



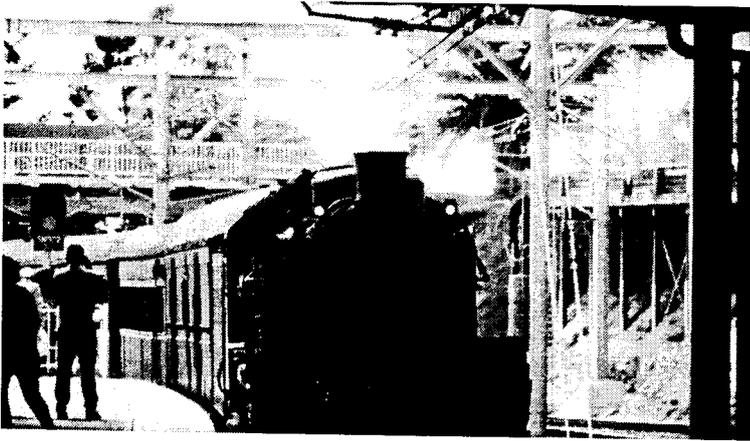
# Rananim

The Journal of the D.H. Lawrence Society of Australia

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## AGM GOES TO BERRY VIA STEAM ENGINE



*The steam train arrives at Hurstville*



*On our way down the South Coast,  
following the DHL trail*

*Photography: Robert Douglass*

Each year your Committee tries to find a different, interesting and appropriate venue to hold the Annual General Meeting. Last year it was conducted at the NSW Writers Centre, and previous meetings have been held at the Kuomintang Hall (noted by DHL in 1922) and North Sydney Leagues Club. When John Lacey informed the Committee that there was to be a steam train trip to the South Coast it was decided to make a booking on this excursion and hold the AGM at beautiful Berry.

Unfortunately the date prevented some from attending and their apologies are noted in the minutes. The train of end-platform-centre-aisle carriages, similar to those described in *Kangaroo*, commenced its journey at Campbelltown and made its way

through the south western suburbs to Hurstville where most of our party joined. Hauled by the gleaming black locomotive 5910 the train descended to the Georges River crossing at Como before climbing to Sutherland where the last of our party boarded. One advantage of the Heritage Train carriages was now evident: the opening windows allowed a full view of the stunning scenery along the Illawarra route.

The Royal National Park bushland had fully recovered from the bushfire damage so graphically seen on our last steam excursion. The twists and turns and the variety of vegetation once again delighted us and we had a perfect day for the sweeping coastal views south of Stanwell Park. A quick view of the War

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## AGM GOES TO BERRY BY STEAM TRAIN

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Memorial at Thirroul was had, and then at Bulli the locomotive which hauled the coal trucks out to the jetty south of Wyewurk is on display at the station.

An unintended stop was made at Wollongong, which was windy, appropriately. South of Wollongong we passed through lush country and after crossing the Minnamurra River the line returned to the sea and the train climbed through basalt headlands to come to a stand right on the beach at Bombo, breakers rolling in under a completely clear sky. Kiama

looked as picturesque as ever as we passed the harbour, and now the most scenic section of all commenced. The train entered a tunnel and then emerged just above the shingle in a rocky cove, on the other side green fields divided by dry stone walls rose high above the train. Into another tunnel, out on to another beach, four times in all.

The railway then turned inland through dairying and bushy country to arrive at Berry. Two restaurants had been phoned during the week: neither was open for lunch on Saturdays so Robert Darroch was despatched to find a suitable venue. Meals were ordered in the courtyard



DHL Society of Australia's "Mascot", Katherine Douglass, at the Kangaroo Inn

of the Berry Hotel and then occurred a remarkable instance of serendipity. The 1860 kitchen of the original hotel had been converted into a restaurant and so it can be reported that the 1997 AGM of the D H Lawrence Society of Australia was conducted in the Kangaroo Inn.

- John Lacey

## D.H. L. SOCIETY'S AGM

The Society's fifth AGM was held at the South Coast town of Berry on Saturday 18, October, 1997. The meeting was held, appropriately, over lunch in the c1860 Kangaroo Inn.

Our numbers were lower than usual due to the absence of our President, Paul Eggert, who was lecturing abroad, and our Secretary, Margaret Jones, who was ill.

These are the **Minutes**:

**Attending:** Robert Darroch, John Lacey, Sandra Jobson, John Ruffels, Marylyn Valentine, Rob Douglass, Katherine Douglass, and Chris Nugent (accompanied by his brother, Robert).

**Apologies** were received from: Paul Eggert (lecturing overseas), Margaret Jones (ill health), Steve O'Connor (family duties), Angela and Cliff barker (HSC responsibilities), Meg and Stephen Matthews (exams), Andrew Moore and Beverley Bergmann (prior conference), Caridwyn and Robert Lee, Chistopher Pollnitz.

**Minute of the Previous AGM:** moved S. Jobson, seconded R. Douglass.

**Correspondence:** none of any substance.

**Treasurer's Report:** 66 local members; 7 overseas members; 2 reciprocal, 10 honorary.

Monies in hand: \$1550 (to rise to \$1860.10 from funds about to be added to total).

It was moved that the same annual membership fee (\$30 for

Australian members and A\$50 for overseas members) was retained.

Agreed unanimously.

J. Lacey moved Treasurer's report be carried. Seconded M. Valentine.

S. Jobson moved that Katherine Douglass be adopted as the Society's mascot.

Seconded: J. Ruffels.

6. Membership Secretary's report:

Mollie Esch's power of attorney wrote to say she was no longer capable of remaining a member due to ill health.

The Society gratefully accepted an offer from John Lowe to act as its Vicotiran representative.

**President's Report:** R. Darroch read a message from Paul Eggert who expressed a debt of gratitude to the committee.

### Election of Officers.

The following Committee members were elected en bloc:

President: Paul Eggert

Vice-President: Robert Darroch.

Treasurer: Stephen O'Connor.

Secretary: Margaret Jones

Membership Secretary: John Ruffels.

Editor *Rananim*: John Lacey.

Publisher *Rananim*: Sandra Jobson.

Society Archivist: Marylyn Valentine.

Victorian Representative: John Lowe

Moved: R. Douglass.

Seconded: C. Nugent.

**Next Society events:** Harbour cruise on steam yacht, Lady Hopetoun, Seminar and Dinner. Date to be confirmed.

The meeting ended at 1.45 pm.



### The D.H. Lawrence Society of Australia

COMMITTEE:

President: Paul Eggert  
 Vice-President: Robert Darroch  
 Secretary: Margaret Jones  
 Treasurer: Stephen O'Connor  
 Membership Secretary: John Ruffels  
 Society Archivist: Marylyn Valentine  
 Vic. Rep.: John Lowe  
 Editor, *Rananim*: John Lacey  
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Letters and contributions to *Rananim* are very welcome. Please send to the above address, with your name, address and telephone number (and, if possible, fax or e-mail).

# WHY DID LAWRENCE MAKE THE CONNECTION?

## KANGAROO AND R.L. STEVENSON

In the Summer 1992 issue of *The D.H. Lawrence Review* Keith Sagar discusses Lawrence's clearly deliberate allusion to Robert Louis Stevenson in the initials of the protagonist of *Kangaroo*, Richard Lovat Somers.<sup>1</sup> He asks, "Why did Lawrence make the connection?"

The "connection" was possibly first noticed by Lawrence's detractor, Hugh Kingsmill, in 1938, and he made extensive use of Lawrence's self-projection as a Stevenson figure to develop his attack on him.<sup>2</sup> Kingsmill did not altogether set up a straw man. As Sagar indicates, the points of similarity between the lives of Stevenson and Lawrence are remarkable. Meyers has also written on the subject.<sup>3</sup> Eigner goes even further, and claims that Lawrence did model his life on the earlier writer's.<sup>4</sup>

It has been said that in a less restrictive era, Stevenson might have become a writer in Lawrence's vein: he himself hinted at something like this in a letter to his cousin.<sup>5</sup> Graham has rightly commented on the Lawrencian ethos of Stevenson's short novel *Olalla*.<sup>6</sup>

Catherine Carswell dissents, admiring the Lawrences' contentious marriage, and contrasting it favourably with the complaisant relationship of the Stevensons.<sup>7</sup> More recent biographers however suggest that this was less smooth than previously believed.

Sagar wonders if there may be more parallels. Correspondences can be found between Stevenson's visits to Sydney in 1890, 1891 and 1893, and Lawrence's in 1922, as well as certain details in *Kangaroo*. There has, however, been only one attempt at a comprehensive account of Stevenson's visits, the short book by Mackaness, *Robert Louis Stevenson, his Associations with Australia*. Much of Mackaness's information came to him by word of mouth in the nineteen thirties, from people who had met Stevenson; so that his sources are no longer available.

The following parallels can nevertheless be observed between Stevenson and Lawrence's visits:

1. Mackaness records that Stevenson strolled about the city with his stepson Lloyd Osbourne, and mentions "his strolls in the Domain and his trip down the South Coast."<sup>8</sup>

2. In 1893, Stevenson stayed in Macquarie Street, among other places.<sup>9</sup> Lawrence in all probability, and Somers in fiction, also did so.

3. Stevenson on one of his visits took a sunrise trip by hansom cab to Mrs Macquarie's Point.<sup>10</sup> In Chapter 11 of *Kangaroo* Somers and Jaz take a hansom cab to "the spit" in the Botanic Gardens, "the promontory ... with blue water on either side."<sup>11</sup> Nowhere but Mrs Macquarie's Point fits this description.

4. In 1892 Stevenson and Osbourne published their jointly written novel *The Wrecker*. Essentially an adventure story, containing one or two unlikely coincidences, it ranges over several parts of the world. Chapter 21 is set in and near Sydney. An Englishman meets a local inhabitant at the Macquarie (*sic*) Street entrance to the Domain, quite close to the opening scene of *Kangaroo*. He then works for a while at Clifton on the south

coast, nine kilometres north of Thirroul.

These parallels, in addition to those set out by Sagar, are remarkable. Could they simply be coincidence? The answer probably lies in a remarkably undocumented fact: from just after Christmas 1919 until February 1920 both Lawrence and Lloyd Osbourne were on the island of Capri. In this time they formed close friendships with Compton Mackenzie, and planned with him a voyage to the South Pacific, which is mentioned by Sagar.

Lawrence's interest in this proposed voyage is documented in his letters and in biographies. The evidence of Osbourne's participation is more scattered. He came with his wife to Capri in 1919, apparently about August, and there became an "intimate" friend of Mackenzie.<sup>12</sup> In his reminiscences, Mackenzie mentions that Osbourne once visited him when he was at work on the South Seas project; though apparently Lawrence was not present at the time. Recalling the plan, Mackenzie switches from Osbourne to Lawrence back to Osbourne in one short paragraph.<sup>13</sup> In July 1920, while the correspondence with Lawrence was still continuing, Mackenzie considered making films in the South Pacific, and discussed this with Osbourne.<sup>14</sup> Faith Mackenzie twenty years later mentions this plan, and Lawrence, in the same sentence:

**A voyage to the South Seas had been in the air for some time; there was talk of taking a cinema outfit, and D.H. Lawrence was to be one of the party.<sup>15</sup>**

A page later, she reiterates that Lawrence was a member of the proposed voyage. In his book on Stevenson, written much later, Compton remarks that reading and writing about Stevenson's voyages reminded him of the plans he had made with Lawrence on Capri.<sup>16</sup>

Yet there seems to be no specific record that Lawrence and Osbourne met. There is no apparent mention in Lawrence's letters. The evidence is all circumstantial, tantalisingly so. The University of Naples, in its investigations of Lawrence's periods in Italy, has no explicit record that he met Osbourne.<sup>17</sup> Knowing the nature of Lawrence's relationships with friends and associates, one wonders if perhaps there had been a quarrel.

Mackenzie gave up his Pacific plans, and took a lease on the Channel Islands Herm and Jethou. Although Lawrence never visited these islands, he had by October 1920 "heard all about Herm"<sup>18</sup> - including perhaps the fact that it contained blue gum trees and wallabies.<sup>19</sup> In the following February, he was "so wondering what it is like: if it has that Celtic fascination."<sup>20</sup> The nature of Celtic people is arguably a major theme of *Kangaroo*.

It would seem that a couple of years before reaching the Pacific and starting the novel, Lawrence had a concurrence of experiences involving a new society in the South Pacific, Stevenson, Osbourne (or at least a mutual friend), Australian flora and fauna, and a Celtic environment. His arrival in Sydney could have set off memories of this period. It would become clear why he alluded to Stevenson in the name of his protagonist.

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## WHY DID LAWRENCE MAKE THE CONNECTION?

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This would also explain also the question that occupies biographers of Lawrence: what drew him to Macquarie Street and then the near south coast? If he knew of the Sydney area chiefly through the reminiscences of Osbourne, then these were to him the most meaningful places in the area, and he was drawn to them. Osbourne might even have advised him to stay in Macquarie Street. Lawrence did not go to a place without learning something about it beforehand.

There is one possible alternative. If Lawrence did not work with Osbourne on planning the proposed voyage, or fell out with him, he still could have remembered details from *The Wrecker*. The locales of the Domain, Macquarie Street and the south coast are there, and if the book suggested places to visit and settle, then life followed art. In any case, art followed life: Lawrence used Macquarie Street to get *Kangaroo* started, and "Mullumbimby" followed from Thirroul.

*The Wrecker*, though, is not specifically included in Burwell's list of his reading. There are two known periods in his life when he did read Stevenson. Jessie Chambers records that in 1904 he read some titles,<sup>21</sup> but does not mention *The Wrecker*. He also read "some of Stevenson,"<sup>22</sup> as Sagar indicates, after Capri, while still discussing the proposed voyage with Mackenzie. His only comment is that quoted by Sagar, about "Scotch bogs and mosses." But he did not necessarily read only books with a Scottish setting. Indeed, with Mackenzie pressing him about the project, it would be strange if he did not seek out some of Stevenson's work set in the South Seas. Much of the significant action of *The Wrecker* takes place in the Pacific. There is of course the question, where did Lawrence obtain texts of Stevenson at Fontana Vecchia? Might Mackenzie, or even Osbourne, have sent him some books?

