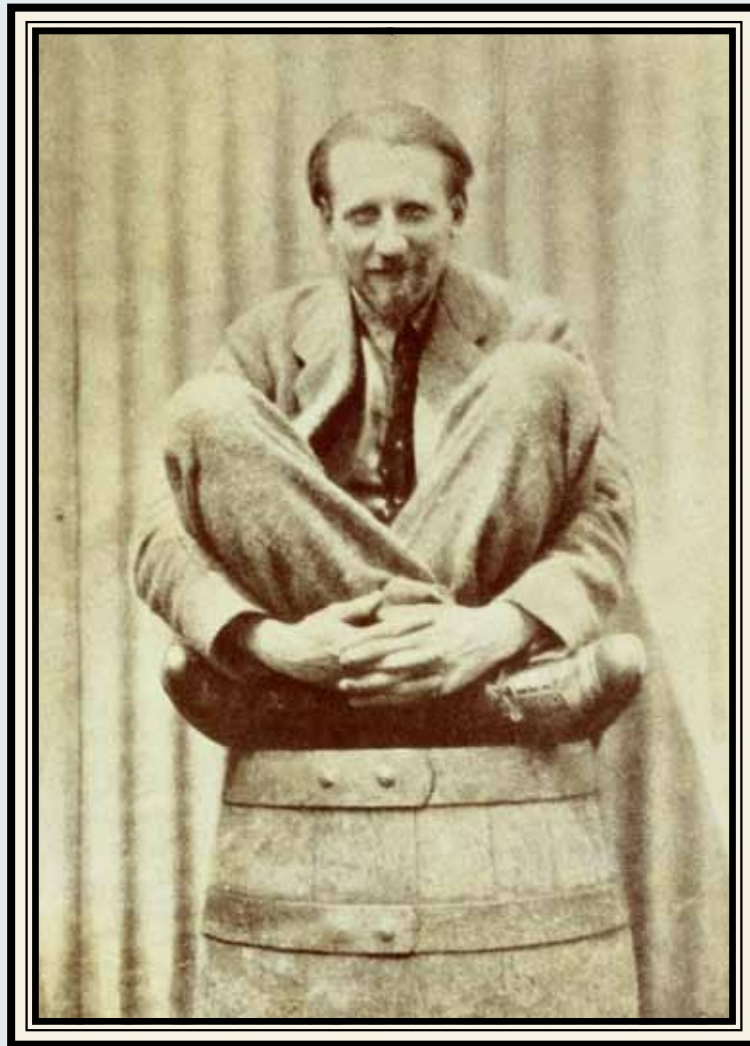


Peter Warlock Society

Newsletter 100

The Journal of the Peter Warlock Society

Spring Edition 2017



**Celebrating the 100th edition of the *Newsletter* and also the
100th anniversary of Warlock's stay in Cornwall**

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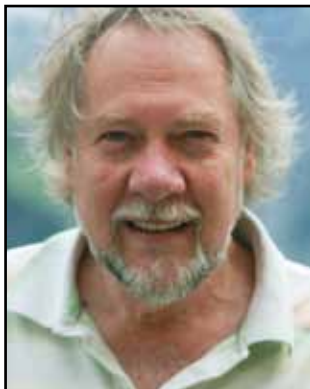
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A welcome from the Editor



Welcome to the 100th edition of the *Newsletter* and we must again say a big 'thank you' to Music Sales for their generous support in printing it for us.

It is appropriate on the occasion of this 100th edition that we acknowledge the contribution made by all the previous editors of the *Newsletter*. The first

numbered edition appeared in December 1968 and a facsimile of the two page type-written letter appears on pages 4 & 5. All the editors are here listed: John Bishop (23 editions), Anthony Ingle (7), David Cox (20), Brian Collins (25), Rhian Davies (2), Malcolm Rudland (2), Barry Smith (5) and, so far, I have edited 16. My sincere thanks go to them and to all of you who have contributed articles and reviews to this and past *Newsletters*. It is because of your research and scholarly work that the *Newsletter* has become such a significant and valuable document. You will see that we have three messages of congratulation on page 3 and I thank Barry, Judith and Stephen for their good wishes.

The main article in this *Newsletter*, by Rebecca Brooke, explores the world of Heseltine, Mansfield and D.H. Lawrence. I am indebted to her, and also to Dr Brian Collins for his editorial expertise in bringing this substantial piece of writing within the scope of this publication. Appropriately, the article appears 100 years after Heseltine's second stay in Cornwall and you will know that we held our AGM in Cornwall this year to celebrate the centenary of that significant period in his life. A full report and gallery of the AGM weekend will appear in the next *Newsletter*.

John Mitchell has written an article about the *The Etonion 'Cuckoo'*, as well as two reviews. Bryn Philpott reviews a season of Warlock's music at the Wigmore, and Claire Beach reviews Malcolm Rudland's *Warlock in Chelsea*.

We were saddened to hear of the sudden death earlier this year of our longstanding Cornish member, Brian Hammond, and also the death of his wife, Sheila, who was gravely ill, a few weeks later. Our thoughts are with their family and obituaries will appear in the next *Newsletter*.

Remember, I am happy to receive material for the *Newsletter* at any time, but to guarantee consideration for inclusion in the Autumn edition, **14 August 2017** is the deadline. My full contact details are on the front cover. I do hope you enjoy this special edition of the *Newsletter*!

Michael Graves, Chairman and Editor
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Some messages of congratulation



From our President, Dr. Barry Smith

It is almost 50 years since John Bishop sent the first PWS Newsletter to Society members in December 1968. It was a fairly simple two-page affair, the result of what John reported as a recent suggestion 'that not enough was being done to keep members informed of the Society's activities and Warlock news generally.' Over successive years and in the hands of devoted editors it has now grown into something more than just a 'newsletter' and is now a valuable source not only of 'Warlockiana' but serious scholarship. So in this 100th edition we happily celebrate all the Society has achieved over the past half-century. Thank you, Michael, for your fine contribution both as Chairman and also editor of this particular publication. May the Newsletter/Journal go from strength to strength over the next 50 years so that future Warlock 'nutters' can proudly celebrate a glorious centenary.



From Judith Weir CBE, Master of The Queen's Music

Congratulations to the Peter Warlock Journal/Newsletter on reaching the 100th edition. To encourage, solicit, edit and publish a hundred instalments of anything is a big achievement. Peter Warlock's exquisite music is always a favourite in song and choral programmes. But an oeuvre like this needs championship, protection, exegesis. Many thanks to the Peter Warlock Society for undertaking these roles. Whereas Philip Heseltine's life was needlessly thrown away, it's good to know that Peter Warlock's music continues to be treasured.



From Stephen Cleobury, Director of Music at King's College, Cambridge

I am delighted to offer my congratulations to the Peter Warlock Society as it publishes its 100th Journal. Through Barry Smith and Malcolm Rudland, I am kept informed of the Society's activities as it keeps alive and celebrates the work of a remarkable musician. Like many, I imagine, I first came to Warlock's music through *Capriol*. I played it in piano duet form with my father, and conducted it as a student with a small string orchestra at St John's College, Cambridge. I did not know then that it would be my privilege to perform three of his Christmas pieces from time to time over the past 30 years or so as Director of Music at King's College, Cambridge. I am proud to have made a small contribution to Warlock's continuing reputation.

*Facsimile of the first numbered edition of the Newsletter dated
December 1968, produced on a type-writer.*

THE PETER WARLOCK SOCIETY NEWSLETTER

No I December 1968

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BY WAY OF INTRODUCTION.....

It was suggested recently that not enough was being done to keep members informed of the Society's activities and Warlock news generally. Hence this newsletter, which we intend will appear quarterly. Contributions will be welcomed by the editor, whose name and address appears above.

AGM ON FEBRUARY I

The Society's next AGM will be held on Saturday February I, 1969, at the Arts Theatre Club, London, beginning at 2.30 pm. We hope as many members as possible will come along, although we realize that in many cases a long journey is involved.

HON. SECRETARY'S NEW ADDRESS

Our Hon. Secretary, Bernard J van Dieren, has moved office recently and can now be found at 91a, Grosvenor Road, London S.W.1 (01- 834 2858). All correspondence to do with the Society should be sent to that address, except subscription renewals, which should be sent to the Hon. Treasurer, Dr. I. Copley, at 3 Great Wilkins, Falmer, Brighton, Sussex.

'MERRY-GO-DOWN' AND CONCERT

Early December saw a burst of activity by the Society, with the 'Merry-go-down' on December 3 and an all-Warlock concert on December 6. As a result, Society funds have benefitted by about £20.

For the Merry-go-down we were lent a cosy studio in Kensington, which was ideal for the kind of informal evening of music-making that had been planned. Wine on arrival helped to get everybody in the mood and then followed about an hour's music, mainly made up of lesser-known Warlock songs, some of them unpublished. The main body of singers were brought along by committee member Fred Tomlinson from a cast he has been rehearsing for a BBC television programme and they covered themselves with glory in such concerted items as The Lady's Birthday. The programme included some songs with chorus, and with the aid of the song-sheets provided we joined in enthusiastically. Neilson Taylor was a most spirited baritone soloist and other highlights came from Fred Tomlinson and Malcolm Rudland, who as piano duettists made much of the former's arrangement of the two 'Codpieces', Beethoven's Ringe and The Old Codger. Among those present it was particularly pleasant to see E. Arnold Dowbiggin, to whom Warlock dedicated six of his songs.

