gates. My impressions, however, formed during an hour's afternoon call, cannot compare with William Goyen's close contact during eleven years of sojourn in the Kiowa community.

This "keepsake booklet" was produced in conjunction with "Modernists in New Mexico, a community of writers 1916-1941", an exhibit presented from 1st February to 30th July by the Harry Ransom Research Centre, the University of Texas at Austin. Goyen's three portraits are excerpted from a longer unpublished memoir - 'An Autobiographical Work - Six Women', the other three being Millicent Rogers, Katherine Anne Porter and Margo Jones.

It is to be hoped that many of our members will borrow this fresh and appealing work.

Keepers of the Earth: A Novel by LaVerne

Harrell Clark

Texas Women Series

Cinco Puntos Press 1998

ISBN 0 938317 28 8

Rosemary Howard

We have already been introduced on this side of the Atlantic to LaVerne Harrell Clark's outstanding work on Navajo folk-lore, the prize-winning *They Sang for Horses*, a new edition of which she is at present preparing. Now she has turned her expertise to a study of snake-lore and hoodoo customs lingering on among a group of Afro-Americans who live in close proximity to an extended white family in rural Texas. The study this time takes the form of a historical novel set in the 1960's. There are a number of interlocking themes which LaVerne handles with the authenticity of one born and brought up in that part of America. Indeed she and her husband are on the point of leaving Arizona to return to LaVerne's recently inherited family home "Just an hour's distance from Austin."

Two of the themes most vividly developed here are the local snake-lore, shared variously by both whites and blacks, and the heady subject of oil-drilling, with descriptions of the different conditions and techniques involved and the dangers and disappointments attendant thereon. But the main thread on which the story hangs is the love which various members of

the Munday family have for their ancient tumbledown homestead. This old home had been abandoned by an earlier generation and allowed to moulder, handed back in fact to become the domain of the coach-whips, a non-venomous variety of snake, yellow in colour, which are the "earth-keepers" of the title. The main thrust of the story concerns the possibility of an oil-deposit on the site, the revenue from which would help to fund the restoration of the homestead. This possibility provides the tale with a conflict between greed for gain and love of family tradition which undermines relationships.

This novel is traditional in form with LaVerne as omniscient narrator. In no way is she an "unreliable narrator": her moral stance and message are clear - that humans interfere with natural forces at their peril, as can be inferred from the title of the book.

The tale is perhaps marred by the over-complexity of the plot, with its tendency to melodrama, and by a too-crowded canvas of characters. The reader is introduced to a group of progenitors in the first three chapters, only to be switched to a concern for a new generation of characters in Chapter IV. The jealousy of a wife, arising from the love of her husband for his charming cousin Silva Lou, has only a certain degree of verisimilitude, while the "happily ever after" theme, which brings closure after the tragic climax, seems somewhat contrived. Much more subtle is the handling of the social

background concerned with the growth of desegregation, which marked the sixties and which brings us the young "Franklin D", disliked by his white schoolfellows because he "learns his lessons faster". The most sympathetic character to me is the old Uncle Cefus who practises his magic, at the same time showing a psychological astuteness and a depth of knowledge of traditional medicinal herbs which help his favourite, young Franklin D, to face the conflicts he experiences between the powerful witch-craft of his uncle and the science and psychiatry that he reads about in his books.

One of the unusual aspects of LaVerne's technique as a novelist is the virtual lack of description of the appearance of the various characters, the whole tale (as recommended by Henry James' dictum about showing rather than telling) being told mainly in conversations. These of course can become extremely banal when recounting discussions as to where to park cars or what to take from the fridge. On the other hand there is a wealth of fascinating detail about flowers, gardens, natural scenery and local customs which is fresh and appealing. The misty grey and white photographs which neatly adorn the chapter-headings support the impression of times past.

Thus there is much reason to recommend this novel as a "good read". No doubt some of the structural problems noted here were raised in the discussion sessions attended by the Author all over Texas last spring when, at her signing sessions,

LaVerne was applauded as winner of the 1998 Medicine Pipe Bearer Award for Best First Novel.