One question remains. If Lawrence had Stevenson in mind when writing *Kangaroo* (and he wrote it in a great hurry), did any phrases emerge from his memory, to be echoed in the text? Stevenson was a memorable stylist, and phrases may linger in one's mind from childhood reading. There are two possible cases. In Chapter 13, within a flow of volcanic imagery, there suddenly appears a physiological metaphor:

**Once that disruption has taken place in a man's soul, and ... something has broken in his tissue and the liquid fire has run out loose into his blood ... (K, 262)**

This mixed metaphor could perhaps be an unconscious echo of a passage in Chapter 6 of *The Master of Ballantrae*:

**It is like there was some destruction in those delicate tissues where the soul resides and does her earthly business ...**

Stevenson's passage, explaining the deviant behaviour of the Durisdeers, reflects an eighteenth-century medical theory, and is a simple, unmixed metaphor. Lawrence may have taken it up unconsciously, and tangled it with his volcanic imagery.

In his psychopathic gloating after the row in town, Jack Callcott uses first the phrase "killing a man", then "killing your man" (K, 319). This possessive has overtones of duty, or more probably destiny, reflecting his belief in fate. The phrase "killed one's man" appears

prominently near the beginning of Stevenson's story "The Sire de Maletroit's Door", where it has overtones of chivalry and a code of honour. In Callcott's case, the code of behaviour has become extremely debased.

It would seem impossible for Lawrence and Osbourne not to have met on Capri. Whatever the reason for the lack of a record, they must have had some dealings through their close friendships with Mackenzie, and their participation in the plans for his proposed voyage. This would explain Lawrence's conscious allusion to Stevenson in *Kangaroo*, and probably something subconscious as well.

- John Lowe

### ENDNOTES

1. Keith Sagar, "D.H. Lawrence and Robert Louis Stevenson." *The D.H. Lawrence Review*, 24 (1992), 161-165.
2. Hugh Kingsmill, *D.H. Lawrence* (London: Methuen, 1938), p. 140-177.
3. Geoffrey Meyers, *D.H. Lawrence and the Experience of Italy* (Philadelphia: Univ. of Pennsylvania Press), p. 13-17.
4. Edwin M. Eigner, *Robert Louis Stevenson and Romantic Tradition* (Princeton: Univ. Press), p. 231.
5. Letter to R.A.M. Stevenson, Sept. 1894. *The Letters of Robert Louis Stevenson*, Parts 11-14 (London: Chatto & Windus, 1912), p. 439.
6. Kenneth Graham, "Stevenson and Henry James: a Crossing," *Robert Louis Stevenson*, ed. Andrew Noble (London: Vision Press, 1983), p. 44.
7. Catherine Carswell, *The Savage Pilgrimage* (N.Y.: Harcourt Brace, 1932), p. 69.
8. George Mackaness, *Robert Louis Stevenson, his Association with Australia* (Dubbo: Review Pubns. 1976), p. 11.
9. *Ibid.*, p. 25.
10. W. Farmer Whyte, "In the 90's. Leaves from an Old Magazine, II," *Sydney Morning Herald* Dec. 16, 1933, p. 11.
11. *Kangaroo*, ed. by Bruce Steele (Cambridge: Univ. Press, 1994), p. 203f. Hereafter designated K.
12. Compton Mackenzie, *My Life and Times, Octave 5, 1915-1923* (London: Chatto & Windus, 1966), p. 155.
13. Compton Mackenzie, *Robert Louis Stevenson* (London: Morgan-Grampian, 1969), p. 44.
14. *My Life and Times, Octave 5*, p. 187.
15. Faith Mackenzie, *More Than I Should* (London: Collins, 1940), p. 40.
16. *Robert Louis Stevenson*, p. 48. There are two other writings which suggest that both Lawrence and Mackenzie mentally linked *Kangaroo* with their association in 1920, and hence with Osbourne. In the letter where he told Secker that *Kangaroo* was finished, Lawrence asked for news, specifically mentioning Mackenzie (*The Letters of D.H. Lawrence*, v.4, Cambridge: Univ. Press, 1987, p. 298-299). Later came Mackenzie's waspish attack on "Daniel Rayner" (Lawrence) in Book 2 of *The West Wind of Love* (London: Chatto & Windus, 1969), p. 319-320. Rayner, as a result of his "wanderings through Australasia", is attracted, and then for a trivial reason repelled, by Italian Fascism. Having fallen out with Lawrence by this time, Mackenzie ridicules him.
17. Letter of Dr Simone de Filippis to the writer, October, 1985. She indicated that she would advise me if any evidence eventuated.
18. Letter to Mackenzie, Oct. 25, 1920, *The Letters of D.H. Lawrence*, v.3 (Cambridge: Univ. Press, 1984), p. 616.
19. *My Life and Times, Octave 5*, p. 188.
20. Letter to Mackenzie, Feb. 7, 1921, *Letters*, v.3, p. 663.
21. Jessie Chambers, *D.H. Lawrence*, 2nd ed. (London: Cass, 1965), p. 96.
22. Letter to Mackenzie, June 11, 1920, *Letters*, v.3, p. 549.

## EDITORIAL

Welcome to the final edition of *Rananim* for 1997. We hope you like the four-page insert spread of some of Garry Shead's new (and extant) paintings. We left the insert loose so that you could frame or laminate them. Thanks to Garry for allowing us to reproduce his paintings.

A question which has been nagging your committee members lately has been, what would the members like the Society to give to you? The Society's members seem to be:

1. Those who are academics or who have other professional interests in DHL.
2. Those generally interested in DHL's various (and sometimes contradictory) ideas.
3. Those who appreciate his novels/poetry/other writings for whatever reasons.
4. Those whose interests combine one or more of the above with an enjoyment of food and wine with others of similar/divergent interests.

Our President, Paul Eggert, has noted at a previous AGM that we have a more diverse membership than

some other DHL Societies, but this diverse membership also produces some problems.

If the Society organises a conference/seminar, how many members will attend?

Our first Seminar and our first Conference were both well-attended. But our second Conference was not. Was this because our first Conference was so boring few people could endure another? Or was the choice of venue, or date (chosen to allow an interstate speaker to attend) at fault?

Please write and tell us if these or any other reason was to blame. We also urge our members to make use of our Letters column. We aim to publish as many non-defamatory letters as space allows.

Sometimes non-controversial letters have to be edited for reasons of space, but in most cases critical letters will be published in full - see, for example, the letter from Mrs Skilton on p 23.

For details of future events see p 24.

- John Lacey

## *Stepping into the same river twice*

*Entering the black inks of that last November  
full of confidence as he readies to launch out  
touching the kitchenino's pans, the cakes, the wine*

*but as these grow dim in the welling dark  
and variants, divagations multiply  
— I find myself back on the banks of the Loddon*

*with the Lawrence Society. We had seen the Water Board sign  
— trespassing 5,000, for swimming a \$10,000  
fine — you wouldn't go swimming in those waters twice.*

*Seventy years on, we'd taken  
photographs in front of the Falls and I'd posed on  
the river boulders, knowingly but negli*

*-gently bearded, lacking the true afflatus.  
And a few, I and Joseph  
with his son in a backpack*

*had wandered downstream through the spring bush  
where the Catchment's pure waters  
tip beaker after beaker of the sunlight*

*so it dazzles at the brim, and spills, and  
brims again, inexhaustible until it  
begins to break up, run fast through the boulders*

*and slip over the edge, in a curtain,  
to a 'gruesome dark cup', a cauldron  
where it seems forever lost: the Disappearing River.*

*— And I'm back in the Reading Room's high-frequency  
tintinnabulation of fluorescents,  
that closed-in room, getting obsessive*

*about notebooks I'm so intimate with,  
now, that I know each bend and elbow,  
the proud discoverer of Lawrence's*

*cough-prints on the page. There are no bloodstains  
in the notebooks, another scholar  
quipped, just these involuntary*

*signatures of illness.*

*But today, as I drift on, Sturt of the ink-colours,  
on the white page this stigma*

*-jolt: a brown stain, not bright enough to  
be a death-warrant, but not rusty,  
either, not the ink bleeding.*

*I'm done on this side, turn me over.  
— In this state of barbecues by every roadside,  
guns in every glove-box, every*

*thing suddenly flips: light fibrillates darkness,  
as in an Escher, dark flies out of its interstices  
like a thousand bats swirling from under*

*the twilit arch of a bridge, devouring  
the infant stars, making night night.  
Yes, it's Tim again, old Timor Mortis*

*high as the sky, deep as a river cavern,  
but even more it's Seam' — Shame the familiar  
summoned by a damned spot.*

*Treating rare devices  
like a pound of sausages slapped down  
on butcher's paper; deficient in feeling*

*or regard for the grid, the nights this  
site of language-production suffered  
who woke, if he had slept, to write and*

*be met, liked and disliked, adored or hated;  
I'd remembered the penalty only for being  
in Alph and one-way Omega, forgotten*

*the privilege. We may enter  
knowing we are in the same river, all of us, always  
— this gut-feeling or, if you prefer, blood-knowledge.*

AUSTIN, TEXAS

- Christopher Pollnitz

# SUNDAY IN NEW MEXICO

*Christopher Pollnitz's travelogue recounts twenty-four serendipitous hours on the ground in the Questa District*

Lawrence's stubbornly individual acceptance of Mabel Dodge Luhan's invitation to the U.S.A. meant that his experience of the New World began in Australia. The continuation in Taos, New Mexico, of his initial contact with the New World became, in certain respects, a repetition of a pattern established in Thirroul, New South Wales. In Thirroul on a cliff overlooking the Pacific, he and Frieda had rolled up sleeves and set to work to clean up Wyewurk, the bungalow they rented from Alfred and Lucy Callcott. In New Mexico on the slopes of Lobo Peak, of that complex of peaks now referred to as Taos Mountain, Lawrence rented two pioneer cabins from the Del Monte ranchers, Alfred and Lucy Hawk. He, Frieda and two Danish painters, Knud Merrild and Kai Gótzsche, pitched in again to make the cabins fit for habitation (Merrild 66–73). His first letters to Merrild (who stayed behind in Taos itself for a few days, recovering from an ignominious gumboil) are full of instructions for buying up panes of glass and 'fumigating stuff' (*Letters*, iv. 347, [2 December 1922]; and 354, [5 December 1922]). Having male companions to share the house-cleaning was the new development in the U.S.

In Thirroul, Lawrence had set about writing a novel on the continent's cross-racial totem, *Kangaroo*. In Taos, before he took refuge on the mountain from the Female Will of Mabel Luhan, Mabel showed Lawrence the route to some hot springs on the Rio Grande. On this excursion he met his first American eagle, after which he wrote his first poem in America, again about the totemic spirit of place, 'Eagle in New Mexico'. The poem was collected in the volume Lawrence completed at the Del Monte Ranch, *Birds, Beasts and Flowers*. Less because of what it might reveal about his housekeeping than his poetic genius, I wanted to visit the Questa District north of Taos, to see the hot springs and the Hawks' ranch.

Last October, I was a couple of flights from New Mexico, looking up manuscripts of 'Eagle in New Mexico' held at the University of Texas in Austin. Too good a chance, not to book the flights. Indian reservations have hitherto excluded any commercial airport at Taos, so I flew in to Albuquerque and hired a car for the last 200 kilometres. From a previous visit, I knew not to confuse the Del Monte with the D. H. Lawrence Ranch, also known as the Lobo or Kiowa Ranch — the land which Mabel Luhan ended up giving Frieda in exchange for the manuscript of *Sons and Lovers*.

After Frieda's death, the Lawrence Ranch had been run by the University of New Mexico as a chalet for writers-in-residence, but it was now open to overnight visitors. Nevertheless, on email advice I booked into the Mabel Dodge Luhan House, a bed-and-breakfast created in the adobe palace, Los Gallos, to which Mabel had welcomed Lawrence in September 1922. Across the compound from Los Gallos, Mabel had also had the foresight to build a one-storey adobe cottage, to afford the Lawrences some privacy. I remembered on my previous visit what a revelation it had been, of Lawrence's pulmonary state, to measure the distance between mansion and cottage, and reflect that Lawrence and Mabel's morning exercise had been to hurl abuse at one another across the breadth of the compound.

Driving through the Canyon del Rio Grande on a Saturday, 75 years after Lawrence had ventured along a much more hazardous road, I was delighted to find the aspens already turned to gold — 'The aspens of autumn' which, in 'Autumn at Taos', Lawrence likens to 'yellow hair of a tigress brindled with pines' (*Complete Poems* 408). But on the Saturday afternoon of this second visit, Taos as resort occasioned some Lawrentian disillusionment. The galleries and shops marketing Navaho ware were cashing in on doubtful traditions; the Pueblo itself was developed into an adobe shopping-mall around its still-beautiful plaza; a bookshop had a copy of the first American edition of *Birds, Beasts and Flowers* such as I had long coveted, and in raggedy scholar's condition, but at a collector's price. That night I dined in a South Taos café ferocious with chilli and bikies. Over my *ensalada*, I resolved that come Sunday, like Lawrence before me, I would head for the hills. The springs and the hills.