CONCERT INCLUDED 'THE CURLEW'

Recently co-opted to the committee is Malcolm Rudland, a student at the Royal College of Music and a most enthusiastic lover of Warlock's music. He arranged a concert consisting of The Curlew and some of the Warlock Christmas music at

St Augustine's Church, South Kensington. The performers were the Prosdocius Players, a group of young professionals and music students, and they gave us a most satisfying evening. Stephen Adams was a very satisfying soloist in The Curlew, which is certainly not an easy work to bring off. We would like to congratulate Malcolm Rudland on his enterprise.

ARGO RECORD STILL AVAILABLE

The December 1968 edition of Gramophone magazine's catalogue is supposed to list all classical records currently available in this Country. We looked up Warlock and were somewhat surprised to find that the Argo disc containing 12 of his songs and The Curlew, sung by Alexander Young, was not there. However, Argo say that the record certainly is still available.

WARLOCK AND MOERAN PLAQUE

After long discussion it now seems fairly certain that next May a plaque will be unveiled on the house at Eynsford in Kent where Warlock and E.J. Moeran lived for a year or so. The ceremony will be conducted, it is expected, by Professor Eric Fenby. More details in the next issue.

WARLOCK LECTURE IN DUBLIN

Committee member Professor Ian Parrott has been invited to give a lecture of Warlock at the University of Dublin on February 1.

DR COPLEY IN PRINT

Dr Ian Copley, the Society's Treasurer, has been very active recently on the Warlock front. The December issue of The Musical Times carries his article about Warlock and the Brass Band, and the November issue of The Music Review carries a long article about Warlock's writings. Music and Letters recently featured another of Dr. Copley's articles, on Warlock and Delius.

Dr. Copley's full-length book The Music of Peter Warlock: A Critical Study is now in the press and it is expected that it will appear in the spring. The publishers are Dennis Dobson.

MEMBERSHIP DRIVE

We are shortly to begin an intensive drive for more members. This will be directed particularly at professional singers, who will be receiving an appeal through the post. Meanwhile, may we ask all existing members to do everything they can to help us find more members.

Articles

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys'

100 years after Warlock's stay in Cornwall, **Rebecca Brooke** explores the world of Heseltine, DH Lawrence and the Murrys. This extensive article was edited by **Dr Brian Collins** specially for this *Newsletter*.

DH Lawrence and Katherine Mansfield had been friends since 1913 when, in late 1915, into their orbit came Philip Heseltine. How powerful was the effect of Lawrence's philosophy on the composer and how close did Heseltine, Mansfield and Lawrence come to sharing the same Utopian community?

Each of these individuals had hopes for the new age, trusting the power of journalism to disseminate new ideas. Heseltine wasn't unlike the young editor John Middleton Murry, Katherine Mansfield's partner, desirous of artistic freedom. Had Katherine not been a writer she would have sought to make a career using the music of her mellifluous 'voice', giving recitations at Bechstein Hall. She was a cellist and the formative love affair of her youth had been with a young composer. Lawrence smoothed the vulnerabilities of Heseltine and Katherine for a while.

Youth found, then lost faith in Lawrence, an older master for Murry and Heseltine. Katherine, like Heseltine, entertained those around her for a while then slunk back to solitude as if handing back a set of keys. A comic sense underlies Lawrence and Katherine in literature and real life; Heseltine and Lawrence share a gift for laughter, the latter in particular for irreverent mimicry. All three individuals appear in *Women in Love*. Lawrence had some interest in the occult so his cosmic "Kundalini" theme found its way into the novel; at the same time as Heseltine adopted the pseudonym Warlock he was pondering the Apocalypse at the Stiperstones; Katherine attended evenings presided over by Aleister Crowley where hashish was smoked – some PWS essayists have debated a possible connection between Heseltine and Crowley. Katherine was less esoteric on the occasion she met the "Beast", creating pictures on the carpet using matchsticks.¹ Lawrence and Katherine were aware of themselves as outsiders in English literature and her reactions to invitations from fashionable society could well have been that of a hostile and "dark-eyed tramp".² Heseltine and Katherine transformed their appearance in their early twenties, the latter's Japanese-doll hairstyle emerging in 1910. All had charm and personal magnetism and all died young: Katherine in 1923 aged 34, Lawrence in March 1930 aged 44, and Heseltine in December 1930 aged 36.

In Nottingham, Lawrence had seen his stories published as early as 1907, a time when great provincial newspapers were rife. New Zealander Katherine Mansfield, still obscure

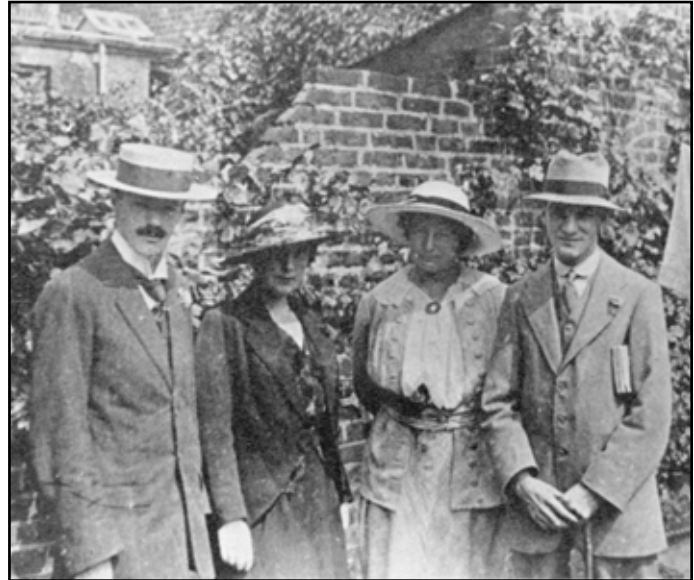


Transformed appearances:
Katherine Mansfield and Philip Heseltine



in 1915 had, in the previous five years, surmounted a number of personal setbacks. From 1910-11 she contributed to Alfred Orage's *New Age*, England's most polemical literary journal, briefly echoing the militant feminist viewpoint of "sister" Beatrice Hastings, Orage's mistress. Although thrown off an omnibus for defending suffragettes,³ Katherine's crusades were transient. She met Murry in 1911 and the following year switched to his rival journal *Rhythm* which published her shockingly modern *Woman at the Store* where a woman, broken by marriage and childbearing, responds with violence. *Rhythm* went through 14 issues between 1911-13, printing poems outspoken in sentiment and championing artists such as Picasso and Henri Gaudier. When it folded in 1913 *The Blue Review*, edited by Murry and Mansfield, replaced it. *The New Age* continued, with good-humoured attacks by TE Hulme on the breakaway editors' avant-garde art criticism. According to Arnold Dowbiggen, in 1914 *The New Age* contained one of the earliest articles Philip Heseltine wrote about music, aged 19, on the subject of British Music versus German Music.⁴

Katherine Mansfield's *Tableau* and Lawrence's 'Bing Boys' (continued)



Left: Volume 4 of *Rhythm* magazine.

(Publisher was based at St John's Wood)

Above, from left to right: Lawrence, Katherine, Frieda and Murry in the back garden of Gordon Campbell's home at Selwood Terrace, Kensington on the occasion of Lawrence's wedding, 13 July 1914.

(Photo by kind permission of the estate of Harry Thornton Moore / Nottingham Central Library)

Lawrence and Frieda eloped and they were consequently stigmatised. Denied any access to the children from her first marriage, Frieda suffered miserably. In June 1913 Lawrence, who had been mailing his contributions, came in person to submit his review of Mann's *Death in Venice* for what would be the last issue of *The Blue Review*. He stumbled over Katherine who was sitting on the floor, legs uncovered, gazing into a goldfish bowl. The canary they hoped would brighten up that home-cum-PR base at squalid 57 Chancery Lane had just died. Happily they rode the omnibus to Soho for lunch. The editors' visits to Montparnasse to enrich their writing helped little when *The Blue Review* failed at the beginning of 1914. The Lawrences returned from Italy in June that year to find Katherine at rock bottom in bug-infested lodgings. Positive acclaim for his book *Sons and Lovers* buoyed up Lawrence and he and Frieda were a saving grace to Katherine and Murry.

Late July 1914 saw Lawrence walking in the Lake District with a barrister friend and Russian translator, Samuel Kotliansky (known to all as Kot). He worked at the Russian

Law Bureau (on the uppermost floor of 212 High Holborn) and recruited English authors for Maxim Gorky's *New Life* magazine, the last opposition paper to be banned by the Bolsheviks. In 1917 his plan was to introduce the Russians to DH Lawrence by publishing his novels in Russia. Kot translated HG Wells, Russia's favourite English author, and worked closely with Leonard and Virginia Woolf. Katherine was the friend whom Kot loved the most but it was August 4th 1914; war changed Lawrence's destiny – he was unable to leave the country.

