Boccaccio Story

The farmer lies naked beneath his shirt.
His trunk supports a tree.
His limbs direct the furrows of a field.
His thighs illumine the noonday scene.
Olives spurring silver at the field’s edge
Reflect. Two white dogs trot over furrows,
Nosey about the nuns, who creep
In lavender habits and bobbing bonnets,
Flushed and bright-eyed, towards
The limp exposed phallus of the farmer
Who is not really asleep.

Keith Sagar

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Tony Tyson generously provided the Society with copies of the above letter sent to his father. We are also grateful to him for supplying anecdotes and information crucial to the article by Rosemary Howard in which his memories of Vence and the Lawrences are conveyed.

Keith Sagar has kindly offered his poem ‘Boccaccio Story’, which is particularly apposite given the references to Lawrence’s painting of this name in two articles.

Personally, I would like to thank my husband John for undertaking much of the formatting and type-setting of the *Journal*. I would also like to thank Rosemary Howard and Catherine Greensmith for supplying me with some of the material included in this issue. I am grateful to Gareth Jones, Katherine Jones and Craigie-Lee Patterson, who willingly provided assistance with proof-reading.
Foreword

Bethan Jones

I am delighted to have the opportunity of assuming the editorship of The Journal of the D.H. Lawrence Society, especially at the beginning of a new millennium. The articles incorporated in this issue are wide-ranging, offering a plethora of contexts in which Lawrence’s works may usefully be considered.

New material has been unearthed and employed both for critical and biographical purposes: James T. Boulton contextualises the poetry collection Pansies through reference to Home Office files, while Rosemary Howard uses a hitherto unpublished letter from Frieda to give insight into aspects of the situation in Vence at the time of Lawrence’s death.

By contrast, Stephen Alexander and Eva Yi Chen adopt a theoretical methodology, drawing on post-colonial and ‘schizo-analytic’ discourse in order to interrogate a range of selected Lawrence texts. Jonathan Long illuminates an aspect of Lawrence’s work that is often omitted from rigorous study through being omni-present: namely his portrayal of nakedness. Long considers nakedness as manifested in Lawrence’s stories, novels, poetry and paintings, in addition to offering a biographical perspective. The juxtaposition of material from such a diversity of sources cannot fail to enrich our understanding of this significant Lawrentian preoccupation.

The inclusion here of George Hyde’s highly original article on Lawrence and George Robey is particularly fortuitous, as it engages with and extends key preoccupations offered and explored in the article ‘D.H. Lawrence and Folk Music’, by Monica Nash, in the last issue. A further link with the
1999 Journal is the tendency of contributors in general to focus on Lawrence’s late life and works: notably Lady Chatterley’s Lover.

The reviews, like the articles, provide commentary both on scholarly and theoretical texts. Two seminal Cambridge editions of Lawrence’s early novel drafts are reviewed by Derek Britton and Rosemary Howard, while modernism and tropological theories characterise the books evaluated by Peter Preston and Paul Poplawski. George Hyde’s lively review of the Japanese edition of Lawrence’s paintings is valuable in alerting us to a text that might, otherwise – for purely linguistic reasons – have run the risk of being marginalised!

It is my aim that the diverse approaches to Lawrence offered within this issue will prove both challenging and inspiring.

Dr Bethan Jones
Edinburgh, December 2000