Sunday morning, I picked up a Carson National Forest map from a camping-gear store (the map named from Kit Carson, whose home in Taos is a historic museum), together with some hand-waving directions. Stopping at the gas-station *cantina* in Arroyo Hondo, I found the names of springs — Manby, Black Rock and Stage Coach — proliferating alarmingly, along with their associations — Indian and Mexican, pioneer and hippie. But directions were clearer: left on to the dirt, and follow the Rio Hondo down to the Rio Grande. The Rio Hondo's was a pretty gorge, sage flowering yellow by the roadside and a perched woodpecker raising its barbarous crest. Where the Rio Hondo joined the Rio Grande, a

suspension bridge spanned the larger river. Across the bridge, I consulted with some rafters about to launch into the fast green waters. Their advice: go back up to the mesa, and follow the track along the canyon's east rim. The rim track wasn't graded for my hired Oldsmobile, but some trail-bikers confirmed I was on the right course for Manby Springs. They embellished their information with an account of the much-hated Manby's death, or disappearance. Those who rejoice in the fall of property developers or who have a taste for murder mysteries can find the case of Manby set forth in Witter Bynner's *Journey with Genius*. At last a parking area above the canyon lurched into view, with a path obliquely descending the canyon wall, but descending where? Turning, I found a homesteader walking towards the path with his young friends, towels round their necks.

There are two accounts of Lawrence and the eagle. Mabel Luhan speaks of Lawrence sighting the eagle in 'a low tree close to the road' as they drove to the springs, of the bird not budging as they went past, and of feeling the poem was for her when she 'recognised the depths and depths that it plunged into' (Luhan 102). Frieda recalls visiting the springs first, coming 'up into the desert just out of the canyon', and confronting the eagle 'there on a cedar-bush, very close to us' (Frieda Lawrence, 'Note' ix-x). Frieda's version is cinematically right — an eye-level staring-down — but it is written a decade later than Mabel's and refers to 'Manley' Springs. Manuscript versions of Lawrence's poem mention seeing the eagle from the car — 'Ignoring our motor-car, black and always hurrying, Hurrying' (*Complete Poems* 780) — but the earliest notebook version also speaks of the eagle flying off as the car approached. All versions describe it roosting in a low cedar-bush.

The cedar-bush would be a *Juniperus communis*, one of the few dark-leaved bushes found 'On the sage-ash desert'. The bald or white-headed eagle, *Haliaeetus leucocephalus*, is the bird on the American seal or arms. Lawrence imagines his eagle's diet was red-blooded — 'When you pick the red smoky heart from a rabbit or a light-blooded bird Do you lift it to the sun, as the Aztec priests used to lift the red hearts of men?' (*Complete Poems* 372-74) — but the eagles above the Rio Grande lift fewer rabbits than fish. The trail-bikers assured me fishing eagles are still often seen within the canyon. No end of cedar-bushes on the rim offer themselves as candidates for the *locus* on which Lawrence beheld the *genius loci*, but half-way down the path to the springs, there also grows a single mature pine, the bare branches of which offer optimum vantage for an eagle and a face-to-face confrontation. Lawrence came often to the springs, so may have seen more than one eagle before writing his first mid-October versions of the poem. That he continued to re-write it in October is clear from the visit of Alice Corbin Henderson to Los Gallos. A poet and editor herself, Henderson typed versions of

'Eagle in New Mexico' and of the other Taos poems Lawrence wrote in its wake, 'Men in New Mexico', 'Autumn at Taos', 'The Red Wolf' and 'Spirits Summoned West', during her visit to Los Gallos from circa 22 October to 8 November 1922.

Manby Springs are worth the mile's walk (I doubt many would now ride down the rocky path). Thinking to exploit them, Manby erected a free-stone bath-house over the larger spring, but the smaller spring, issuing at the river's edge and ringed by rocks in the river, was also there in Lawrence's day. Lawrence's Danish friends photographed him (Merrild, facing p. 34), squatting collier-fashion by the bath-house, which he approved of because it upheld the decencies; but as the modern bathers who looked into the now-ruined bath-house pointed out, 'That one has river-bugs'. On close inspection, the bubbling from the middle of the enclosed pool's murky rectangle proved to be marsh-gas, not the spring. When I turned to the 'the small, outside hot spring' (Merrild 35), it was already full of the young and their dogs. I contented myself with noting the springs were less hot than luke-warm — early snows in the north had raised the Rio Grande above the level at which the springs issue — turned a Laodicean, and didn't wet my board shorts.

Recalling springs' association with poetic inspiration, and re-reading Knud Merrild's account of his and Gótzsche's visit to Manby Springs with the Lawrences — Lawrence had pointed to Indian carvings in the canyon wall, and claimed the Indians believed the springs sacred, holding 'the power to live forever' (Merrild 34) — I found it hard to believe the springs didn't surface in some form in 'Eagle in New Mexico'. Perhaps they are there, in the raptor which has 'the god-thrust entering him from below', the sickle of his beak 'dripping over and above' (*Complete Poems* 308). Lawrence had little faith in Baden-Baden as a spa, but took what he believed were the radium-charged waters of the Rio Grande canyon as frequently as he could, riding down to Manby from both the Del Monte and Kiowa Ranches.

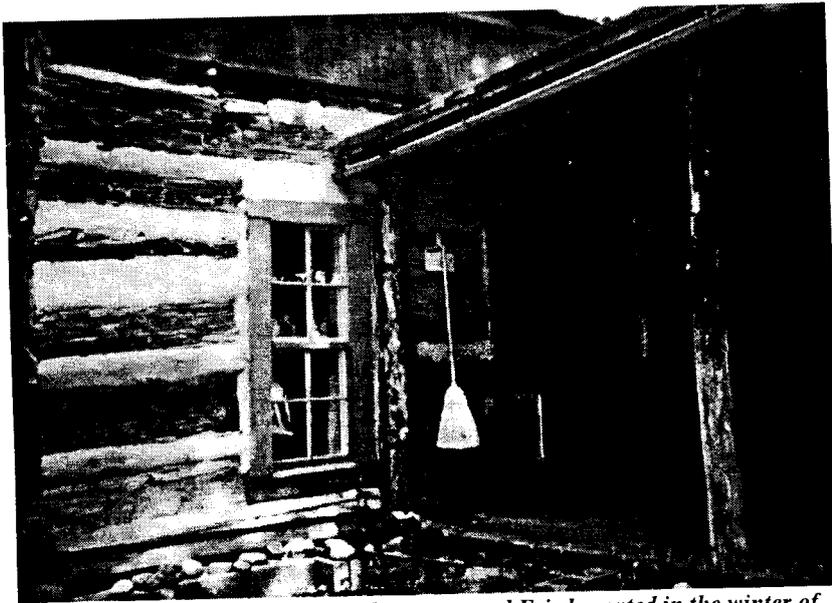
By Sunday afternoon, I was bumping up the Lawrence Ranch road, still unsure how to get to the Del Monte. Half-way up, I found myself so distracted by the erection of buildings for a new conference centre, I missed the sign-posted turning and found myself on an unfamiliar, deeply rutted and needle-sewn track, passing a smart adobe that I'd never seen before. I slowed but continued, came on a blue-overalled figure working in a corral, stopped and asked my way. For the Lawrence Ranch, I had to return to the conference centre, but — I confessed to the courteous farmer — my real goal was to find out the Del Monte Ranch, and the cabin where Lawrence had first stayed on the mountain. Did my informant know of the Hawks' ranch, or of the Hawks? 'I'm

## SUNDAY IN NEW MEXICO

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one of the Hawks,' he replied (unconsciously quoting Les Murray's 'The Mitchells'), 'and the cabin I live in is where Lawrence and Frieda stayed.' Walton Hawk led the way down a neat path, wheeling his barrow of manure to the pioneer cabin in which Lawrence had finished both *Birds, Beasts and Flowers* and *Studies in Classic American Literature*.

Merrild describes the Del Monte as a composite of three nineteenth-century farms, with Alfred and Lucy Hawk's ranch house forming the apex of a triangle completed by the two other cabins, 'long-abandoned homes of the former pioneer ranchers' (Merrild 73). The Danes occupied the rougher cabin, a few minutes' walk downhill from those the Hawks



Walton Hawk's log cabin which Lawrence and Frieda rented in the winter of 1922-23. Compare verandah changes, photo facing p 24 in Merrild's *A Poet and two Painters*

and Lawrences lived in. Lawrence stayed at the Del Monte, with Frieda, the Danes and the Hawks, from December 1922 to mid-March 1923. Merrild's memoir suggests that his winter friendship with the two painters was perhaps the closest he came to realising his leadership project, the fantasy of a male community with common goals. He and the Danes worked together felling a balsam pine for firewood and collaborated on a cover for *Kangaroo*, as well as making designs for other Lawrence titles.

The Hawks' ranch house no longer survives. That the Lawrences' was the more salubrious of the two lesser cabins in 1922 is evident from the Danes' photographs (Merrild, facing p. 74). In the photograph of the Lawrences' cabin, it is still possible to trace the outlines of Walton Hawk's house in 1997, with the difference that the verandah has been brought in from the line of the cabin front. Walton has used the uncovered patch of ground for a vegetable garden.

'Where had the Danes stayed?' was a question

I thought to ask. Their cabin had been 'made over' into the adobe I had passed coming up. On my return downhill, I met Robert and Tracy Opheim, two painters of the nineties unaware that they were living on the site of an earlier artistic commune. They hospitably invited me into their home, but although there are some interesting door-post carvings, it's difficult to pronounce these of a vintage going back to pioneer times, or the 1920s. The Opheim's two-year-old son was himself a reminder, however, of Walton Hawk's role in the Lawrences' stays at the Kiowa Ranch.

While the Lawrences and Danes stayed in the Del Monte cabins, the Hawks' son William and his wife Rachel, only newlywed, lived with their parents in what Frieda called 'the big house' (Frieda Lawrence, *Not I* 121). After the Lawrences had departed for Old Mexico, William and Rachel moved into the 'smartened up' ranch house to await the birth of their first child, Walton, in September 1923. Lawrence wrote with his congratulations after hearing the news, on 2 November 1923: 'Hope he's bonny, and you are both glad about him, and his stars are good. He'll be a real young Lobo life ... Many greetings to Rachel — with the cabin all smartened up, and a son, what more can she want?' (*Letters*, iv. 524-25). The 'Lawrence' cabin was not Walton's home throughout his childhood: at various stages, the cabin was rented to a couple by the name of Rasmussen; William left Del Monte to work in the Forest Service; and Rachel moved over the ridge to live at Kiowa Ranch as a companion to Dorothy Brett (*Letters*, v. 438, n. 1; v.

467, 29 May 1926; v. 480, 24 June 1926). Lawrence was pleased to hear that the young family was reunited in the cabin in 1928 (*Letters*, vi. 293, 12 February 1928).

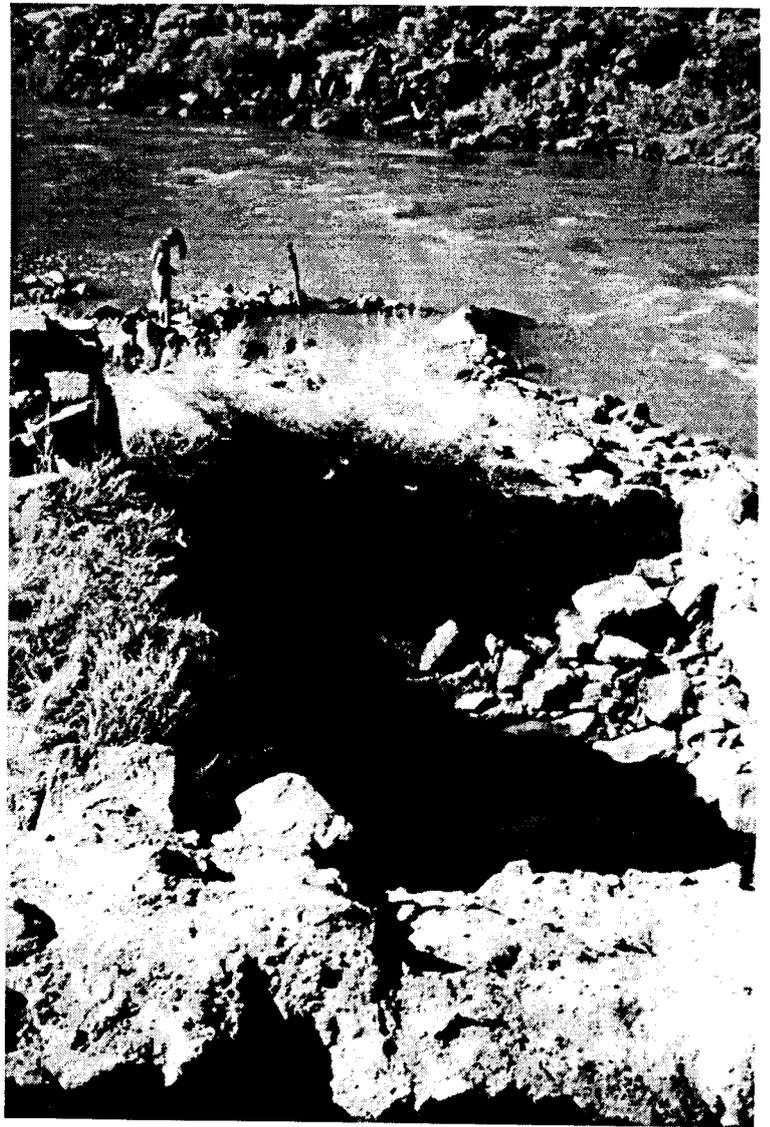
To complete *Birds, Beasts and Flowers*, Lawrence wrote at least four poems at the Del Monte Ranch, 'The Blue Jay', 'Bibbles', 'Mountain Lion' and 'The American Eagle'. It's possible to read at least one of these, the story of how the 'little Walt-Whitmanesque bitch' Bibbles had to be disciplined for her faithless, promiscuous and plain disobedient 'loving' of everybody and everything, as a disguised confession of the flip side of Lawrence's masculinist leadership fantasies. The poem has the speaker 'dust[ing]' the little dog 'a bit with a juniper twig' (*Complete Poems* 399) — a bit of cedar-bush in fact. Merrild recalls Lawrence beating the dog to within an inch of its life, indeed, that a frenzied Lawrence would have killed the animal had he and Gótzsche not intervened (Merrild 172-75). Anyone who has visited the Lawrence Ranch will carry away memories, and

probably stories as well, of its gruff curator, Al Bierce, and his acerbic attitude to Lawrence. This visit to the mountain, Al sent me away with a reputed saying of Rachel Hawk's buzzing in my ear: 'I can't respect a man who beats women, dogs and horses.' I hadn't heard about the horses.