Commentators on the twentieth century would describe 1922 as the watershed year for modernism. Warlock completed *The Curlew* which might be seen in the context of what was happening in literature. Poetry had gone into an aesthetic retreat and prose was the language of the new age. Writers like Lawrence, James Joyce, TS Eliot, Virginia Woolf and Katherine Mansfield were doing something fresh with the novel form. Dr. Brian Collins, in his Symposium lecture on Warlock's music (25 October 2014, the Foyle Suite, British Library), described *The Curlew* as ultramodern while

Katherine Mansfield's *Tableau* and Lawrence's 'Bing Boys' (continued)

the final part of his lecture focused on *Candlelight*, the cycle of 12 short songs composed in August 1923. The nature of their composition had to be more focused with a more concentrated use of motif, a description quite appropriate to the short stories of Katherine Mansfield who pared them down to luminous, Fauvist detail. VS Pritchett said she concentrated on the "moment of truth" rather than plot or character ... to isolate the cry of ecstasy, fear or loneliness in her people". He wrote of her writer's "sense of surprise", great comic gift, and the power to dissolve and re-assemble character and situation by a few lines.⁵

Lawrence, on the other hand, had not reduced his hefty paragraphs and description but was a modernist writer in many respects. He blended his literature with a philosophy that turned him into a religious writer: he remains unparalleled in conveying ecstasy when describing landscape. Like Thomas Hardy he sensed mysterious bonds between human existence and the natural universe and distrusted the modern industrial civilization he felt had disabled man, removing him from nature. He developed Hardy's theme of New Woman with his complex female characters. Young Heseltine read Lawrence's gorgeous evocations of moonlight, and of womb-like universes enfolding in dark skies seen through the window of a train, and recommended *Love Poems and Others* (1913) to his friend Viva Smith.⁶ According to Ian Copley there is evidence that, in 1914, Heseltine had set two of Lawrence's poems, *Aware* and *Red o' the Moon* (*Red Moon-Rise*), as solo songs.⁷ An outspoken writer whose poems, stories and travel writing now in *The English Review* and the *Saturday Westminster Review* made for worthwhile reading, prompting Heseltine to muse over *Sons and Lovers* (1913) and its mother/son relationship.

Within a few years the peace of the womb-like sunset was upset. Fears of a regimentation of society became a reality when DORA (Defence of the Realm Act) stripped away prior, individual freedoms. No longer could one fly kites, start a bonfire, buy binoculars, be free of speech, or drink alcoholic beverages not watered down. The Derby Scheme held that all men should be eligible for service. Young men were canvassed and urged to enlist either immediately, or commit to do so at a later date. Worst of all, the rabble of society were drunk on the propaganda of war. Jack Murry could not bear the thought of dying before his service to art

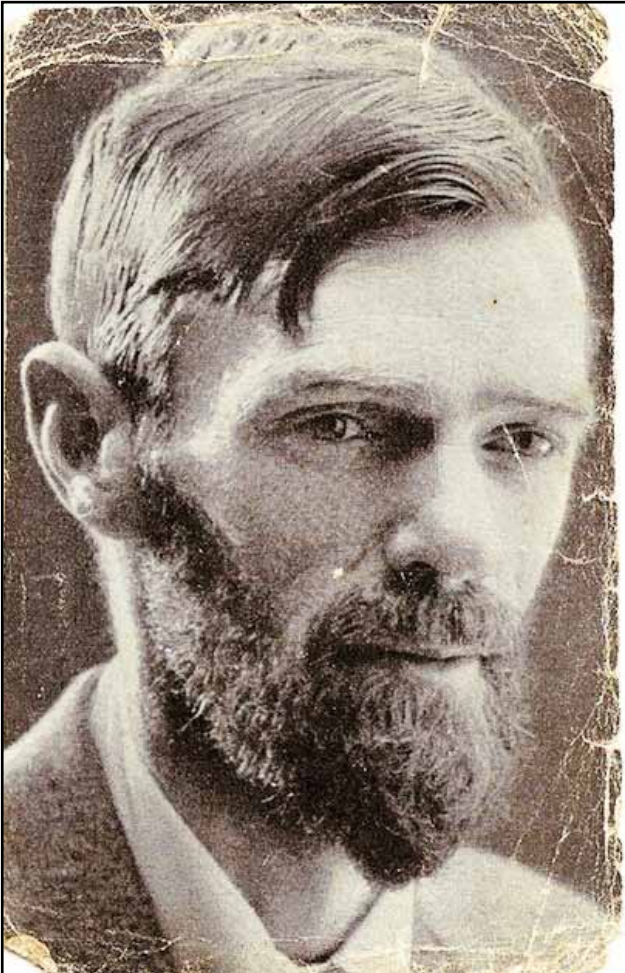


Poster following the Derby Scheme referring to the military service Act 1916 © Imperial War Museum (ART.IWM PST 5052)

had been accomplished, even if he could only define that purpose in vague terms. Heseltine and others felt the same and wished to avoid the war as long as possible. As the war wreaked utter destruction in Flanders, it became as plain as a pikestaff that a generation was being wiped out.

Lawrence did not support conscientious objection. He even found it hard to decide which side he was on: Frieda was proud to boast that her distant cousin was Manfred von Richthofen (The Red Baron). Lawrence criticised the squandering of human life yet partly approved of it. The writer Paul Delany believes he sensed an emotion in the masses of all European countries that amounted to a "desire for death". Following a shelling in 1914 Lawrence wrote that "the whole country is thrilled to the marrow, and enjoys

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)



D.H. Lawrence by Ernesto Guardia
© National Portrait Gallery, London

it like hot punch”,⁸ war being natural in the progress of modern civilisation. This element of Lawrence’s philosophy repackages a concept explored by Friedrich Nietzsche in works such as *The Gay Science* (1882) and *Will To Power* (published in 1906). Nietzsche’s “eternal recurrence”, a theme explored by writers before him, is about a state of equilibrium never reached. Imagine a horrifying, never-ending game of chess where the moves have all been played so many times already, locking us into a state of paralysis. Lawrence’s world view is like Nietzsche’s, a Greek tragedy of cyclic self-creation and self-destruction.

Between 1913 and 1917 Lawrence re-wrote what he called “my philosophy” in a series of non-fiction texts not all of which survive. This must be considered in the context of the

Great War and what could happen after it. He wrote, “What a colossal idiocy, this war. Out of sheer rage I’ve begun my book about Thomas Hardy.”⁹ His study of Hardy,¹⁰ though, is more about his own attitudes than the author of *Tess*. The sea of blood red poppies around the Tower of London in 2014 contained one for every soul taken away; Lawrence’s references to poppies upturn the metaphor into one of personal strength and possible rebellion, overcoming the confines of a controlling society. Might a few of us take that initiative, step up and come through as Hardy’s Wessex characters had “burst” like the poppy out of the confines of society and into individuality?

Lawrence, then, questions how people will live in “the great preservation system” of society after bursting out of it.¹¹ Something was wrong with us, stopping us bursting through. “Imbalanced relationships” are highlighted as a problem in every man and woman. We should seek recovery through nature and sexuality. Like Nietzsche he looked to the ancient Greeks who handled the passions and did not repress things. Sex was the clue to man’s salvation and “self-realisation” in our dehumanized modern civilization. The axle and wheel, a metaphor for unification and symbiosis (with a degree of separation) express the ideal model comprised of male and female aspects. At exactly the same time harsh and “mechanical” ideas also emanated from the Italian Futurists who praised the machine.

It is unlikely young Philip Heseltine delved into Lawrence’s Hardy study in 1914. Yet, on meeting Lawrence, he fast became aware of these intriguing ideas. Nigel Heseltine is scathing of his father for giving up Oxford in June 1914 only to become a tall, dark-clad drifter in and out of London’s Café Royal from 1915 to 1920, when all the time his mother was paying for it. Heseltine was playing at being bohemian in a Mansfieldian way. He wasn’t settled: he had a dilemma about his love affairs; he wished to be part of something worthwhile. Earnestly, he wrote to Colin Taylor about Lawrence, the non-musical genius whose philosophical view about self-expression, introspection and reduction extends to how one might think about music.¹²

Nigel says that his father’s first visit to Lawrence occurred when Heseltine was moving flats and avoiding his mother who, with her aged cousin, had been making frequent visits to Rossetti Mansions aghast at her son’s lack of domesticity. While she was at church in Quebec Street Heseltine spent

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

an evening with Lawrence listening to the writer propose that the greatest synthesis is between men and women and that synthetic living is reduced in homosexual love. Nigel's mother, Puma, slept on a soft cushion having switched off, immediately understanding what Lawrence was driving at with his first sentence.¹³ Thoughts of synthesis and consummation abounded as Lawrence observed an original for his sleepy Pussum character in the setting of what would later be Halliday's flat in his novel. A symbol of the young man's avant-garde leanings was his African sculpture, possibly acquired from Epstein or Boris de Croustchoff. According to Copley this evening was around 15 November 1915.

The English Review published four of Lawrence's seven essays constituting *The Reality of Peace*, a further shaping of the ideas seen in the study of Hardy. Preserving the "self" in our relationships is a philosophical point that might have affected Heseltine. Lawrence predicted a freer time in which "the lark sings in a heaven of pure understanding ..." adding that love is in "intimate equipoise with hate" allowing transcendence to take place. In this world we shall be liberated by our pride. A Lawrence scholar, Tianying Zang, parallels this teaching to that of the ancient Taoist philosopher Laozi but points out how Lawrence is unlike him. Peace for Lawrence is achieved when one doesn't demand that yin and yang compromise themselves¹⁴ for mutually opposing elements are good and healthy.

Lawrence's difficult theories about leadership and the status of manhood develop in the novels of 1922. In *Aaron's Rod* he bemoans the scarcity of the intense men of the past; in this new world they are far too apologetic. At the same time, the modern woman does as she wants, taking a man for her service. Some novels by Lawrence end with what modern reading construes as a hint of homosexual love between two male characters. The message is in fact about leadership, a view which in Britain today is too politically incorrect for cultural tsars to suffer, too few writers being brave enough to be so outspoken.

By 1916 Heseltine could dismiss Lawrence as "hard and autocratic in his views and outlook".¹⁵ Nevertheless, some elements of the Lawrentian creed seem to be respected by the young composer. Bernard van Dieren would soon replace Lawrence as mentor but not completely. Heseltine actively tried to interest Dublin publishers in *At the Gates* (now lost but the next development of his philosophy)

and asked his friend Robert Nichols to help. Heseltine absorbed some of the ideas and saw that "preserving one's individuality" was a goal he might aspire to. In 1917 he identified in Lawrence's writings "the supreme utterance of all modern philosophy".¹⁶

If at that point respect for Lawrence's philosophy was in evidence was he guilty of destroying the manuscript of Lawrence's earlier philosophical study *Goats and Compasses* a year before? Was this really used as toilet paper? Was it destroyed only because it wasn't artistically ready?