NOTES ON CONTRIBUTORS

EVA YI CHEN got her PhD from Sussex University in 1994, and has been teaching first at Tamkang University and then Shi-Hsin University in Taipei, Taiwan, where she is now. She has published a number of journal articles on Lawrence and is currently interested in Lawrence's travel writings in the context of colonialist discourse.

ANDREW HARRISON is a British Academy-funded student currently undertaking doctoral research into Lawrence and Italian Futurism at the University of East Anglia. He has had two articles published on Lawrence in *Notes and Queries* for December 1996 and June 1998, and has had an essay on *Women in Love* accepted for future publication in *The DH Lawrence Review*. He has also contributed entries on Italian modernism to an *Encyclopaedia of Literary Modernism* shortly to be published by Greenwood Press.

TAKEO IIDA is a Professor of English at Kurume University. He is a member of the two DH Lawrence Societies of Japan and England. His publications include: "On a Topos called the Sun Shining at Midnight", "Lawrence's Christianity and Pagan Deities" (both in *The DH Lawrence Review*), "Nature Deities: Awakening Blood Consciousness in the Europeans" (*Etudes Laurenciennes*), and "The World of Animism in Contrast with Christianity in St. Mawr" (*The Journal of the DH Lawrence Society of England*). He has written two books on Lawrence in Japanese: *A Study of DH Lawrence's Poetry* and *DH Lawrence and the World of Deities*. He has recently edited a volume of critical essays, *The Reception of DH Lawrence Around the World* (Fukuoka, Japan: Kyushu University Press, 1999).

Three Women: A Memoir by William Goyen

Harry Ransom Humanities Centre

The University of Texas at Austin 1999

Rosemary Howard

The Society was delighted to receive, in April, a gift for our library from Wang Shao Chang, a Chinese member at present studying at the University of Texas in Austin. This is a copy of a unique publication entitled *Three Women: A Memoir* by William Goyen, an attractive booklet published by the Harry Ransom Research Centre. The author, appearing elegantly in a delightful photograph on the cover, arrived in Taos in 1945 after war service and settled there for eleven years, becoming the friend of all three of these famous women. There are marked differences in the degrees of intimacy implied in the three accounts, bearing out the truth of the writer's assertion that "he was Frieda's".

First of all there is a fascinating account of his rather fraught relationship with Mabel who had given him a piece of land near her handsome adobe palace (named by Lawrence "Mabeltown").

What I enjoyed most about this article is the inclusion of a photograph of Mabel minus the 1920s fringe. Looking at this, one can more easily imagine her as the Buffalo-born Greenwich Village hostess, whose little dog was served mid-morning with

an elegant breakfast tray carried across the hall by a maid-servant, to the astonishment of a waiting interviewer. (This story was retailed to me during a Scottish National Trust Cruise on the Baltic in 1994 when I met Mr and Mrs Harrison Smith from Maine, relatives of Mabel Luhan. Strange to say, this same story reappeared during a dinner-party in California last summer without the presence of any Luhan relatives, so it must have achieved a pretty wide circulation.) William Goyen is witness to the complexity of Mabel's "generally benevolent" character and adds to our understanding of her capacity for attracting into her web the great and the good among contemporary writers and artists.

The article on Frieda takes the form of an epistle framed in "speech found now (so much later) for what was not (or could not be) spoken then." It is a vivid description evoking the powerful presence of Frieda, her charm, her vitality, the contradictoriness of her nature, and her relationship with Angelino. There are intimate scenes of her death, her burial rites, the funeral procession, and descriptions of his friendship for the bereft Angelino.

As for his account of Brett, I take exception to much of his portrait. I visited her in July 1975, a month or two before William Goyen's last visit when he stayed a week in her "dirty adobe studio". I found her not at all gross or malformed, but instead pretty, dressed in a loose blue gown, nursing her large hearing-aid on her lap, and reminiscing in her astonishingly

preserved aristocratic tones about Bertie, Russell, Garsington - ("Were you ever at Garsington?" she asked) - and Lorenzo's illness - "He would have lived if he had stayed, but he would go." There was a sheet of pencil sketches of cats in the gallery which I could have bought for 49 dollars. There were violas in the tubs in the courtyard and her coat-of-arms painted on the gates. My impressions, however, formed during an hour's afternoon call, cannot compare with William Goyen's close contact during eleven years of sojourn in the Kiowa community.

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