Yet Rachel, William and above all Walton Hawk offer a different perspective on Lawrence's times on Taos Mountain. They make his retreats to the mountain less a search for a purposive male community than a return to an alternative family, left behind when he wrote off the Chamberses in *Sons and Lovers*. The Rachel who, reportedly, had disquieting memories of a violent Lawrence also knew of the man who posted toys from Baden-Baden for her children, sent his sister a photograph of Walton and himself astride Frieda's horse Azul, and always asked after Walton's health: 'As for poor old Walton, he's cursed, like me, with bronchials, and a curse they are, though you don't die easily of them. The photograph is very pretty, of the children' (*Letters*, v. 335, [11 November 1925]; v. 296, 8 September 1925; v. 467, 29 May 1926). Lawrence's solicitude was more than seeing his own childhood repeated in Walton's; it was an avuncular, even paternal interest that the childless partner of the Lawrence marriage took in his nephews and nieces (notably John Clarke and Peggy Needham), and in other young families he lived with or among (for instance, in Croydon and at the Villa Mirenda). To Rachel, he wrote curiously inverting the situation:

'You and William will never be strangers to us, whatever happens: we shall always think of you, in a way, as part of the family' (*Letters*, v. 438, 25 April 1926).

Walton Hawk apparently lives alone now in his log cabin on the Del Monte Ranch. There were many questions I should have asked, whether he had any recollection of the Lawrences, or family stories to tell. But my knowledge of the Walton Hawk-Lawrence connection has only developed since my return and re-reading of the Cambridge *Letters*, and one is shy of playing the biographer when one's brief is the poems only. I should have asked about eagles and mountain lions, whether there were eyries and lairs still on Lobo Peak. In my surprise and pleasure at Walton's easy hospitality, I lamely asked instead about the cabin, whether it was comfortable in winter. The mortaring between the logs didn't let in a breath of the snow wind, Walton told me; that came in through the door and window-frames instead. It was difficult to imagine winter, this warm autumn Sunday. At the back grew a great and fruitful apple-tree, d of manure. This he was digging in by the front steps, to plant some hollyhocks. They'd be up in



*Manby Springs, the ruin of the bath house. and 'the small, outside hot spring' beyond, in the snow-fed Rio Grande*

the spring.

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## MINING LAWRENCE'S NOMENCLATURE

# A Ruse By Any Other Name

**I**n the first two parts of this series, we looked at the general phenomenon of Lawrence's name shifts (part 1, "The Neville Theory"), and in particular how they might be applied to some of the names he used in *Kangaroo* (part 2, "What's in a Name?").

The overall objective of this "MINING LAWRENCE'S NOMENCLATURE" series is to see if the patterns observed can be used to throw new light on his time in Australia, and to investigate the degree to which he may have used real people, places and events in his Australian novel.

Most particularly, we want to see if the principal "secret army" figures in the novel might be based on actual people Lawrence may have met in Sydney and Thirroul - such people as Jack Scott and Charles Rosenthal, whom the "Darroch Thesis" steadfastly maintains were the real-life models for the "fictional" characters Jack Callcott and Benjamin Cooley (and also the main source of his material for the secret army plot of *Kangaroo*).

In the novel, five secret army figures are mentioned by name by Lawrence: **Benjamin Cooley** ("Kangaroo" or "Roo"), **"Emu"** (his Victorian equivalent as leader of the State-based - but Australia-wide - secret army organisation), **Jack Callcott** (Cooley's "lieutenant" or deputy), **Colonel Ennis** (the military head of Cooley's Maggie Squads), and **Jaz Trehwella** (Jack's brother-in-law and a fellow-member of the Diggers movement).

We have already dealt with Jaz. However, it should perhaps be reiterated here that he is probably an amalgam or composite of at least two people (see above, part 2, for the various manifestations of Trehwella and Fred Wilmot). One or more of these manifestations were no doubt real secret army figures, though in a minor capacity (Friends, Wrights or Sutherlands being our best guesses here).

However, there is little doubt on whom "Emu" is based. In his Introduction to the CUP *Kangaroo*, Professor Steele says: "The figure of Emu in Victoria has similarities to General Sir John Monash."

Similarities? There are more than mere similarities between "Emu" and Australia's leading World War 1 general. Rank apart, they are almost identical. In the novel Lawrence says of "Emu":

The chief in Victoria was a smart chap, a mining expert...he was a born leader of men. He had been a lieutenant-colonel in the war, a very smart soldier, and there had been a great cry to keep him on for the

Defence Force. But he had got the shove from the Government, so he cleared out and went back to his mining.

This can refer to no one else but Monash, whom we know was a leader of a secret army in Melbourne in 1923 (the White Guard) and was probably the leader of another (the League of National Security, or White Army) in 1930-32.

However, there is a very revealing shift here, one which may help us when we come to Cooley. Lawrence demotes Monash from full general to lieutenant-colonel. Lieutenant-colonels aren't normally the subject of "great cries" to be kept on for the Defence Force, at least in Australia.

As seen in earlier parts, this is probably a typical Lawrence transposition - he tends, in the cause of "disguise", to demote senior officers and promote junior ones (as he does with social "ranks" - cf. part 1 re Lady Ottoline Morrell's half-brother being reduced from a real duke to a fictional baronet, though her ducal status was restored in "The Nightmare" chapter of *Kangaroo* - see part 2).

Incidentally, it might be remarked here in passing why, probably, Professor Steele is apparently reluctant to fully embrace the idea that Emu is based on Sir John Monash. For if he did so it would make his claim that Cooley is also partly based on Monash - as he is at pains to make out in his Introduction - more difficult to sustain. He needs to leave "bits" of Monash out of Emu, so he can attempt to attach them to Cooley.

Lawrence's senior-junior rank-shift tendency is probably repeated in the figure of "Colonel Ennis", the chief of Cooley's Maggie Squads. Lawrence describes him:

The colonel who planned out the military training [of the Maggies] was a clever chap.

Australia was not short of ex-generals in 1922, and if there were indeed a secret army active in NSW when Lawrence was in Sydney and Thirroul (and the historical evidence - see in particular Dr Andrew Moore's *The Secret Army and the Premier* cited below - is that there was), then its chief would have more likely been of a rank higher than colonel. Thus, knowing what we now do about Lawrence's rank-shifts, we should look for a brigadier or higher for Lawrence's real-life "inspiration".

Lawrence goes on to describe "Colonel Ennis" as a cavalry-man - in fact, the Maggie's uniform is a

non-khaki version of the uniform of the Australian Light Horse, which so distinguished itself in the war. And if we were looking for a cavalry general in NSW as a possible candidate for the original model of "Colonel Ennis", we would not have to look far.

For the officer in charge of the NSW Light Horse, both during the war and in 1922, was Brigadier-General George Macarthur-Onslow. Not only was he - along with Jack Scott and Charles Rosenthal - on the executive of the King and Empire Alliance (the patriotic "cover" organisation we believe was the model for the novel's "Digger Clubs"), but when in 1930 another secret army was organised (the Old Guard), Macarthur-Onslow promptly emerged as its military chief (see Moore, *op. cit.* and Eric Campbell's *The Rallying Point*.)

That Lawrence had Macarthur-Onslow in mind when he wrote Colonel Ennis into *Kangaroo* there can now be little doubt (assuming, as historians of the period now do - cf. especially Ulrich Ellis below - that the novel's Diggers/Maggies organisation is probably a reflection of the real-life Australian Protective League, aka The King and Empire Alliance, aka "The Garage").

And we can now add a bit of late evidence in support of this. In an ABC radio programme, "Hindsight", broadcast on September 21, 1997, a Mrs Elsie Ritchie was interviewed about the involvement of her family in the NSW 1930-1932 secret army, the Old Guard. During that interview she recalled her mother telling her that her grandfather, Major Jack Davies, was first recruited to a secret army in 1922, when he was visited by Macarthur-Onslow and a Colonel Arnott (of biscuit fame) and asked to take on the job of running a secret army branch around Scone. (Davies later became head of recruiting for the secret army, said Mrs Ritchie.) In the family, the local branch of the secret army was referred to as "the lads from the garage". (Also see "What Elsie Knew" in *Rananim* 5-1.)

### Reinforced

However, this identification of Macarthur-Onslow for Colonel Ennis can, fortuitously, be reinforced by applying what we now know of Lawrence's name-shift and rank-shift techniques.

We know that Lawrence derived the name "Ennis" from his time in Ceylon in March-April 1922, for on his last night in Ceylon he and Frieda stayed with Judge Ennis and his wife at their bungalow "Braemore" in Colombo. Both Ennis and Macarthur-Onslow were of Scottish descent, the probable name-shift association being George Macneil Ennis-George Macarthur-Onslow.

A much more substantial demotion or rank-shift is that visited upon Benjamin Cooley, the overall chief of the Diggers/Maggies organisation. Lawrence gives him the wartime rank of "lieutenant". That, of

course, is not credible. Mere lieutenants don't become leaders of post-war secret armies that comprised large numbers of former senior Army officers, even in fiction. Patently, this is a reversal shift. So, given that "Ennis" was in real-life a brigadier, we probably have to look higher up the Army list for his actual secret army superior.

Over the years many candidates have been put forward as the real-life model for the eponymous Kangaroo, the Australian secret army chief. (At least virtually everyone concedes that he is not entirely fictional.) Early nominations were Lawrence's Jewish friends Koteliansky ("Kot") and Dr David Eder, and these two have remained in contention, despite Lawrence's categorical denial that Cooley/Kangaroo was based on either ("Frieda was on the wrong track," Lawrence once wrote of his wife's best guess, "Kangaroo was never Kot.").

### Amalgum

In his CUP *Kangaroo* Introduction, Professor Steele came up with an amalgam of Dr Eder, Kot, Bertrand Russell and William Siebenhaar (from WA), plus Monash. He specifically ruled out the rather more obvious Major-General Sir Charles Rosenthal (first proposed by Don Rawson in 1968). Of Rosenthal he says, dismissively:

**Despite assertions to the contrary, he did not closely match the physical description of Ben Cooley.**

Well, if that were the case, then Monash would also have to be ruled out, for, as the picture on p 13 (taken in 1923) shows, the two men were almost identical in appearance. They could have been twins.

But Professor Steele is being less than fair here. Any disinterested observer being apprised of a possible link between the fictional character Benjamin Cooley on the one hand, and the real-life Charles Rosenthal on the other, would be struck by the many, indeed the overwhelming, similarities.

Rosenthal and Cooley are about the same age, height, shape, appearance, have similar booming voices, have chambers in the same area of Sydney, are both liked by the *Bulletin*, and so on (the similarities are set out in my article, "The Man Who was Kangaroo", in *Quadrant*, September 1987). The matter of their ambivalent Jewishness, not to mention their respective positions as the chief of a mass movement in NSW (with similar deputies), must convert suspicion into certainty. To deny this, as Professor Steele does, is perverse, to say the least.

Nevertheless, confirmation from Lawrence's name-shift habits would augment the identification.

So where did Lawrence get Kangaroo's name?

The first point to be made is that a Jewish-Irish name like Benjamin Cooley is a very strange combination. Unless you were trying to disguise things, an

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## A Ruse By Any Other Name

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Irish surname is not one you would choose for such a Protestant-loyalist leader, especially in the anti-Irish-pogrom atmosphere of 1920-22 Sydney. (That Cooley is not Catholic is implied when he tells Somers that he “admires” the Catholic Church.) And if you wanted to introduce a Jewish element into the person’s make-up, you surely would not give him an Irish surname (unless, of course, there were some doubt about his Jewishness).

Professor Steele, in his CUP Introduction to *Kangaroo*, raises the possibility that Cooley is derived from the word coolie, in spite of the fact that the plump, well-off lawyer Cooley was somewhat dissimilar to an impoverished, undernourished Chinese coolie. He then points to the fact that former NSW Labor Premier James Dooley - the very person Rosenthal’s organisation was plotting to bring down - had a similar-sounding name. I must say that I find at least the first of these “identifications” difficult to support, though the second might have some point. Nevertheless, Steele’s willingness to embrace the idea that to “fictionalise” Kangaroo Lawrence might have used opposites, puns or word-plays, together with name-shift changes such as Dooley-Cooley (and character amalgams), is encouraging.

### Departure point

From what we have now seen, it would appear that whenever Lawrence required a name for one of his “fictional” characters, a certain process was switched on or activated in his mind. Its “departure point” would be, in all probability, a real-life person, some or all of whose characteristics or real-life actions he wanted to portray, or whose name he wanted to lean on (or part or aspect of such a person). But rather than invent a new, entirely-fictional name, his custom was to alter the original name or “departure point” via a (comparatively narrow) suite of name-shifts and other transpositions.

As mentioned above (see parts 1 and 2), some of the names and shifts he uses in this process are close to the immediate circumstances of the “original” (eg, his “contiguous” shift). Others are more remote from his contemporary reality - going back months (as in the case of Judge Ennis) or years (as in the case of Lady Diana Cooper). And when pressed, or lost, for a name, he had a penchant for using people (and characters) he remembered from his boyhood, and thus he would go back and dip into his reservoir of Eastwood names (as a stroll in the local Eastwood graveyard would quickly confirm - almost every gravestone is a character in a Lawrence novel or short story).