Heseltine's evasion of conscription, while so many others died, could have made him reflect on the mystical ideas of Lawrence's modern philosophy and sing the author's praise to Nichols. The view that an end to the Great War might have been hastened by men refusing to fight is an unpopular one. Yet in 1917 there was a wave of mutinies. Incidents in the French army of spontaneous refusal to obey orders involved some 80 000 out of two million men.¹⁷ The men of Kiel assumed power through sailors' councils, freeing political prisoners and fermenting revolutionary ideas in Travemünde, Lübeck and Cologne. The biggest British army mutiny before the end of the war was in 1917 at Étaples. A spirit in the air now suggested "opt for the real pleasures that matter, break through paralysis, preserve what is left of your individuality." If Lawrence the prophet tapped into this he was punished for it. The "desire of death in ourselves" is a theme of *The reality of Peace*, another echo of Nietzsche whose legacy was spun into gold by Lawrence and touched a nerve. "Eternal recurrence" had a resonance for, and possibly tuned into the composer's preoccupation with the occult as "Peter Warlock", which happened soon after.

To Lawrence, Heseltine embodied something of the eternal young hero. He was a person who "seems as if he were not yet born, as if he consisted only as echoes from the past. But he will come to being soon..."¹⁸ Lawrence later adds, to Katherine and Murry, "I am very glad to have him as a friend ... you will like him too because he is real, and has some kind of abstract passion which leaps into the future."¹⁹

In 1915 another pantheon of figures emerged. In addition to the Murrys (to be referred to as such although they were not to marry until 1918), earthy Frieda and Koteliensky, there were Lady Ottoline Morrell, aristocratic

Katherine Mansfield's *Tableau* and Lawrence's 'Bing Boys' (continued)

champion of the avant-garde, Juliette Baillot the governess, painters Mark Gertler and Dorothy Brett, bohemian model Puma, budding writer Dikran Kouyoumdjian and so on. Ottoline had befriended Gilbert Cannan in 1912. His novel *Round the Corner* focused on the problems of adolescent sex. Banned by libraries it was praised by HG Wells, Compton Mackenzie and Hugh Walpole. It was Cannan who introduced Ottoline to Gertler and Lawrence. He and his wife Mary (divorced from JM Barrie) gave refuge to Katherine, sick with a need to escape dreary Chancery Lane, and taught her to play poker at their converted windmill in Lee, Buckinghamshire. Two months after the outbreak of war they helped homeless Lawrence and Frieda by finding them a tiny cottage, *The Triangle*, at Bellingdon near Chesham. They helped Murry and Katherine settle at *Rose Tree Cottage* in October 1914 after the two had gone from one London flat to another, their relationship nearly in tatters. Collectively these Buckinghamshire homes were a pre-Garsington community. Lawrence loved DIY and was happy to do up his friends' homes at the drop of a hat. He decorated *Rose Tree Cottage* for Murry. Mary Cannan hand-painted the walls of Mill House. Kot and Gertler arrived here for a Christmas party; Murry staged a charade about



Lady Ottoline Morrell by Simon Bussy 1920.
© Tate Gallery, London



The Signature magazine of 4 October 1915.
(Courtesy Locus Solus Rare Books)

the "situation between Katherine and me" with Gertler cast as his successor. Gertler and Katherine kissed in front of everyone creating an intrigue: Dora Carrington, Gertler's great passion, was unlikely to become jealous.

At another party alcohol helped everyone forget 1914. Kot sang words from a psalm in Hebrew: "Rannani, Zadikin Zedik" (Rejoice O just one in God). Lawrence thereafter called his philosophy "Rananim" or "The Island" and wished that a new order, the "Knights of Rananim" be established. He seriously thought that if free expression were cradled beneath a rainbow, something good could grow.

The Signature was therefore devised in Hampstead 1915 to further the ideas of Lawrence's philosophy. Each edition of the magazine was to have a philosophic column titled *The Crown*. This was, the writer said, "my first try at direct approach to the public...I want this to be more immediate".²⁰ Wacky as his philosophy might seem nowadays, Lawrence and others truly believed in it. His hopes for a change in England should not be underestimated. "It is really something: the seed, I hope, of a great change in life: the beginning of a new religious era."²¹ In keeping with magazine projects, the aim was to grow readership and finance publication from subscriptions. As business manager, mailing clerk and errand boy, Kot had to send

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

out copies and get subscriptions (of which no more than 200 were achieved). Murry's essays on the freedom of the individual began with an introspective piece called *There was a Little Man*. Katherine sugared the pill with stories such as the nostalgic *The Wind Blows* in the first issue. *Apple Tree Story* and *Little Governess* followed.

The Signature was not just another magazine. There would be meetings and discussions for contributors in a club room at 12 Fisher Street, a Dickensian lane off Southampton Row. Here, Lawrence installed a long table and chairs and Frieda prepared the room before meetings. Fisher Street survived two wars before Crossrail demolished the façade of the last old building in the street and a massive shaft lay open the bowels of the earth near the spot of Lawrence's clubroom. With his Futurism and acceptance of destruction, would Lawrence just be indifferent about modern London's glass and steel overhaul? Katherine and Murry did not involve themselves with the meetings. *The Signature* failed after only three issues; there was no appetite for it and it was left to Kot to clear the contents of the clubroom. The day he conceded his magazine was done for, Lawrence decided to go to America on 21 October 1915. He was set on Florida, where he might settle in the house of a friend of the writer Dollie Radford.

The Rainbow (revised in October 1914) takes its name from what happened after the Flood. A prequel to *Women in Love*, it emphasises "the sensual", the extraordinary threshing scene being a good example. Ursula Brangwen asks, "If I know about the flower, don't I lose the flower and only have the knowledge? Aren't we exchanging the substance for the shadow, aren't we forfeiting life for the death quality of knowledge?" emerging at the end as a modern individual. After a bad review *The Rainbow* was deemed 'utter filth' by a judge. An order was made to Methuen and Co under the Obscene Prints Act of 1857 for it to be destroyed and it was banned in the UK for 11 years (although it remained available in the USA). In the four months following his meeting with Lawrence in November 1915, Philip Heseltine steadfastly took on the establishment with plans and campaigns on Lawrence's behalf. His scheme called "Rainbow Books and Music" appealed for subscribers.

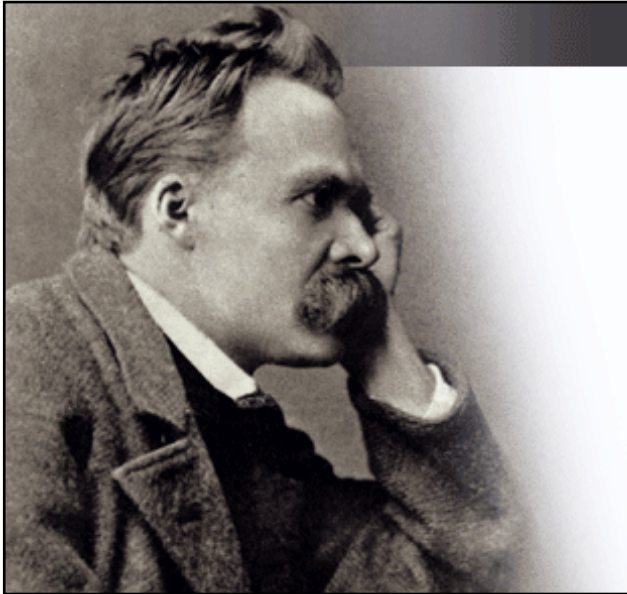
Many of Lawrence's poems mention the war, especially a wartime London, although it is absent from *Women in Love*, Lawrence, with friends at the very heart of government like

Lady Cynthia Asquith and Eddie Marsh, could have woven in real events sourced from them. After several versions with different titles, the first typescript of the entire work (today published in its own right as *The First Women in Love*) was sent to Lawrence's friend, the critic Catherine Carswell in November 1916. A heavily corrected second typescript of the novel was retyped for the American publisher Thomas Seltzer before the novel was finally published in the USA (in a limited run) in 1920.

Women in Love develops the salvation-theme that follows the "bursting of the poppy" idea observed in the study of Hardy. Lawrence's characters have a bold future and, unlike Hardy's, do not die. Furthermore, *Women in Love* suggests one should go away from society to create one's own world: the four main characters leave England. In fact, a real-life plan by Lawrence to go away and find civilisation serves as background to the novel. None was crazier than the 30 year-old Lawrence in 1915, desperate to flee either to the ranch on the St Johns River in Jacksonville, Florida, where Delius lived in the 1880s, or the old Unionist cavalry town of Fort Myers. Establishing a colony was not impossible with some pioneering spirit and money. Elisabeth Förster-Nietzsche and her husband had founded a German colony in Paraguay in the 1880s, even though the outcome was unsuccessful.

The war would change much, of course. What mattered was the possibility of like-minded individuals gathering in a community to shelter against violent, industrial forces. For Lawrence (mirroring Nietzsche again) only a few exceptional "aristocrats" could stand outside society. Lawrence, as his reputation crashed, was therefore in the same pickle that Friedrich Nietzsche had been when his controversial ideas had made him unemployable at any German University. Lawrence's Rananim can be seen as a personal identification with Nietzsche: in the early 1880s Nietzsche had contemplated living his philosophy with his free-spirited companions Lou Andreas Salomé and Paul Rée as they travelled through Italian towns. He also thought they could live in a kind of community or monastery. Nietzsche believed exceptional people should no longer be ashamed of their uniqueness and longed for such people to escape the tensions of a "master and slave morality". So Lawrence, never a solitary type, tried to gather around him a flock of disciples, believing it crucial exceptional people

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)



Left: Friedrich Nietzsche, 1882 (Photo: Gustav Adolf Schultze)

Above: Rananim flag: a 10-pointed star on a black background (Artwork by the author.)

should be young. Heseltine at 21, was first in line to follow. Other disciples included Dorothy Brett aged 24, Dikran Kouyoumdjian aged 20, Dorothy Warren, 19, and Robert Nichols and Aldous Huxley, both 21. He also asked Cynthia Asquith to consider moving to Florida with her children to save them for the future.

All of this is reminiscent of a Wellsian science fiction story of travelling to the swamps of America's South to escape the "Flood". There, blood-brotherhood and "mental and nerve consciousness" could be practised, overcoming and freeing the "one half of life belonging to the darkness";²² thereby following a Nietzschean system.

Slightly older observers such as Ottoline Morrell were less keen, and the dry tones of Heseltine's mentor Delius (who had himself introduced the younger man to Nietzsche) couldn't be more droll. Lawrence was ready to go, enquiring of Lady Cynthia Asquith to help with permits to Florida on a ship leaving from Glasgow in the very near future.²³ Rananim had a flag to fly from a staff in a new found land. Its symbol was a phoenix rising from flames with the motto "Fier" (Pride) written underneath. Lawrence informed Ottoline it would be "a real community, of many fulfilled individuals seeking greater fulfilment ... not about private fulfilment ... the flesh and the spirit in league together...communism based on riches, pride, strong desire, on inheritance, on earth (not heaven)."²⁴

Even those who did not buy into the Florida idea were swept up by belief in the writer. "Fortunately ... the scheme fell through. Nevertheless there was something about this writer ... He might propose impracticable schemes ... it didn't matter. What mattered was about Lawrence himself ... the fire that burned within him."²⁵

Lawrence's concept of a community implied class, not class conflict. "I don't belong to any class now ... for each class, the other class seems to hold the secret of satisfaction. But no class holds it."²⁶ Many of his political views were far from liberal or socialistic. He did not want to give power to the working class. He believed in a "body of chosen patricians"; he was against the South Wales Miners' strike in July 1915; he would fall out with the pacifist Bertrand Russell declaring that pacifism was false thereby causing Russell to retort that Rananim was proto-fascism. Russell later said Lawrence's ideas led straight to Auschwitz.²⁷ For Lawrence the ability to converse wittily in French was an indicator of education, something demonstrated by the Brangwen sisters in an early scene.

Nowadays appearing educated is less important than thriving in some cut-throat business. One wonders if the mob with its "the soul of materialism" that Lawrence hated so much is victorious. Birkin predicts that "the lower classes will inherit the world and intelligent sorts will live in the chinks left behind". There are many instances in his novels in which Lawrence seems to be saying that there are no individuals left. Could Lawrence have been England's saviour? His philosophy might be admired but, to many modern minds, he probably seems like a quack.

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

To stand outside of the mob requires guts or privilege or both. For someone glad that “aristocrats” can be beyond the confines of society, it is no surprise that Garsington House became a source of support in mid 1915. Lawrence was now Ottoline’s closest confidant. By mid-November Heseltine could do no wrong in Lawrence’s eyes and he pushed for Heseltine to be invited to Garsington ignoring the 21 year old’s polite protest that he had “no right to foist himself off on people”. Heseltine’s visits are recorded on 29 November 1915, 3 December 1915 and on 13 December 1915. A young man of Armenian origin, Dikran Kouyoumdjian, came on the latter visits. All sources seem to say that the Armenian was Heseltine’s friend. It is possible they knew each other via the *Daily Mail* or the Café Royal, but the depth of their friendship is questionable. Firstly, Heseltine appears very cold and detached when mentioning him. Dikran’s son’s memoir suggests the Armenian actively sought out Lawrence whom he admired, and received advice about writing. Lawrence nudged him towards fanciful writing, suggesting he visit him in the country.²⁸ This could have been at Alice Meynell’s cottage at Greatham, Sussex, where the Lawrences lived between January and July 1915 and where they had moved after suspicious Chesham residents had made them feel unwelcome. Kouyoumdjian had dropped out from Edinburgh where he had been studying medicine and was seeking his way as a journalist in London. He would write pieces in *The New Age*. He might have been known to the Murrays already.

These young men failed to impress Ottoline. “I get very tired of their continual boasting of what they are going to do. They flatter Frieda ... she is enthusiastic about them ... I do not understand the Indian Sarawadi [Suhrawardy]. He is very anti-British ...”. Heseltine was “so degenerate that he seems somehow corrupt”.²⁹ “Comedy of indiscretions” might be a fitting term to describe the second visit when Philip and Dikran blabbed to Frieda Lawrence about what was said about her marriage behind her back; Heseltine landed Ottoline in trouble. An outburst before Ottoline from the “unjustly maligned” Frieda followed. There is a fine line between bringing things into the open and interfering; Heseltine explained he was “guilty of answering truthfully various questions that were addressed to me”.³⁰ Thankfully, the messy situation was manfully smoothed out by Lawrence.

After a love-smitten outpouring from Heseltine, concerning Juliette Baillot, governess to Ottoline’s daughter, Lawrence bid his young friend not to lose courage. ‘If you are very fond of Mlle Baillot, then marry her ... Have enough of the other, then marry the little Swiss ... she suits you better than any English woman you can find ... She is probably your woman’.³¹ The way they discuss Juliette – an 18 year old child of a woman – is surprising. Ian Copley believes that, after leaving Cornwall, Heseltine paid a fourth visit to Garsington (this is unrecorded) and at that time Ottoline showed him her letters from Lawrence and he lost patience with the “interference by Lawrence in his private life that he found intolerable”.³² Watching Heseltine see the glaring contradictions in the man he had vaunted was Ottoline’s revenge after he had compromised her with Frieda.

Lawrence feared for the future of marriage in the same way as he felt the threat to man’s connection with the land. The Lawrentian marriage of perfect oneness and perfect otherness is seen in *Women in Love* as anti-hero Birkin and Ursula seek an equilibrium in marriage whereby neither’s *Wille zur Macht* dominates the other. This contrasts with lives unattached or lived secretly and expressed by the other two main characters. Gudrun rejects Gerald’s sexual will and expresses her own in her artistic and defiant eurythmic dance to the herd of oxen.³³

After previously backing the little Swiss, Lawrence changes tune when, in January 1916, Puma joined Heseltine at Porthcothan, Cornwall. “He is fond of her, as a matter of fact, in spite of what he says.”³⁴ A little later he remarks that Puma is “very real and simple. We like her ... His affection for Mlle is a desire for the light because he is in the dark ... with Puma he has the second, dark relation. She has ... no white consciousness...and I esteem her quite as much as I esteem him. Monogamy is for those who are whole and clear ... But for those whose stroke is broken into two different directions, then there should be two fulfilments.”³⁵ To have a sacred relationship yet get rid of the exclusiveness of married love is a contradiction and Lawrence’s philosophy becomes shaky here. I think it doubtful Heseltine would have liked the modern concept of sexual liberation. If push came to shove, Heseltine at 20 would have had Juliette – the conventional choice – as a wife. Interestingly, (according to a footnote on p. 404 of Delany’s book) a soulful rejection of

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)



Juliette Baillot at Garsington (1917) by Lady Ottoline Morrell
(© National Portrait Gallery, London)

a suitor (who might have been Heseltine) was found among Lady Juliette Huxley's papers.

Adrian Allinson claimed that Lawrence was to blame for Heseltine taking the plunge with Puma but this is doubtful. Eight months had elapsed after the break with Lawrence when Heseltine married Puma. Was Heseltine really driven by philosophy in his relationships? His marriage was about coping with things after they had gone wrong and Lawrence was hardly to blame for that. He resented Lawrence for something, informing Delius that "... the affair by which I found him out is far too long to enter upon here ... his behaviour nearly landed me in a fearful fix."³⁶ Mark Kinkead-Weekes believed that Lawrence advised Heseltine to tell Juliette about Puma and the pregnancy.³⁷ Was that the fearful fix? If he was trying to keep each of his

two loves ignorant about the other this seems naïve. Yet, even today, some men and women find this tactic works for them. Heseltine seems to have bitterly seen through Lawrence's manipulations, but his marriage was his own choice. Perhaps Ottoline's wrath, or simply a need to escape the manipulations of Lawrence and Frieda caused the close bond to wither. Katherine had certainly found these two at close proximity to be "too much".

Porthcothan wasn't all bad. Heseltine had been productive in his work on the Delius biography and had cut down his first tree. The snippets of advice Lawrence gave could be interpreted as evidence of a good listener sympathetic to someone's deeds whichever way the wind might blow, and indicates friendship. Lawrence gave his advice freely to all younger men in his flock. He advised Murry about Katherine: "Be more natural, and positive, and stick to your guts. You spread them on a tray for her to throw to the cats."³⁸ Murry recalls the author's sweet, bedside manner on another occasion when he had pleurisy. A year on, and in response to a lost letter from Heseltine (in which neediness and soul-searching are the inferred content), Lawrence's soft Nottingham accent can be heard; while not straying from his beliefs he shows fatherly care which is also non-judgemental: "Whether Puma is the way or not, it is not for me to know. You know I believe in marriage, more than love; in fact, in my scheme, marriage is the great initiatory process to being ... It is never too late, unless it is too late inside yourself ... I believe that marriage ... of the two things which are opposite in creation – is the only way to real being... You look after yourself, and get a bit of stability, and she will be alright."³⁹

Where were the Murrys all this time? What could link them, Heseltine and DH Lawrence? I had hoped that my research would somehow reveal that Heseltine and Katherine met so that everything could fall into place as in a tableau. But I find no evidence that the Murrys met him together or separately. It is staggering how close they did come to meeting in late 1915, the time of the two visits by Heseltine to Garsington.