With that in mind, let us now try to bring to bear

what we can now call shift analysis to the name Benjamin Cooley, with the idea that we might be able to “work back” and find the “original” - hopefully, Charles Rosenthal.

Alas, there is no obvious - indeed, any - direct link between the names Benjamin Cooley and Charles Rosenthal, or none that I can discern. Yet, leaning on the shift techniques outlined in the two previous articles, we can, perhaps, trace some possible lines of association.

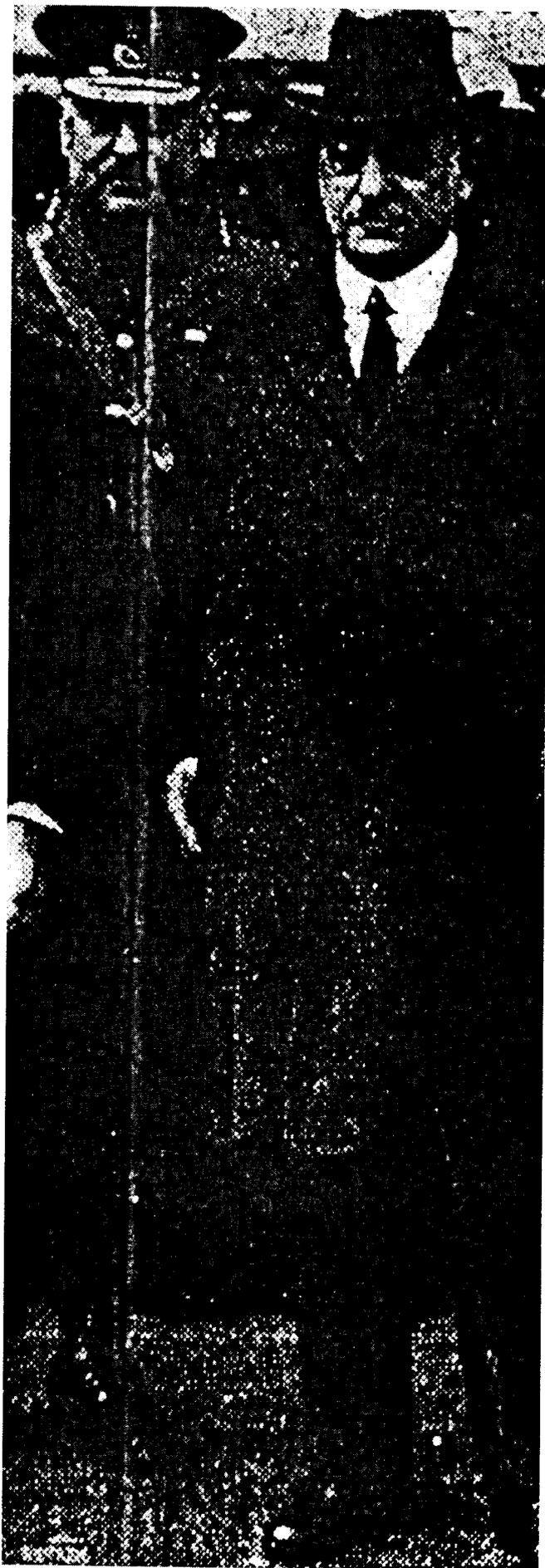
Or disassociation. (See part 1, “The Neville Theory”, in particular where Neville says, “the character portrayed by [Lawrence] is usually just about as near to being diametrically opposed to the character of the actual holder of the name as it possibly could be.” [Neville, p 53].) Lawrence’s reversal or opposites shift was one of his favourite disguise mechanisms, particularly when he wanted to “hide” something “sensitive”. We can see several examples of this technique in *Kangaroo* (where, for instance, the deeply conservative and right-wing daily newspaper, *The Sun*, is described as “the radical paper”, allegedly espousing the cause of the working class).

Given the fact that Lawrence wanted - had to - use some of Rosenthal’s real-life characteristics (appearance, apparent Jewishness, secret army involvement, etc), then he would have been anxious to inject some “diametrically opposed” material, to give at least a patina of disguise (and, indeed, Lawrence reverses his marital status, his rank, etc). And giving Rosenthal - in real life a rabid anti-Catholic protestant, with strong anti-Irish views - an Irish-Catholic surname would certainly add to such camouflage.

We are, of course, assuming that Lawrence realised that the name Cooley connoted an Irish-Catholic background. Lawrence’s step-grandfather was a (presumably Irish) Dooley, and (as Professor Steele justly remarks, though he did not follow it through to its logical conclusion) he would also have been aware that the former Labor Premier of NSW, and now the Leader of the Labor Opposition in 1922, was James Dooley, who was also of an Irish-Catholic persuasion.

But there are other possible positive (rather than opposites) associations. In 1922 someone Lawrence knew well was on trial in Nottingham for fraud, and this news would no doubt have been communicated to Lawrence in a letter from Eastwood. This was Ernest Hooley, a failed Nottingham investor whom Lawrence mentioned in respect of his father’s surprise at the money he received for his first novel (see John Worthen’s volume one *Biography*, p. 144). To this day, Hooley is a prominent Nottingham name (coincidentally, Rosenthal himself was something of a speculator, going bankrupt in the 1930s).

Yet Lawrence could also have come across the name Cooley, quite unadorned, in Sydney itself. As I pointed out in my early (and now rather superseded)



*Peas in a pod - Rosenthal (left) and Monash (right) -  
photographed in Sydney c. 1923 (see p 11)*

work, *D.H. Lawrence in Australia* (1981), there was a Dr Cooley practising in Macquarie Street, not far from Lawrence's guest-house. It is not beyond the bounds of possibility that he could have picked up the name, with some of its attendant Irish-Catholic associations, on a casual stroll through the city.

There is nothing certain in the above speculations. There is, we must concede, no obvious echo of Rosenthal in any of the possible Cooley surname associations (indeed, there is nothing against Steele's speculation of a Cooley-coolie link, for that would be a good opposite). So it might be more productive to turn to Cooley's first name: Benjamin.

There are not too many Catholic Irish with the christian name Benjamin. It is fairly clear now that Lawrence's use of it in *Kangaroo* is intended to reflect the ambivalent Jewishness of Cooley. This would, given the other parallels (head of a local secret army, etc), point to Rosenthal, who, despite looking Jewish, and often being taken for a Jew, was in fact an adamant Protestant (again, see my "The Man Who was Kangaroo" *Quadrant* article).

One of Rosenthal's most prominent characteristics was his appearance. He was a very powerful man, physically. He used to take on entire tug-o'-war teams, single (or at least double) handedly. This strength and physicality is clearly reflected in Lawrence's description of Cooley, who is portrayed as a very powerful man.

So was there anyone in Lawrence's acquaintance-ship, or past, that he might have associated Rosenthal's strength with?

There was one obvious person - his grandfather, John Lawrence, a genial giant in whose shadow Lawrence literally grew up in Eastwood. He, too, was a very powerful man, and was especially adept, in his youth, at boxing (Rosenthal both boxed and wrestled.) According to Lawrence family legend, he once fought, and beat, the boxing champion of all England, Ben Caunt. Perhaps Rosenthal's patent physically reminded Lawrence of his grandfather (who in later life had a prominent tummy, as Lawrence so describes Cooley in *Kangaroo*) - and through him to his legendary protagonist, Benjamin Caunt.

But there is another possibility. One of the most distinctive figures in Lawrence's early life was the failed Eastwood draper, George Cullen (whom Lawrence portrayed in several works, most prominently as James Houghton in *The Lost Girl*). Lawrence and his family knew the hapless Cullen family well. In particular, Lawrence would have known George Cullen's father - of the same era as John Lawrence - Benjamin Cullen. (An additional association might involve Cullen's wife, who, like Mrs Callcott in *Thirroul* and Miss "Dawdie" Friend, were

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named Lucy.)

It is worth noting also that George Cullen was the keeper of a large store in Eastwood, and thus near the top of Eastwood society - at least his airs and graces, satirised in *TLG*, aspired to such - and that early in *Kangaroo* Lawrence remarks, quite gratuitously (and not particularly accurately), that Sydney society seemed to be dominated by the owners of the big city stores: people like the Foys and Horderns (who, incidentally, holidayed with the Friends and their ilk in and around Collaroy - indeed, the Horderns later owned a holiday bungalow called Wyewurrie in Beach Road, Collaroy Basin, around the corner from Hinemoa).

There is nothing certain here. Indeed, there may be an association (if there is one at all) that we are unaware of. Perhaps Benjamin Cullen grew roses, or had a basso voice, or had Danish ancestry (Rosenthal's family came from Denmark). We do not know. The best that can be speculated here is that there are several possible name and personality shifts that *could* have produced the name Benjamin Cooley, and that several of these *might* have led back to Charles Rosenthal. Nothing more direct can be claimed with assurity.

### Irresistible

This, then, brings us to the final, and most important, secret army figure in *Kangaroo* - the sinister Jack Callcott, Cooley's deputy, the person who tells the novel's "hero" Somers about the clandestine Diggers/Maggies organisation, and tries to induct him into it.

Given an identification Rosenthal-Cooley, the identification Scott-Callcott is well-nigh irresistible. In fact, the name twins Cooley-Callcott and Rosenthal-Scott are an inextricable nexus. Once one element of the former is identified with its respective pairing in the latter, that would tend to confirm the remaining pairing - ie, if Cooley is based on Rosenthal, then Callcott must be based on Scott, and visa-versa.

However, the fact that Scott met Lawrence in Sydney and provided the real-life model of Scott is, again fortuitously, confirmed independently in Dr Andrew Moore's secret army history, *The Secret Army and the Premier*, where a Sydney woman interviewed by Dr Moore recalled that Scott was "ribbed" at Sydney North Shore get-togethers over his portrayal in *Kangaroo*.

In fact, Lawrence could *only* have obtained the accurate information about the Australian Protective League incorporated into *Kangaroo* from someone like Scott - cf. Country Party historian Ulrich Ellis's comments about the APL and *Kangaroo* also cited in Dr Moore's *The Secret Army and the Premier*. (I am also led to believe that the identification Scott-Callcott



Rosenthal in his official role as General-in-Charge of the NSW military district in 1922. In mufti he was in charge of the King and Empire Alliance with his sidekick, Jack Scott. (Note Rosenthal's prominent "tummy" and his powerful build.)

is confirmed in the school archive memoir mentioned above, part 2.)

To be frank, no one has ever come up with a credible real-life model for Callcott, apart from Jack Scott. Professor Steele's best guess was, vaguely, "someone on the boat". (I do not dismiss, however, a "boat connection". There is some evidence that Lawrence's initial contact with the NSW secret army was via someone he met on a boat to Sydney - as, indeed, Lawrence remarks fictionally: "a chap on the Naldera" having told Cooley about Somers. Professor Steele was himself told of the shipboard connection by a relative of Walter Murdoch, a one-time head of the APL in Western Australia.)

On the other hand, Dr Joseph Davis, in his *D.H. Lawrence at Thirroul*, punts for Callcott being based on an unknown Friend (and would I entirely discount the possibility that there is some Friend element in Callcott, at least in the early, "motor mechanic" manifestation).

However, no critic has ever seriously claimed that Lawrence totally invented Callcott - the Australian-ness of Cooley's deputy is too distinctive, and too accurate, to be based on anything other than local observation of some sort.

So where are the name-shifts that might confirm that Callcott is based on Scott?

Here, at first blush, we have a problem. Lawrence might have borrowed Jack Scott for Jack Callcott. Yet Jack is “a notorious domesticity for John”, and there were any number of Johns in Australia in 1922. Lawrence’s penchant, however, for retaining real first names (cf. George Neville/Grainger and Duncan Grant/Forbes above) lends the Scott-Callcott identification some support.

The surnames Scott and Callcott share the last four letters, but that is, though typical of Lawrence, hardly the stuff of name-shift certainty. Then again, Scott’s first two names - William John - might (as mentioned in part 2) have surfaced in the first names of Jack Callcott’s brother-in-law (first manifestation), William James Trehwella.

However, the probability is that the first manifestation of Callcott, the motor mechanic, is not based on Scott. We know Lawrence took the name Callcott from the surname of the wife of his Thirroul estate agent. It now seems likely that he initially bestowed it on whoever it was who helped him find and rent Wyewurk (probably Dawdie Friend). He then, apparently, transferred the name to Scott, giving him a married status as an “opposites” disguise (though the pronunciation similarity might have suggested this shift to him).

So it is instead in the character-shifts (and non-shifts), rather than in the name-shifts, where we have the strongest confirmation for the Scott-Callcott identification. Here - for the record - is a list of their respective characteristics, and the probable shifts/non-shifts involved:

CALLCOTT	SCOTT	SHIFT
<u>Jack</u>	<u>Jack</u>	no change
Callcott	<u>Scott</u>	some similarity
married	single (separated)	opposite
car mechanic	hated cars	opposite
expert on Japan	expert on Japan	no change
political interests	political interests	no change
captain in WW1	captain in WW1	no change
motor works partner	insurance firm partner	minor change
[Cooley’s] deputy	[Rosenthal’s] deputy	no change
Mason	Mason	no change
gambler	gambler	no change
well-dressed	well-dressed	no change
smoker	smoker	no change
tall, lean	tall, lean	no change
high school grad.	high school grad.	no change
secret army member	secret army member	no change

Of course, there are elements of Scott not in Callcott, and visa-versa. Some we know the origin of (cf. coughing up a bullet - a borrowing from Mollie

Skinner’s brother Jack). Others, however, surface in separate characters in the novel (cf. perhaps the name-shift William John-William James [Trehwella] mentioned above and in part 2).

Two of Scott’s most remarked-on characteristics are shifted to Trehwella and “Alfred John”, Victoria’s brother (manifestation one) aka Fred Wilmot (manifestation two). Scott was a notorious “lady’s man”, and in *Kangaroo* this characteristic is transferred, incongruously, to Jaz (who is otherwise unattractively stolid).

More interestingly (as we shall see below), Scott’s apparent impotence (he married three times, with no issue, probably due to a wartime trauma) is transferred to “Alfred John”, who “can’t get his pecker up”.

So is this the best we can derive from Lawrence’s nomenclature patterns? Maybe not.

\* \* \*

So far in this three-part series we have seen that Lawrence habitually borrowed his fictional names from the places he grew up in and subsequently travelled to, and from the people he knew in his childhood and those he met in later life. His fictional nomenclature was not the stuff of invention, but the result of a complex (and probably largely automatic or subconscious) process of association and, as George Neville remarked so perceptively, of transposition.

Given this - at least as a working hypothesis - a rather intriguing possibility now arises.

Might Lawrence have used in his later fiction - ie, subsequent to his Australian sojourn - the names or characteristics of places or people he came across in Western Australia, or Thirroul, or Sydney?

Given his previous track record, the suspicion must be that he might have. If so, then it is quite possible that further evidence that he encountered secret army figures in Sydney in 1922 might be found in, or deduced from, his subsequent writing.

That is a possibility certainly worth exploring.

That Lawrence *did* use in his subsequent fiction names that he encountered during his Australian visit was confirmed in the article “Lawrence and the Marchbanks” in *Rananim* 4/2-3. Here John Ruffels pointed out that two people Lawrence met in Australia were pressed into service in later works.

In *St. Mawr* - a novella with a strong Australian background - there is a character called Forrester: almost certainly a borrowing (or name transposition) derived from Denis Forrester, whom Lawrence met on the boat to Sydney, and who took the only extant photos of Lawrence in Australia. And in Lawrence’s short story *The Last Laugh* there is a character called Marchbanks, almost equally certainly a borrowing/

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transposition from Bill Marchbank, the friend and workmate of Denis Forrester (though Lawrence had also used the name Marchbank earlier - it was one of his childhood personas).

So we know that Lawrence's Australian experiences *did* provide some material for his subsequent fiction. (Incidentally, his re-use of these two names provides added confirmation for the general name-shift theory explored above.)

However, the extent to which the Marchbanks and Forresters - mere casual acquaintances - impinged on Lawrence would have faded into insignificance compared to the impact someone as powerful and distinctive as Rosenthal would have had, especially given the possibility that the plot of *Kangaroo* is some reflection of actually what happened between the two men in Sydney in 1922 ("I could have you killed," Cooley tells Somers, when he warns him [in the MS version] not to divulge what he has learned about the Diggers/Maggies).

Yet the impact of Scott would have been, if anything, even stronger, particularly given a reading of the encounter between Somers and Callcott in the chapter "Jack Slaps Back". If this meeting were any reflection of reality (during it Jack issues some dire threats against Somers' future safety, if ever he were to divulge what he had been told about their secret army), then the face and figure - and characteristics - of Jack Scott would have lodged in Lawrence's memory for some considerable time afterwards, and not in a very favourable context.

Lawrence wrote two major novels after *Kangaroo* - *The Plumed Serpent* and *Lady Chatterley's Lover*. The first was set in Mexico and had mainly Mexican, American and British characters. There is no sign (as far as I can see) of Scott or Rosenthal in this novel. (Though there is evidence, perhaps, of Lawrence being fearful during the period he was in Mexico gathering material for *The Plumed Serpent*. While in Chapala - a year after leaving Sydney - he formed the belief that intruders were trying to get into his room at night. He rushed into Frieda's room crying, "They've come!", and insisted they depart immediately.)

*LCL* was written later, following (and apparently partly inspired by) a return visit Lawrence made to Eastwood in July 1926. Over the next two years he wrote three versions of what was to be his last novel, which was eventually finished and published in 1928. In all three versions there is a Christmas party at the Chatterley's residence. In the last two versions, however, a character called **Jack Strangeways** attends this yuletide get-together.

Interestingly, and perhaps indicatively, Strangeways makes his most prominent appearance in version two, at first discarded by Lawrence, but later published posthumously as *John Thomas and Lady*

*Jane*. In this version (which Lawrence had every reason to believe would never see the light of day), Jack Strangeways is given a quite detailed description and background.

He is, for instance, aged 35. (Scott was 34 when Lawrence was in Sydney in 1922.) He is good-looking and "a lady's man". Men, as a rule, don't like him (which was quite true of Scott). His looks, however, are fading (Scott, as the accompanying photo shows, had started to go bald, an obvious affront to his masculine vanity).

Although Strangeways is a reasonably commorth-country name in England, the suspicion here is that Lawrence is using it eponymously. In *Women in Love* Lawrence portrayed Augustus John - see above, part 1 - as Algernon Strange, possibly because Lawrence thought that John - like Scott a notorious womaniser - had some strange habits.

In the novel, Jack Strangeways certainly has some strange - from Lawrence's point of view - preoccupations. For a start, he was always talking about the war, and his role in it. (Of all Jack's Scott's obsessions - and he had a number - the war and military matters were most prominent. His stepsons recall him talking of little else.)

Scott, the inveterate womaniser, had a particular technique with the female sex. He would taken them aside and speak to them in an intimate (in *Kangaroo* Lawrence describes the technique as "touch the harp softly") fashion - almost exactly as Lawrence describes Jack Strangeways in *JTLJ* ("he loved to get some sympathetic woman into a corner...his blue eyes [Scott's eyes were blue] would get wider and wider, his low secret voice hotter and hotter, as he talked about himself..."). Rings very true of Scott.

And just as Callcott in *Kangaroo* and Scott in real life had a "pet subject" - Japan in both cases - so did Jack Strangeways in *JTLJ*. Strangeways' pet topic was, of all things (and most oddly, "Spanish architecture". (Why should he have a pet subject at all? It is not germane to the plot. And, of course, neither are Callcott's "subjects" - Japan and "machinery" - germane to the plot of *Kangaroo*.) Also, although it might seem arcane, even here there is a possible, not to say credible, transposition.

Lawrence, in conjuring up Jack Strangeways in the original *JTLJ* version, might have started with, as his "departure point", Scott's "expertises" - Japan and politics (fictionally reflected in Callcott's expertises: Japan and machinery). He might then have shifted, typically, Japan to Spain, and then politics to architecture, remembering perhaps that his most recent exposure to politics - and one associated with Scott - was via the architect Rosenthal. Such a shift pattern would at least be in keeping with Lawrence's transpositional habits. (It might also be worth noting - though admittedly this is drawing a long bow - that Wyewurk in Thirroul, where Lawrence last encountered Jack Scott, was built by the architect Roy Irons

in the Spanish Mission style.)

But getting back to politics, Jack Strangeways evinces some pretty odd ideas in this area, too. During the *JTLJ* Christmas party, Connie's crippled husband Clifford, according to Lawrence, puts forward the notion that there should be a small and ruthless, armed aristocracy [and that] most people should be put back into slavery. Yet that's mild stuff compared with what Jack Strangeways apparently believes in. He tells the gathering:

"My God, if we ever get a revolution here in England, how I should *love* to charge the rabble with machine-guns" ["What rabble?" asks Connie, and Jack replies:] "These damned bolshevist-socialist lot."

Connie suggests that, come the revolution, it might be the socialists who have the machine-guns, and they might be doing the mowing-down. Jack dismisses such a possibility with words that Jack Scott could well have uttered:

"That's just what we [my emphasis] don't intend it to be!"

Here, I would argue, Lawrence's use of the word "we" carries an almost inescapable secret army connotation, assuming you concede some link between Jack Scott and Jack Strangeways. (Yet it also must be conceded that this could also be, in part at least, an echo of a party that Lawrence attended in London in 1918, where there was a fellow guest called Captain Jack White, who may have espoused similar secret army ideas, for he was later involved in secret army plotting in Dublin. Interestingly, or perhaps merely coincidentally, Lawrence portrayed

this encounter in *Aaron's Rod*, which also featured a character called Scott - and another called Struthers!)

However, it is in what follows in *JTLJ* that gives the strongest support to the linking of Jack Scott and Jack Strangeways.

As mentioned above, Lawrence would have left Sydney in 1922 with a rather poor, not to say hostile, memory of Scott. Indeed, he may well have wished to wreak some revenge on a man who (according to *Kangaroo*) ridiculed Lawrence's "she-woman" nature, and contrasted it to his own "manly" image (as in the "Jack Slaps Back" chapter). Lawrence's chance for revenge, and perhaps some personal gratification, may have come with *JTLJ*.

In this version of the novel (which, we must keep in mind, he discarded, even though it is probably the better version), Lawrence's description of Jack Strangeways is malicious to the point of cruelty. Here are some of the things he says about him (Jack Scott thought his handsome, slender appearance especially attractive to the ladies):

[Connie - and one suspects this is Lawrence - did not think him a "good-looking boy", rather he was] "...flat-faced and a little insipid. And his posterior was too large..[he was] a bit too fat and vapid."

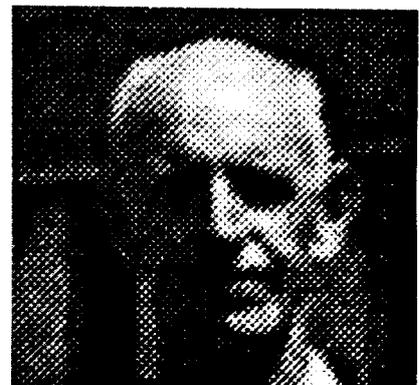
Then Lawrence prepares to put the knife in. What Callcott says of Alfred John ("couldn't get his pecker up") in *Kangaroo* was probably said of Scott, behind his back, by someone else Lawrence met in Sydney. It - his impotence - would have been a matter of some sensitivity for Scott. And Lawrence now homes in on it.

The Christmas party conversation turns from

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*Friends, Romans, countrymen, lend me your ...*



In John Thomas and Lady Jane Lawrence says Jack Strangeways had a prominent physical deformity: "And his posterior was too large." Given Lawrence's transposition habits, whoever he had in mind as the real-life model of Strangeways would probably have had an equivalent but different physical peculiarity. In other words, it is likely that some other part of the model's anatomy was too big. Given our belief that Strangeways is modelled on Jack Scott of *Kangaroo*/Jack Callcott notoreity, the question arises: did he have some equivalent deformity? As the accompanying three pictures show (taken in the 1920s, 1930s and 1940s respectively), he did indeed have something that was too big - his ears! Also of interest is the emphasis Lawrence puts on the word "was too large", implying confirmation of something he - Lawrence - had been told, no doubt by the same, slightly malicious Friend, who apparently also told Lawrence about Scott's other major aberration - his impotence ("can't get his pecker up"). Of course, the possession of large ears might have been no bad thing in a secret army leader.

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controlling the rabble to a future world in which some women were mere "breeders". The question arises what the role of men might be in such a world. The conversation continues:

"I think I might apply for a job as a breeder," said Jack.  
"Where are your testimonials?" cried Olive [Jack's wife] contemptuously: she had no children.  
"Testimonials!" said [one of the other men present].

Had Scott read this barb, he would have been even more upset than he must have been when he first read *Kangaroo*. However, perhaps wisely, Lawrence had second thoughts about all this, and in the final, published version he removed the references to impotence and possible secret armies (in *LCL* Strangeways wants children, but his wife does not). In the event, *JTLJ* was not published until 1972, well after both Lawrence's and Scott's deaths.

I do not claim that any of this is final "proof" that Lawrence based Jack Strangeways on Jack Scott. But I would argue that if there is no link between the fact that both Jack Scott and Jack Strangeways are impotent, espouse secret army rhetoric, are "ladies men", and both have odd "expertises", similar appearance, strange character attributes, etc, then it constitutes a rather remarkable coincidence.

(It has been suggested - by John Worthen among others - that Jack Strangeways may have been based on John ("Jack") Middleton Murry, and that Lawrence was taking a dig at him in the novel. If you read only *LCL*, there is some support for this speculation. But a reading of *JTLJ* points elsewhere, for Murry was not impotent, nor interested in secret armies, nor much of a ladies man, and he had no special interest analagous to "Spanish architecture".)

### Reappearance

Finally, we turn to the other major name from Lawrence's Sydney sojourn - Charles Rosenthal. Is there any evidence of him reappearing in some form in Lawrence's later fiction?

Perhaps there is.

In his novella *The Virgin and the Gypsy* (published posthumously, but written in January 1926 - and in some ways a precursor of *LCL*) there is a character called Major Charles Eastwood. There are good reasons to believe that part at least of this character was based on Lawrence's memories of his encounter in Sydney with Major-General Sir Charles Rosenthal.

The resemblance is not exact, but there are striking similarities, which, taken with the name-shift evidence (and one must keep in mind our theory that these shifts by Lawrence were largely unconscious, part of his "automatic" creative process), they give

such a suspicion not a little substance.

It is worthwhile recalling the plot of *V&G*.

The novella's heroine, Yvette, sets off for a wintry bike ride in country that resembles that which Lawrence knew in Derbyshire, not far from his home town of Eastwood. She comes across a gypsy encampment. There she meets a man, the gypsy of the title, who lets her wash her hands in his caravan. As she is doing so, a car pulls up. Out get two people, one of whom turns out to be **Major Charles Eastwood**.

Lawrence invests the fictional character Eastwood with at least obvious one real-life Rosenthal characteristic:

[he is a]...**"big, blond man...athletic...a magnificent figure, an athletic, prominent chest...powerful athletic white arms..."**

The similarity with Rosenthal is, of course, the powerful build. The rest could be disguise, or it could be something else (perhaps Lawrence was deploying his favoured opposites transposition technique - for Rosenthal was dark, not blond).