So a mystery surrounds the account by Lady Juliette Huxley concerning a Christmas Party at Garsington when the Lawrences, the Cannans, Murry and Mansfield, Gertler, and Heseltine were there together. She writes, "After dinner Katherine organized tableaux vivants including one of King

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)



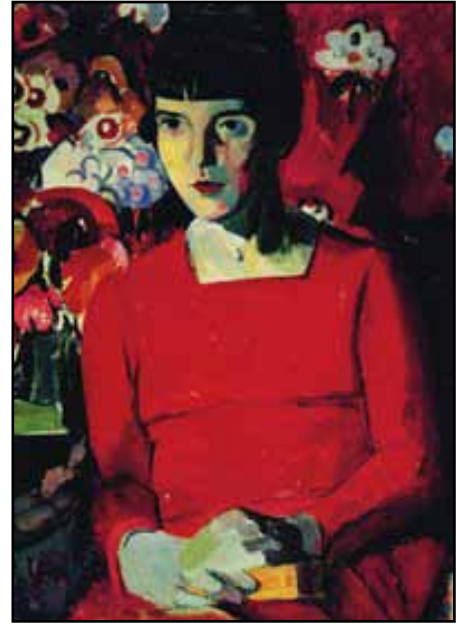
King Cophetua and the Beggar Maid
by Sir Edward Coley Burne-Jones 1833-1898
(© Tate Gallery, London)

Cophetua and the Beggar maid.”⁴⁰ She is unclear about the date. She says she suspected Katherine arranged the Cophetua scene to throw herself (as the maid, wearing a dark frayed tunic lent by Ottoline) and Heseltine (as king, in waste-paper basket headdress and glittering clothes) together. This differs from Ottoline’s account relating to around the same time: “One wet day Mlle Juliette and Maria Nys, Julian and the Gilbert Cannans whirled into acting a play with Lawrence. He became Othello in a large straw hat and a real Arab coat.”⁴¹ Lawrence mentioned in a letter to Ottoline that she might wish to invite the Murrys on this occasion. They very nearly could have come.

Yet Juliette’s version of events with Katherine could not have happened. Katherine was out of the country at the time of all Heseltine’s recorded visits. Prostrate with grief on the death of her brother in a hand grenade incident, Katherine had moved with Murry to Bandol in the south of France on 16 November 1915. She was ravaged with a fever, sore throat, dysentery, and rheumatism. On 28 November 1915 Katherine was in Cassis writing to Kot. Murry did not return to London until December 7, 1915 (after the second Heseltine visit to Garsington). When Murry had an invitation to Garsington for Christmas that year (engineered by Lawrence) Katherine was not there. Heseltine was in London on Christmas day 1915 having attended the Catholic service at Westminster Cathedral, reporting that the “fearful organ was superb”. Did the Cophetua tableau happen at Christmas 1916? It is unlikely. Heseltine married Puma in Chelsea on 22 December 1916. In April 1917 he moved to Cornwall and in August fled to Dublin.

Katherine first met Ottoline at a large party at 44 Bedford Square, then, secondly, in Kot’s office at Holborn. Katherine would be ubiquitous at Garsington but only between July 1916 and the end of 1917. She became friends with Juliette at this time. In Katherine’s 1918 story *Bliss*, about the joy of an observer watching a scene unravelling, a character called Miss Fulton with “moonbeam fingers, so pale, a light seemed to come from them” seems a little like Juliette. The author writes, “And Bertha smiled with that little air of proprietorship that she always assumed

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)



*Left to right: Juliette and Julian Huxley 1924;
Katherine Mansfield (1916-17) by Lady Ottoline Morrell (© National Portrait Gallery, London)
Portrait of Katherine Mansfield by Anne Estelle Rice, 1918 (© Museum of New Zealand);*

while her women friends were new and mysterious “all in silver with a little silver fillet binding her pale blond hair, came in smiling, her head a little on one side.”

The devilish Frieda might have contrived to throw the two young admirers together in this mysterious tableau vivant, echoing Lawrence's encouragement. Juliette may have mistaken Mary Cannan for Katherine. It seems that Juliette dreamed Katherine's presence coincided with the second visit of Heseltine in December 1915, that of Ottoline's memoir above. The hostess was getting her house ready for a big Christmas party for the village children. Lawrence also writes how “we played and acted in the hall with the children. The Ottoline has hundreds of exquisite rags ... like an Eastern bazaar.”⁴² He describes how he talked with Bertie Russell and Heseltine about politics and India and how his own loud voice annoyed Ottoline. Of Suhrawardy, a Bengali law student, Lawrence mentions his “pair of Indo-Persian eyes” and talks about seeing with lots of eyes like Argus. The oriental language tunes in with the dressing up and a Burne-Jones backdrop. Cophetua was an African king known for his lack of natural sexual attraction to women who suddenly falls in love at first sight, seeing Penelophon, a beggar suffering for lack of clothes. He must

marry her or commit suicide. So she becomes queen, losing her poverty and low class. A Cophetua complex denotes a sexual desire for lower-class women in which, in his 1951 novel *The End of the Affair*, Graham Greene reveals his sexual desire was accompanied with a sense of superiority, mental or physical. Might a Cophetua complex have altered a memory, or might Juliette and Katherine have concocted the story together? It resembles a touching scene in a Mansfield short story.

Juliette spoke of the lovely handwriting in Heseltine's letters to her. Nigel Heseltine relates that Puma, in wildcat fashion, drove the Swiss girl physically out of Gray's flat, where she had found her one morning. Nigel suggests there were two “Swiss girls” and claims the one Lawrence refers to in the letters was a friend of Juliette Baillot from Neuchatel, a different girl, living then in London who died in 1957.⁴³ Nigel says Heseltine went from Puma to Swiss girl and back, escaping each. Could he do this from his remote location in Ireland? Juliette wasn't to marry Julian Huxley until March 1919.

Long before leaving Porthcothan, Lawrence wrote regularly to the Murrays. They were then enjoying a period of productivity in France with Katherine happier than ever.

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

He wanted them in Cornwall, especially Katherine, whom he loved dearly as a friend. He smoothed Katherine with "We'll all be happy together – no more questioning and quibbling ... No return to London and the world, my dear Katherine – it has disappeared, like the lights of last night's Café Royal." Sounding like Pol Pot he sends her love for "Year 1 of the new world".⁴⁴ Heseltine was still hero-worshipping in January 1916. He appears to have assumed the voice and advice-giving tone of Lawrence in an extraordinary letter to Viva Smith. "Become yourself, an individual, not a mere group-unit ... throw yourself upon the tide of destiny." He talks of the "power of the man ... a true and amazing philosopher ... I fear, a century out of time." He suggested she read all three issues of *The Signature* and spoke of his weathering the storms with the Lawrences and (referring to his former Indian and Armenian friends) heaving other friends who "proved evil beasts" overboard.⁴⁵ For Lawrence, Heseltine had supplanted Murry ... the young general who had earlier been "with me for the Revolution – the only man who quite simply is with me ... he'll build up the temple if I carve out the way."⁴⁶

Lawrence requested the Murrays join him. It seems as though he is singing the praises of one child (Heseltine) as a way of making the other child do his bidding, all via letters. He refers to circulars Heseltine was doing for him. For the *Rainbow Books and Music* scheme, Heseltine had composed a prospectus and had 1000 copies printed with the strapline "Either there exists a sufficient number of people to buy books because of their reverence for truth, or else books must die. In its books lies a nation's vision; and where there is no vision the people perish." He continues bombastically that "It is monstrous that the herd should lord it over the uttered word" then signs his name. Ian Copley points out that since the private press had been Murry's idea, Murry was miffed. Lawrence must have received a heated response but it is missing. When Murry came back from France in December 1915 he planned to use his own press to further Lawrence's cause. On 24 February 1916 Lawrence wrote to the injured Murrays in France, "Now don't get into a state, you two, about nothing. The publishing scheme has not yet become at all real or important, to me." He part manipulates them describing Heseltine as a "transmitter not a creator and a successful entrepreneur", needed by someone who was no business genius. Heseltine was also paying for the

costs of the circulars, he told them, a twisted touch given Murry's recent business woes. He tries a little envy-making saying how Heseltine's "family have a touch of artistic genius which make them good dealers in art ... He has lived here for 7 weeks with us...Don't get silly notions."

Ottoline, whilst sending Lawrence a red jumper when he was ill in Cornwall, also contacted the Murrays, enclosing a letter of Frieda's (an aftermath of the blabbing incident) for their comments. Katherine's impression of Heseltine at this juncture warrants a misspelling of his name in her reply: "I am glad the Armenian has gone but I wish he had taken Haseltine with him. I suspect Haseltine. I did from what Jack told me of him before I knew that he had 'confided' in Frieda. What a pity it is that dear Lorenzo sees rainbows round so many dull people and pots of gold in so many hearts."⁴⁷

Lawrence planned who would people his new harmonious retreat at Higher Tregerthen in Zennor. It would consist of three couples: himself and Frieda, Katherine and Murry and Heseltine and his wife. Jealousies relating to the publishing scheme seemed smoothed over when Lawrence tantalised the Murrays with descriptions of the new cottages where the nicest area, "Katherine's Tower" was planned as her study. He asked if they might let "Heseltine ... have one room in your long cottage ... he is the one we can all be friends with ... but if you do not want him to have a room in your house ... he could have elsewhere."⁴⁸ Later he added, "You must come, and we will live there a long, long time, very cheaply ... don't talk of treacheries and so on ... it is absurd that we are scattered. Let us be really happy and industrious together ... I don't know yet what will happen to Heseltine ... But I hope you will really like him..."⁴⁹

Such realpolitik was ineffective. The luring of the Murrays only happened when Heseltine had left. The Murrays came direct to Zennor from France in April 1916. To Katherine's annoyance they had to stay at The Tinner's Arms for ten days. An old wound opened between Katherine and Lawrence; Lawrence's philosophy never made much of an impact on her. She was ignored in those discussions at Chesham or Zennor and resented this male preserve. Even Frieda Lawrence, who liked to say she took her ideals and life as seriously as her husband, got annoyed at being excluded. She lashed out; "You do not think much of women; they are not human beings in your eyes. It's your fault, not mine."⁵⁰

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

By June, terrible physical brawls between Lawrence and Frieda, and their strangely peaceful aftermaths proved overwhelming. A move to Mylor, on the south Cornish coast prolonged the Murrys' stay by a month.

Katherine was wheedling her new intimacy with Ottoline, asking if she could stay at Garsington. Katherine's witty but denigrating tone describes how "the dear man, in him whom we all loved, is hidden away ... lost, like a little gold ring in that immense German Christmas pudding which is Frieda ... I felt like Alice between the Cook and the Duchess ... the atmosphere of HATE between them was so dreadful ... I had to run home ... I never did imagine anyone so thrive upon a beating as Frieda seems to thrive ... she ... put flowers in her hair and to sustain a kind of girlish prattle with L ... which left Murry and me speechless with amazement and disgust – disgust especially!"⁵¹

By the summer of 1916 Katherine's fortunes were promising; all Bloomsbury hailed her. Lawrence occupied Katherine's Tower, vacated by its colonial princess, very much alone. It became a place of ghosts, stained by the loosening of friendship. He used it as a study and submerged into *Women in Love* (written in this very tower between April and Autumn 1916). Katherine never forgot the special ambience, recommending the cottages to the Woolfs who almost rented Higher Treggerthen. She wrote, "Perhaps the house is imperfect in many ways but there is a ... something ... which makes one long for it. Immediately you get there – you are as free as air ... I mustn't talk about it – It bewitched me."⁵²

Lawrence's star was falling as his friends were dropping off. He wrote to Kot, "I tell you my Rananim, my Florida idea, was the true one. Only the people were wrong ... I have done with the Murrys, both, forever – so help me God. So have I with Lady Ottoline and all the rest ..."⁵³ It is strange Heseltine might have been a close companion of the Murrys. Lawrence wanted them all to co-exist, but he could only have one or the other for limited periods. What the Murrys said on record about Heseltine is limited. When they mention him they are condescending. In his *Reminiscences*



Cottages at Higher Treggerthen by George L Roberts,
by kind permission of Derbyshire County Council.
"Katherine's Tower" seen on the right.

of DH Lawrence Murry looks back and says, "Katherine and I were rather nettled by this sudden intrusion of Heseltine, whom we did not know, and of whom (perhaps jealousy) we boded no good."⁵⁴

On the evening of September 1st 1916 in the Café Royal, accompanied by Kot and Gertler, Katherine retrieved a copy of Lawrence's *Amores* from two garrulous graduates (one of whom was Suhrawardy) overhearing them speak unfavourably about these poems. Sandra Jobson has analyzed the letters leading to the incident and how Kot reported the event to Lawrence, Gertler reported it to Ottoline, Suhrawardy reported it to Huxley, Huxley reported it to Ottoline and Ottoline addressed the subject to Katherine.⁵⁵ Remember, neither Heseltine nor Puma were present at the Café Royal on 1 September. The assumption they were stems from Frieda Lawrence's mistake in her conversation with Richard Aldington in 1948.

Soon after, Ottoline wrote to Katherine enclosing her letters from Gertler and Huxley about the Café Royal incident. Katherine replies, "Dearest Ottoline, What am I to make of this? I am a little hazy about Suhrawardi – was he one of Lawrence's Bing Boys last winter? At any rate, Huxley's languid letter doesn't tempt me dreadfully to tell him – to satisfy even his 'very idlest curiosity' and 'merest inquisitiveness'."⁵⁶ Katherine's humour is evident, comparing

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

the young men willing to seek Ranim in distant lands to the two lads Lucius and Oliver Bing who leave Binghamton to seek fortune in the City. The Bings were characters in *The Bing Boys are Here* the hit musical comedy at the Alhambra Theatre which opened on 19 April 1916. Strangely, its multi-layered heroine, Emma, who transforms from the lads' cook, to Duchess of Dullwater to Mary McGay, actress, is suggestive of Katherine herself. Hilarious and uplifting, the show brought relief to audiences during the darkest days of the war. Music hall greats George Robey and Violet Loraine sang *If You Were the Only Girl in the World*, one of the signature songs of the era.

Was there any other possible occasion when Heseltine might have met one of the Murrys – could their paths have crossed on 19 May 1917? Heseltine might have returned from Newmill in Cornwall and attended the afternoon concert at the Queen's Hall featuring pianist Benno Moiseiwitsch with the New Queen's Hall Light Orchestra. Katherine was there. A little unpublished story called *The Dark Hollow*, penned in 1915, is about a displaced young woman forced to fend for herself, shown kindness by a friend. She becomes mistress of a young man to whom she is then introduced. Folded up in a corner of the sofa, she contemplates, "What can there be in that conceited boy to keep one satisfied for three years? I do not understand them at all." She hears the Sibelius Sonata; "... David had come to the second movement, the slow movement that is based on a folk song and is so sad and so lovely. His proud head was tilted back a little the better to listen."⁵⁷

When *Women in Love* was published in the USA in 1920, Heseltine felt "used" and, most of all, hurt. Why had he been portrayed as the raffish Julius Halliday? If Lawrence had used him for a different character he might have taken it better. Halliday is far less harmful than Loerke (said to be based on Mark Gertler), "the diabolic alter ego who mocks all that Lawrence takes to be sacred". The characters of Halliday and Pussum are not necessarily vile. Against the drably serious, four main protagonists, they are comedic and colourful. Heseltine did not see the humour in it, a vile squandering of former friendship.

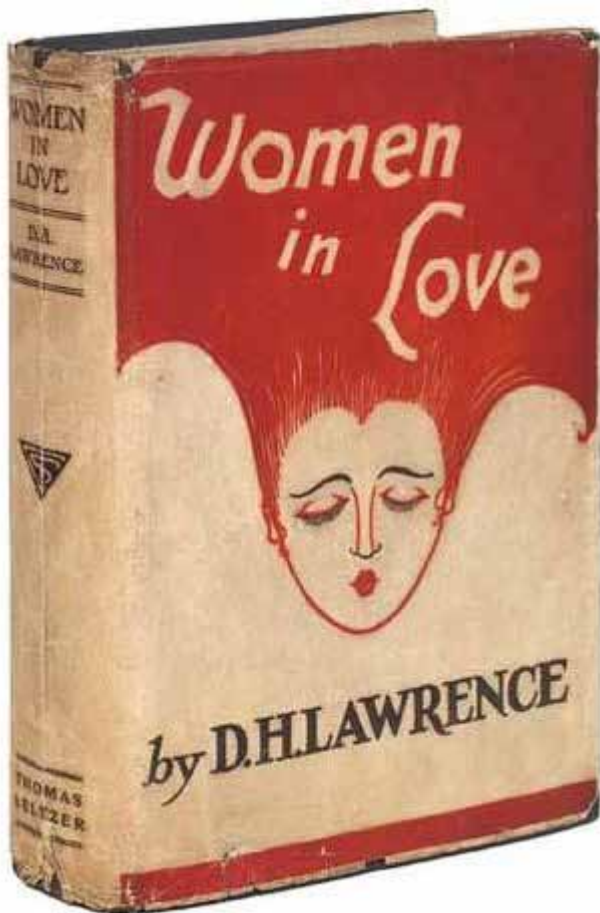
For all Lawrence's love of an aristocratic community, he delivered a class-centred attack to those who had once supported him. Yet Hermione, based on Lady Ottoline, is the cruellest of all. Hermione is a suffocating influence over



Programme cover from *The Bing Boys are Here*, 1916, Alhambra Theatre, London; by kind permission of Burnet-Muir Musical Theatre Archive Trust.

Birkin; her face is described as having the "unlightened self-esteem of a horse". Presiding over Breadalby, her "will" is a manic desire for power through intellectual control. Birkin lashes out at intellectuals of her type: "You've got that mirror ... your own tight, conscious world, and there is nothing beyond it ... you want to go back and be like a savage, without knowledge ... As it is, what you want is pornography – looking at yourself in mirrors, watching your naked animal actions in mirrors, so that you can have it all in your consciousness, make it all mental." Poor Hermione is aghast at this onslaught, "her large stiff sinister grace leaned near him, frightening, as if she were not responsible for what she might do." She reacts by clouting Birkin with a lapis lazuli paperweight. This is cruelly modelled on the very real paperweight Ottoline once gifted Lawrence.

Katherine Mansfield's *Tableau* and Lawrence's 'Bing Boys' (continued)



A Seltzer US edition of *Women in Love*
with Jan Juta cover design.