But the similarities go beyond some physical parallels. Eastwood is an Army major - which may be another tell-tale Lawrence "regulation" demotion. Moreover, he is in the artillery. Tellingly, Rosenthal was an artillery officer. (Why otherwise would Lawrence bother making Eastwood an *artillery* officer? It is not in any way germane to the story. The suspicion must be that this is "part of the disguise", the character package Lawrence was, perhaps subconsciously, appropriating from Rosenthal.)

Most significant of all, however, is Major Eastwood's ethnic background, or apparent background. With a name like Eastwood, one would expect him to be English - hailing even from the area where Lawrence was born. But no - according to Lawrence, Major Eastwood comes

**"surely of some old uncanny Danish stock"**

Rosenthal, needless to say, was of Danish stock. But note the words "old" and "surely" and the image "uncanny" - almost identical imagery and words that Lawrence employed in *Kangaroo* to convey Cooley's ambivalent Old Testament Jewishness ("The man had surely Jewish blood," Lawrence says of Cooley). (For another use of the association "old" and "Jewish" see the note in the *CUP Women in Love*, p. 579, re "the old Jewish race".)

Indeed, the association with the apparent Jewishness of both Cooley and Rosenthal is, perhaps, also reflected in the 1926 work - for Major Charles Eastwood is married to a Jewess.

Of course, there have been other attempts to identify the real-life "original" of Major Eastwood. One obvious candidate, mentioned by several critics, was Thomas Philip Barber - the owner of the firm in

whose collieries Lawrence's father worked, and in whose company house in Eastwood Lawrence was born.

Barber, whom Lawrence did not particularly like (the "squire" of Eastwood had once ordered the young Lawrence off his land), figures in several Lawrence novels, most prominently as elements of Gerald Crich in *Women in Love*. Yet Lawrence almost always mixed his real-life character ingredients - there is even a bit of Barber in the unfortunate Clifford Chatterley (from whose weak character and physical deformities Lawrence may also have been extracting a little revenge on the Barber of Eastwood).

More to the point, however, is the possibility that there was an association in Lawrence's mind between Rosenthal and Barber (who virtually owned the town of Eastwood). Knowing now something of Lawrence's "automatic" shift techniques, we can perhaps trace out a hypothetical chain of association.

When Lawrence first encountered Rosenthal in Sydney, and decided to incorporate him into the novel he was writing, one of the first things he would have needed was an "appropriate" name - a transpositional name - for him. For this purpose, a place name may have occurred to him, for Lawrence, in all probability, had come across the name Rosenthal before (see "In the Valley of the Roses", *Rananim* 4/2-3). Thus Rosenthal may have been, for him, a *place* name (like Eastwood).

### Exemplar

Rosenthal, all in all, was a very unusual person. Lawrence, in his various wanderings, would not have come across many of his ilk. So there would not have been many in his recent or immediate acquaintance to suggest to him an "appropriate" fictional name or exemplar for the character who became Benjamin Cooley. Thus it is likely that, in this case, he had - like Agatha Christie's Miss Marple - to go back to his childhood village to find an appropriate name and exemplar. And that exemplar may well have been Thomas Philip Barber (and who perhaps, by association, partly responsible for the name Benjamin Cooley as well - see below).

As it turns out, there is a lot in Barber to have reminded Lawrence, when he first met Rosenthal, of Eastwood's leading citizen, and of his boyhood's symbol of local authority. (If his fiction is anything to go by - and it usually is - then Lawrence was obsessed by Barber, for he appears in one form or another in many of his novels and short stories - starting with his first novel, *The White Peacock*, where Lawrence portrayed him as Leslie Tempest. It would hardly be a surprise to find him re-appearing in *Kangaroo*, in some form, particularly if a matter of authority were being canvassed.)

Consider some of the parallels between the two men. Both Barber and Rosenthal had been to the war,

and both had distinguished themselves militarily. Both subsequently were leaders of their community (Barber was a JP, and one-time Sheriff of Nottingham - and later made a baronet). Both had parliamentary ambitions. Both were conservative to the point of right-wing extremism. Both detested socialism and all it stood for. They were about the same age. Barber was dark, like Rosenthal, and he had a finger in the various patriotic, loyalist and military movements in the district (the Boy Scouts trained in the grounds of his estate, etc).

In addition, Barber was universally known by his second name, Philip. There is a possible literary shift here, for the name Philip could have called to Lawrence's mind the Elizabethan writer and statesman Sir Philip Sidney. (The association in Lawrence's mind between Philip and Sidney - or Sydney - is confirmed in *Women in Love*, where in a MS version Lawrence transposes the real-life Philip Heseltine to Sidney Halliday.)

In fact, of all the non-Australians who could have been advanced as models for Cooley, Philip Barber has probably the most convincing credentials.

And we might go further. It could well be that in the make-up of the character Cooley in *Kangaroo* there is quite a bit of hitherto unrecognised Barber. The sentiments Cooley expresses when Somers first meets him in his chambers - his "world view" - have always been a something of a puzzle (for they don't really fit in with anything we know Rosenthal said during his public life), and also of controversy. Cooley waxes lyrical about the benefits of benign autocracy - soup kitchens for the poor, etc. In the past some of this has been interpreted as incipient fascism on Lawrence's part, and his reputation has suffered adversely for it.

However, Philip Barber is on record of having delivered himself of very similar sentiments (partly reflected in Lawrence's portrait of Gerald Crich, the "Industrial Magnate", in *WL*). It could well be that Cooley in *Kangaroo* is the *shape* of Rosenthal, but the *voice* of Barber - or, in more general terms, what Lawrence believed Barber and his fellow squireocracy stood for.

That in turn could lead to the conclusion that Cooley in *Kangaroo* is in fact an amalgam of Rosenthal and Barber - a composite that perhaps resurfaces in Lawrence's *The Virgin and the Gypsy...*

...as Major Charles Eastwood - East Wood being transposed via Rose Valley (Major-General Charles Rosenthal) [of Sydney] and Philip [Sidney], the Squire of Eastwood [cf. also Benjamin Cullen/Caunt of Eastwood memory]

Complex, tenuous - perhaps. It depends largely on your point of view. All one would claim here is that such associative and transpositional shifts tend to be the way Lawrence's creative mind worked. They are, in the main, indicative rather than conclusive.

- Robert Darroch

# FRIENDSHIP AND FREEDOM OF SOUL IN LAWRENCE'S *KANGAROO*

**T**he two main characters in D.H. Lawrence's *Kangaroo* - Richard Lovat Somers and Ben Cooley ('Kangaroo') have one very important thing in common. This is that over against Jack Callcott - the 'true Aussie' - they both find the principle of friendship in general, and of Australian 'mateship' in particular, exceedingly problematic. We see Somers' 'alienation' from others and his self-absorption throughout the novel. And of Ben Cooley, Jack says that the most salient feature about him is that he "could never have a mate."

**You couldn't mate him to anything in the heavens above or in the earth beneath or in the waters under the earth. No, there's no female kangaroo of his species. Fine chap, for all that. But as lonely as a nail in a post.**

This is obviously part of the reason why Jack can revere Kangaroo.

Jack must 'feel' his mate is 'better than I am.' Somers and Cooley then stand opposed to Jack Callcott who takes friendship to be the very end of life - "Every man should have a mate". But what is it that puts these two characters themselves in opposition? Why is it that ultimately Somers and Cooley stand facing each other East to West and Callcott is placed somewhere in the middle?

Paradoxically perhaps Cooley can have no 'mates' or friends such as Jack because he wants all the world to love him. To have any particular friends would limit his availability for the universal love and recognition of, in principle, the whole human race. When Kangaroo says to Somers "Do you know I love you - that I loved you before I met you?" he indicates that in principle he loves all human beings or humanity in general, of whom Somers himself is just one 'unit.' For his part Somers cannot be a true Australian 'mate' to Callcott or to any other Australians because he must above all 'be himself'; he must stand on his own two feet without being beholden to anyone, no matter how much he might be tempted to 'commit' to another. Whereas Cooley is alone because he is in love with everybody, so to speak, Somers is alone because he is in love with himself or with his separation from the human species at the profoundest level.

The distinguishing thing about Cooley is that he is a philosopher of love, even as he is a political man. He gives Somers a little disquisition on love that to all intents and purposes could have been taken out of Plato's *Symposium*. "I believe in the one fire of love... not only man (but) all living creatures are swayed to creation, to new creation, to the creation of song and

beauty and lovely gesture, by love. I will go further. I believe the sun's attraction for the earth is a form of love." Kangaroo's dying words to Somers are: "Say you love me, Lovat," But Somers "Didn't love Kangaroo". When Cooley says to Jack that "I wanted him to love me" and Jack turns to Somers and says "You love our one-and-only Kangaroo all right, don't you Mr. Somers?" all the latter can respond is "I have an immense regard for him." Thus Kangaroo dies saying that "You've killed me Lovat."

What could this great scene in the novel ultimately mean? After all Somers is a relative stranger to Kangaroo and it is not as though Kangaroo doesn't have other very devoted followers such as Jack Callcott. Why does Somers make it inevitable that Kangaroo have his 'Liebestod'? We are forced to infer from this sequence of events that one serious and intelligent 'dissenter' from Cooley's desire for love is fatal for him. There can be no exceptions to Cooley's desire for reciprocity of feeling, especially in the case of someone like Somers. When Somers does in fact prove the exception, or indicate the love between them can only flow in one direction, Cooley cannot survive it. It is universal love that makes Cooley's heart beat and Somers rejection must therefore make it stop, Somers' rejection shows Cooley's animating principle to be false or impossible. Somers' definitive rejection of Kangaroo's universal principle of love is the real bullet that kills him, as opposed to the one he took in the abdomen at the 'riot' But who is 'Kangaroo' that he should be felled by a personal rejection rather than a slug? The answer is that he is a soul mate of Plato's tyrannical man the animating principle of whom is *eros* or desire.

To link Lawrence to Plato is very natural of course. Lawrence acknowledges Plato as one of the main sources of his thought in the Preface to the *Fantasia of the Unconscious*. There is much in *Kangaroo* that could be directly related to Plato's 'love dialogues' - the *Symposium*, the *Phaedrus*, and the *Lysis*. Even the 'daimon' of Socrates described in his *Apology to the Jury* is alluded to in *Kangaroo* when Cooley says to Somers: "You hurt me with that demon that is in you," Somers responds to Cooley that "What you call my demon is what I identify myself with. It's my best me, and I stick to it." It seems pretty clear that there is in the relationship of Somers and Cooley a reflection of the famous relationship between Socrates and Alcibiades as described in Plato. In the course of this relationship Alcibiades has occasion to reproach Socrates for not

being susceptible to his charms, for not responding to his love. But the basic question of Alcibiades in Thucydides and Plutarch as well as in Plato is the question of tyranny. Was it possible for Socrates to persuade Alcibiades that the pursuit of political power was not the best life? He failed to do this of course and thus we have the great tales of Alcibiades' political adventures.

In Plato the tyrant or purely political man (such as Alcibiades) is above all consumed by *eros*. He is desire incarnate. We see all this laid out in especially sharp detail in the ninth book of the *Republic*. But all healthy human beings feel the force of desire. What is so distinctive about the tyrant or political man in this respect? Firstly one might say, it is the sheer force of his desire. Secondly it is the limitless nature of its objects. He desires to 'possess' the whole population rather than one or two members of it, say in the relation of family and friends; and he expects that they all should desire or love him in return. It is obviously not too much to suggest that Plato's tyrant points the way to Ben Cooley's soul and to Lawrence's intention in bringing us such a character.

The other thing about the classical tyrant is his intense focus on the human world and the life of human beings. He has no interest in anything outside this. The most important thing in all creation is mankind and his life. Cooley shows this in his politics. He expresses a desire to see to it that all are cared for and that government should be paternal and caring rather than limited and indifferent. "I want to remove physical misery as far as possible. That I am sure of. And that you can only do by exerting strong, just power from above." Kangaroo's dream is really a kind of mild or benevolent despotism established out of kindness to the mass of mankind and out of the need for the more gifted type of individual to 'serve' his country. He seems inspired, at least in part, by the Platonic idea of Philosopher-Kings. "You want a kind of benevolent tyranny then?" Somers asks. Kangaroo replies: "Not exactly. You see my tyrant would be so much circumscribed by the constitution I should establish. But in a sense, he would be a tyrant. Perhaps it would be nearer to say that he would be a patriarch, or pope: representing as near as possible the wise, subtle spirit of life. I should try to establish my state of Australia as a kind of Church, with the profound reverence for life, for life's deepest urges, as the motive power. Dostoevsky suggests this: and I believe it can be done."

If Kangaroo had his way Australia would be the first Dostoevskian state!

But however Cooley might cite the authority of Dostoevsky, he himself cannot be a truly unworldly, transcendent or 'spiritual' individual. By this I mean that he can never allow himself to come to the conclusion that 'all is vanity' and 'all things must pass away' and that we human beings are therefore as

'dust in the wind.' No. For the tyrant this is blasphemy. Reflections of this kind are heretical because they would take our attention off the things of this world and make us 'fatalistic' and inclined to say 'que sera, sera!' Such thinking detaches and isolates us from one another. It makes us 'inhuman' in the sense of 'past caring'. Its assumption is that the primary thing is the whole wide universe and that our world is a little speck of dust in infinite space on which hops a strange little biped, perhaps not even without the Universe's intending him to be there.

The Cooley types will have none of this. Their 'private' world is the whole of this world now. All men are Ben Cooley's brothers, not just those siblings born to his parents as well as he. He greets Somers not as a visiting Englishman but as a potential member of his universal family. Somers by contrast has a 'family'. He has Harriet and more importantly he has his private independence - that 'space' which he alone, or at least he and his *daemon*, must occupy and in which no one can enter, perhaps not even Harriet. And in this 'space' thoughts about the 'vanity of human wishes' and the irrelevance of human hopes and cares to the motions of the great cosmos may flourish. These are the meditations which the private sphere allows to grow by its giving refuge to the solitary soul. These are the things Ben Cooley would prefer not to reflect on and these are the grounds upon which Cooley and Somers are destined to part.

### Total spiritual independence

Ultimately then Somers and Cooley are polar opposites. But of course this is why they initially attract. The true meaning of the attraction/repulsion operative between Somers and Cooley is the central theme of the book. Key assistance in grasping this theme can be acquired by turning to another of Lawrence's many literary and intellectual mentors - Friedrich Nietzsche. Lawrence's connection to Nietzsche is sometimes mentioned in passing as a kind of commonplace. Eric Bentley points to a teacher-pupil relation that existed between the two as is also sometimes described as subsisting between Nietzsche and other twentieth century writers such as Proust, Mann, Joyce, Rilke, Yeats, Shaw et. al. Bentley makes the interesting point that Lawrence "read Nietzsche but somewhat furtively." He notes that Nietzsche "is mentioned by Lawrence some half-dozen times" and never in a 'very significant' way. Bentley's conclusion is that "For the most part Lawrence covered up his traces." This is not surprising given that, as Bentley says, Lawrence's "hunger for immortality was as strong as Carlyle's and Nietzsche's." Immortality is not won by being known as a disciple or follower but as a true original and founder of one's own school of followers, of

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## FRIENDSHIP AND FREEDOM OF SOUL

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'Lawrencians' in this case. If Lawrence was 'Nietzschean' he nevertheless still wanted to be known to the world as his 'own man'. He did not want to convey the impression that he was reliant on Nietzsche for 'getting him started', for providing him with a great example of a 'prophet' of Western culture. But if, as Bentley also suggests, Lawrence's *Apocalypse* "exactly parallels Nietzsche's last work, *Antichrist*," and his idea of 'The Plumed Serpent' can be traced not only to ancient Mexico but also to Nietzsche's *Zarathustra*, how could Lawrence have thought that any student of both his and Nietzsche's works would fail to see the connection?

But for our purpose let the Nietzsche-Lawrence connection be noted and then let's seek some help on the Somers-Cooley question in the aphorism of Nietzsche's *The Gay Science*. Here Nietzsche is discussing the case of Brutus in Shakespeare's *Julius Caesar*. Shakespeare chose Brutus because he could raise Brutus's 'Inner problem' to a 'tremendous significance', The 'spiritual strength which was able to cut *this* knot (to Caesar)' was something simply to behold. We learn from the example of Brutus that "No sacrifice can be too great for (independence of soul)". At the end of the day "one must be capable of sacrificing one's dearest friend for it, even if he should be the most glorious human being, on ornament of the world, a genius without peer." (We recall that Caesar's will contained benefits for the Roman people which Cooley would have liked to provide for the Australians.) Brutus was all but Caesar's adopted son and yet he slew him, even as Cooley wanted to adopt Somers and died in the knowledge of his rejection of him.

If this kind of wonderful human being's existence threatens 'the freedom of great souls' then such souls must be ready to extinguish it.

Enigmatically Nietzsche raises in this context what at bottom is the question of the actual factual basis of *Kangaroo*. Often it has been asked whether *Kangaroo* is a fictionalization of Lawrence's actual relationship to the would be "fascist" political leader in Australia - General Rosenthal. Nietzsche asks of Shakespeare "Could it be some unknown dark event and advent in the poet's own soul of which he wants to speak only in signs that could explicate his rendition of the Brutus-Caesar relationship?" Shakespeare and Lawrence both had to describe what it means to assert total independence of a 'charismatic' figure who seeks to, or has taken one, under his wing. The fundamental point is the tremendous price of free thought, or of total spiritual independence. A quest for these things necessarily involves the renunciation of a whole raft of one's deepest hopes, attachments and desires. But both Brutus and Somers are prepared to **pay** that price.

Wilde had said that men 'kill the thing they love' and Somers, like Brutus before him, provides evidence for his thesis. Like Shakespeare in *Julius Caesar* then, Lawrence has given us in *Kangaroo* a classic book about the relationship between the fiercely independent soul to that of the would-be tyrant or universal ruler. We might today call Cooley a would-be 'dictator' rather than tyrant, just as we might describe Somers' as an 'artist' rather than as a 'philosopher.' But such types, whatever they be called, are permanent possibilities in civilised societies. Over three hundred years separate Lawrence from Shakespeare and over two millenia separate him from Plato and yet we find central to his art, what is central in the art of the Bard and the Athenian - a deep concern to understand the encounter between the serious 'thinker' and the naturally gifted 'politician.'

- Colin Pearce

**[We must apologise to our readers and to the author of this article Colin Pearce for any mistakes in it or other solecisms. Due to circumstances outside our control, this article had to be scanned in, and thus may not be a perfect reproduction. Worse still, the End Notes - 11 in number - were so indecipherable that they had to be omitted. We tried to contact Colin Pearce to try and rectify all this, but he had left Bond University and was en route back to Canada, and despite our desperate efforts, we could not contact him. However, we believe the article, despite these faults, well deserves its place in our journal. When we manage to contact Colin we will ask him to supply the End Notes for publication in our next issue - S.J. (Publisher).]**

### *A Wee Dock and Lawrence*

It is a little-known fact that Lawrence had a soft spot for the Scots.

For him, the most pleasant sight an Englishman could see was the high road to Scotland.

Catherine Carswell visited him in Cornwall in September 1916 when he was in a particularly anti-English mood.

He wrote to her later: "I don't care if every English person is my enemy. If they wish it, so be it. [But] I keep a reserve for the Scotch."

On the other hand, he was not enamoured of the Irish. In her Nehls memoir Carswell recalled: "He had not a good word for the Irish character," adding that he detested anything that smacked of "professional charm". (In 1912 Lawrence started but discarded a novel based on Robbie Burns.)

## Bits...

*Dr Colin Pearce, Australian-born visiting Canadian Scholar, who is presently based at Bond University on the Queensland Gold Coast, delivered a paper in October at the University on "D.H. Lawrence and the Psychology of Australian Democracy." (We hope to publish the paper in our next issue.)*



Norman Douglas in a book of recipes he had gathered together for which DHL had painted a frontispiece thought that Lawrence "looked as if his own health would have been improved by a course of such recipes" and says: "I reproduce it (the painting) because I understand that many of his admirers will be glad to see a new example of his art. For my own part, I must confess that this picture of a fat naked woman pushing a loaf into an oven is not at all my notion of Venus in the Kitchen." It probably wasn't Lawrence's, either.

## Letters

Dear Margaret Jones,

Thank you for the cheque towards the D.H. Lawrence Monument Fund of \$150, received with your last letter of 10/9/97. I am grateful for any support. Please accept my apologies for the tardiness of my acknowledgement, I was unwell the last month and it has slowed me down somewhat.

I have just started a second round of fund raising, as we have only raised \$500 so far. Contributions have come from Laurence Pollinger (£100) and Dr John Worthen (£50) and individual donations. Laurence Pollinger saw a copy of the design and was supportive, as was Dr Worthen. This has encouraged me greatly. Gerald Pollinger recommended I contact other DHL societies which I am in the process of doing.

I was surprised by your comment that the Society has not been involved in this project from the outset.\* It was in fact Joe Davies who was with me when I actually had the idea for the monument, and he encouraged me to apply to the Wollongong City Council. I also contacted the DHL Society when I started to pursue the idea further. If the DHL Society were not involved from the outset it would simply be because they did not take it seriously enough. When it was obvious that the project was going to go ahead, then it was too late to influence the choice of design.

The aim of this monument, one of its aims, was to unite Council and DHL enthusiasts in the common goal of erecting a monument to Lawrence, as opposed to focussing on the house which had been a political hot potato for too long. I find it sad that the DHL Society feel they are not able to work along side of me.

The comments about the design were considered by more than one person, and discussed carefully. I asked the opinion of Laurence Pollinger and Dr Worthen for

example, clearly stating the problem the Society had with the design. Neither had a problem with the design and I infer that may be Australian D.H. Lawrence enthusiasts have an attachment to Gary Shead which is influencing their judgment. I still feel that a monument with a design by Gary Shead would become "Gary Shead's monument to D.H. Lawrence".

I feel it is nonsense to state that the phoenix is "sacred" to Lawrence and should therefore be reproduced exactly as he saw it (Gary Shead's opinion). A symbol represents a truth and anyone is free to interpret the representation of that truth. How could any artist therefore hope to recreate Lawrence's interpretation of that truth, they can only ever offer their own, otherwise it is simply superficial and meaningless.

Far better, to take a symbol that meant something mysterious and sublime to D.H. Lawrence and have an artist, who also feels the same way about that particular symbol (and has drawn it all her life, just like Lawrence) to offer her own interpretation of that symbol.

This monument is slowly being created and I have seen destiny at work many a time. It is impossible to please everyone, absolutely impossible. However I would appreciate your enthusiastic support, as opposed to reluctant support!

If any of your society would like to help, or have suggestions for fund raising I would be grateful for their time. It is by no means too late to become involved. We have fund raising to organise, the bronzing to complete, the unveiling to think about. Don Gray [whose efforts provided the stone on which the proposed plaque is to be placed] thinks that we should realistically be aiming for May of next year. This is disappointing as obviously we miss the 75th anniversary, however it is sensible.

I have just written to the heads of the English Departments of NSW universities, historical societies and a few others. I still have a few ideas up my sleeve for fund raising, and realise that I should get involved on a more local level down in Thirroul and Wollongong. If you have any members who live down there then maybe they could help.

Don Gray has, with Council help, planted bushes around the rock. Hopefully they will grow to create a safe haven.

Thank you again for your contribution.

Yours sincerely,

Joanna Skilton  
2/14 Norfolk Place  
Carlingford NSW 2118.

[\* After being approached by Mrs Skilton - who is not a Society member - in mid-year and informed she had commissioned a Bondi artist to design a plaque/monument to Lawrence in Thirroul and asking for a donation, your committee decided to give \$150, accompanied by a letter from Secretary Margaret Jones to Mrs Skilton pointing out that local artist Garry Shead might have been a better choice and saying that had we been involved earlier we could have helped raise the necessary funds.]



Christopher Pollnitz begs to point out that Hugh Wittemeyer (*Rananim* vol 3 no 2) was incorrect in stating that Lawrence finished *Kangaroo* and *Studies in Classic American Literature* at the Lobo-Kiowa-Lawrence ranch now run by the University of New Mexico.

# About the D.H. Lawrence Society of Australia

The aims of the D.H. Lawrence Society of Australia are to foster interest in Lawrence generally, and his time in Australia, and also to promote the preservation of Wyewurk, the house where he stayed at Thirroul, and which is portrayed in *Kangaroo*. The Society holds regular meetings, seminars and outings, and publishes three issues annually of its journal, *Rananim*.

If you are not already a member, or if you know somebody who would like to join, please fill in this form and send it with a cheque for \$30 (A\$50 for overseas members) to the Secretary, D.H. Lawrence Society of Australia, PO Box 100, Millers Point, NSW 2000.

## MEMBERSHIP APPLICATION FORM

THE D.H. LAWRENCE SOCIETY OF AUSTRALIA  
PO BOX 100, MILLERS POINT, NSW 2000, AUSTRALIA

NAME: .....

ADDRESS: .....

.....

..... POSTCODE: .....

TEL: ..... FAX: .....

I enclose a cheque for \$A30 (\$A50 for overseas subscribers)

## When Shall We Meet Again?

As mentioned in John Lacey's editorial column on p 5, the Society has been pondering - indeed agonising - about its future program of events for the coming year.

The committee had arranged an attractive venue and a challenging after-dinner speaker - Pru Goward - to launch the proposed "D.H. Lawrence Week-end" which combined conference, annual dinner and harbour cruise.

But, as Mr Lacey pointed out, we do not wish to confirm speakers and dates in the absence of firm commitments from a potential audience, in order that we do not embarrass our speakers.

On the other hand, there is no doubt that the annual steam yacht cruise aboard the *Lady Hopetoun* is a popular event, for on each occasion the cruise has been fully booked.

So the present plan is to go ahead with the *Lady Hopetoun* cruise in March next year, and to explore the viability of a conference/seminar/annual dinner in conjunction with the Sydney Writers' Festival later in the year. We will keep members informed about the progress of planning the latter event.

On the subject of the cruise, however, Mr Lacey points out that we have taken a different tack on each of our previous cruises, and so he has planned the 1998 cruise so that it will take in other parts of our harbour and waterways as yet unvisited by our seaborne Society, specifically the Lane Cove and Parramatta Rivers.

For those not familiar with these harbour backwaters, Mr Lacey asserts that they are more interesting than what may appear from a map or street directory. He assures us, from his daily experience with the Meadowbank ferry, that every day he took the trip it was different.

So the date for your diary for our 1998 *Lady Hopetoun* cruise is Sunday March 22. We board the historic steam yacht by 11am and return to its Sydney Maritime Museum berth in Blackwattle Bay by 3pm. To book your berth you must write to Mr Lacey at Box 847 Rozelle NSW 2039. Needless to say, if you want to secure a place, book early. As usual, it's a bring and share your food and wine affair.

Compared to the UK DHL Society

we have limited DHL "sites" to visit: basically Sydney city, Narrabeen and Thirroul. This year we "broke ranks" and ventured to Berry for our AGM. This sets a nice precedent, we think. So we plan to hold our 1998 AGM at Ranelagh House, near Robertson, reached by a steam train journey up the Illawarra Range through tree fern forests otherwise closed to the public by Sydney Water Supply restrictions. Join us! (Details next issue.)

### Coming Up in Future Issues

Was Lawrence an Anti-Semite?

*Eve in the Land of Nod* - the unpublished novel Lawrence edited

Wyewurk Update

News of our Conference/ Dinner