The first scene to reveal the bohemian characters of *Women in Love* sets up tension in the Birkin/Gerald relationship. The second scene contains the mockery of the letter read aloud by Halliday, a dramatic device that reveals parts of Lawrence's philosophy. Comparing what is now termed *The First Women in Love* of 1916 with the 1920 version, the scenes with Halliday in the former have a faster flow. Sometimes the choice of adjectives there is better, for example Gudrun's emerald outfit as she sashays indifferently out of the Pompadour en route to the Wallenhof hotel, Kingsway. The name of the hotel changes in the later version, as do many small things. The two versions are not hugely different but *The First Women in Love* is slightly more malign in tone. Lawrence felt very angry with Heseltine when the latter abandoned his Zennor

community in spring 1916 and perhaps that is why *The First Women in Love* reflects the lost pride of a master whose best pupil has elbowed him. It can be illustrated by the following comparison:

Julius is really mad. On the one hand he's had religious mania, and on the other, he is fascinated by obscenity. Either he's a pure servant washing the feet of Christ, or he is making obscene drawings of Jesus – action and reaction – and between the two, nothing. He is really split mad. He worships a pure lily, a certain girl with a baby face ... And at the same time he must have the Pussum ... He is really split to insanity now. I thought he would become unified – but he grows more and more disintegrated, two fizzing halves ... Though he was, somewhere, an extraordinary nice and fine fellow.

(p. 83, *First Women in Love* (1916))

Julius is somewhat insane. On the one hand he's had religious mania, and on the other, he is fascinated by obscenity. Either he's a pure servant washing the feet of Christ, or he is making obscene drawings of Jesus – action and reaction, and between the two, nothing. He is really insane. He wants a pure lily, another girl with a Botticelli face ... And at the same time he must have the Pussum ... It's the old story – action and reaction and nothing in between.

(p. 95, 2002 Modern Library Edition of *Women in Love* (1920))

This anticipates the later image of Heseltine, created by Gray, in a sentient way; but it explains Heseltine's pique of anger in 1921 when he instructed solicitors to use tactics to force petty changes to *Women in Love*. Heseltine chastises with "if ever a book afforded grounds for prosecution on a charge of the glorification of homosexuality in particular, this one does." His finding this disgraceful and grounds for libel seems out of character. What happened to Lawrence's ardent supporter of 1916? His outrage at the libel shows him to be quite conventional. We change and we change again.

What exactly was libellous? John Worthen describes how Lawrence quickly became intimate with friends such that they often gave themselves away to him, only to regret it. Heseltine wasn't the only one to suffer this fate. Halliday is indifferent, not a cuckold; Pussum, a disloyal free agent, sleepily seduces Gerald Crich: "It's the right thing with the Pussums to pay them ... And the right thing for mistresses: keep them. And the right thing for wives: live under the

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)

same roof with them. *Integer vitae scelerisque purus ...*" The Latin, from Horace, means: he who is upright in life and pure of sin. Lawrence's mockery of Heseltine's marriage, whatever its shortcomings, was obviously too much to take. The reaction by the composer says something of his conservatism, not wanting this observation of laissez-faire love and double standards foisted on to him. The woman was his wife, and the mother of his son. Did Lawrence know that Puma's child "Peter" (Nigel Heseltine) had been boarded out in Camberley into the care of a family by the name of Halliday? This was before Peter/Nigel was returned to Mrs Buckley Jones's home around the time Heseltine went to Ireland. If so, this is disgusting, stinking behaviour by Lawrence.

Lawrence wrote in 1921, "I think it all perfect nonsense – as if there weren't dozens of little Pussums about Chelsea, and dozens of Hallidays anywhere."⁵⁸ The truth is, of course, he knew it would be libellous and underestimated Heseltine's ability to react with all the grandness his class permitted. In 1916 when he sent his first typescript to Carswell, he enquired at the same time if her husband would "give a professional judgement" (admitting that Heseltine was Halliday, Puma was Pussum and so on).

On the other hand, Halliday and all the others in *Women in Love* are characters in Lawrence's imagination. They serve to make the novel interesting but the novel is not necessarily about them. So many characters tend to be composites. When is a character a straight copy from life? Gudrun looks after a child, rather like Juliette, governess to Ottoline's child. Traces of Heseltine also occupy the characters of both Gerald Crich and Rupert Birkin. Birkin is closest to Lawrence himself yet Birkin studied at Heidelberg and lived with a Japanese. In the chapter *The Industrial Magnate* when we hear about Gerald Crich, Lawrence may also be finding Heseltine a useful source: "during childhood and boyhood he rebelled against all authority, life was a condition of savage freedom...he went to a German University...his interest chiefly against the positive order."

The £50 pay-off from the affair would cause annoyance to an author who was insecure financially. Heseltine probably found more pleasure in this, though he might also have enjoyed the headturning in London clubs as people identified the model for Halliday. Strangely, later on in Eynsford, Heseltine would become the character who enjoyed nudity

among friends, as penned by Lawrence. Lawrence had to make some superficial changes: in all editions of the novel before 1987 Pussum is known as Minette and has blonde, not dark hair. Katherine wrote to the injured Ottoline after *Women in Love* was published, 'It's sad to think what might have been. Wasn't it Santayana who said every artist holds a lunatic in leash? That explains L to me. You know I am Gudrun? Oh, what rubbish it all is.'⁵⁹ Katherine borrowed the snatching of a letter from the Pompadour Club in her own story *Marriage à la Mode* (1921).

Women in Love deals cynically with those who had refused to join a Utopia. Gudrun insults Ursula saying "Go and find your new world, dear" but she finds a destiny forever troubled. That line echoes defiant Katherine, breaking away from friendship with Frieda. Katherine replaced Lawrence as main confidante to Ottoline, for a while anyway. In the closing month of the First World War, Katherine is distant enough from Lawrence to dread his visit, writing to Ottoline from her home in East Heath Road, Hampstead, "I feel they are better as many miles away as there are miles. Every time the bell goes I hear Frieda's 'Well Katherina – here we are!' and I turn cold with horror."⁶⁰ The ice was broken for a while. Fortunes changed. Murry's star glowed annoyingly when he took over editorship of *The Athenaeum*, based at the posh Adelphi Terrace, accepting only two articles (*The Whistling of the birds* and *Adolf*) and refusing all the rest from the now problematic author of *The Rainbow*. Lawrence was struggling to get published. It is difficult to know the exact reason for Murry's distanced attitude where Lawrence was concerned.

Katherine was by then ensconced with Virginia Woolf and Ottoline, also enjoying a flirtation with Bertie Russell. The Murrays were establishment figures in 1919 while Lawrence was cast adrift. There were cryptic letters from Katherine that he has to query: "... I repulsed you. I'm sure I didn't." He continued to be solicitous of Katherine's frail health; he had been dreaming of how the two of them watched a beautiful strong star in the sky and how she might get better from her illness. Things had changed since the jolly summer of 1914. Finally, when she was suffering at a clinic at Menton, and was separated from Murry, he cruelly wrote, "I loathe you. You revolt me stewing in your consumption ... The Italians were quite right to have nothing to do with you."⁶¹ He writes to friends to "spit on"

Katherine Mansfield's *Tableau* and Lawrence's 'Bing Boys' (continued)

Katherine for him. John Worthen sees Lawrence as jealous of Katherine because *Women in Love* was not published until 1920 and between 1915 and 1920 his novels were attacked, whilst stories penned by Katherine, whom he called a "hypocritical Camille", received rave reviews in the weeklies.⁶² Lawrence's venom for Katherine owed much to a misunderstanding when his manuscripts appeared to be rejected by Katherine when, in fact, they were refused by Murry who made it look that way.⁶³

Katherine had a writer's mind ready to dissect the vulnerabilities of Bloomsbury, causing people like Ottoline to react defensively. She could be charming and deferential but was as tactless as she was witty. Her nature was free. Ottoline wrote an essay about Katherine after her death describing how it was "unwise" to ask what her mysterious goings and comings were, but sometimes one was allowed to go with her and it was generally thrilling. Katherine once arranged to meet Ottoline at the London Hippodrome. Ottoline waited and waited but in vain. A few days later came a letter saying she "had come but had found the pink clouds in the sky so lovely that she couldn't face coming into the theatre." While Ottoline lamented her passing, her acid analysis was that "great sincerity in people baffled her" and that Mansfield's mantra that she was ever "embracing life" was untrue.

Many discovered instances of insincere behaviour on Katherine's part but could not help coming back to love her. In September 1916 Kot, once her closest friend, was angered by things said behind his back and relayed by Frieda. There was a rift, and Katherine wisely ceased corresponding with Frieda. "I gave them friendship and they simply accepted it as something due to them, they took me . . . to deceive." He told Virginia Woolf that Katherine's "lies and poses have proved too much for him."⁶⁴ They didn't talk for two years. Mary Cannan often found Katherine insincere. Bertie Russell told Ottoline to beware of Katherine's vicious tongue. Russell later says of her in a memoir, "I admired her passionately but was repelled by her dark hatreds."⁶⁵

Rananim was a brave idea, but no Camelot for Lawrence who, as 1922 approached, saw Heseltine – its most valiant knight – as nothing but: "an impossible person . . . money is at the bottom of it . . . and I'd like to see him in several hells first."⁶⁶ Heseltine had in fact chosen to live in a community of a hundred in remote, western Ireland, although the

master was An Paorach not Lawrence. Olga Ivanovna (later Mrs Frank Lloyd-Wright) would later set up a community in America. Crazy as the plan to travel to a distant region sounded, Lawrence personally achieved it. At Kiowa Ranch near Taos, New Mexico, he felt his soul could wake up in a landscape that was so immense. It was somewhere to find the "individuality" he sought although life here was more ascetic than communal.

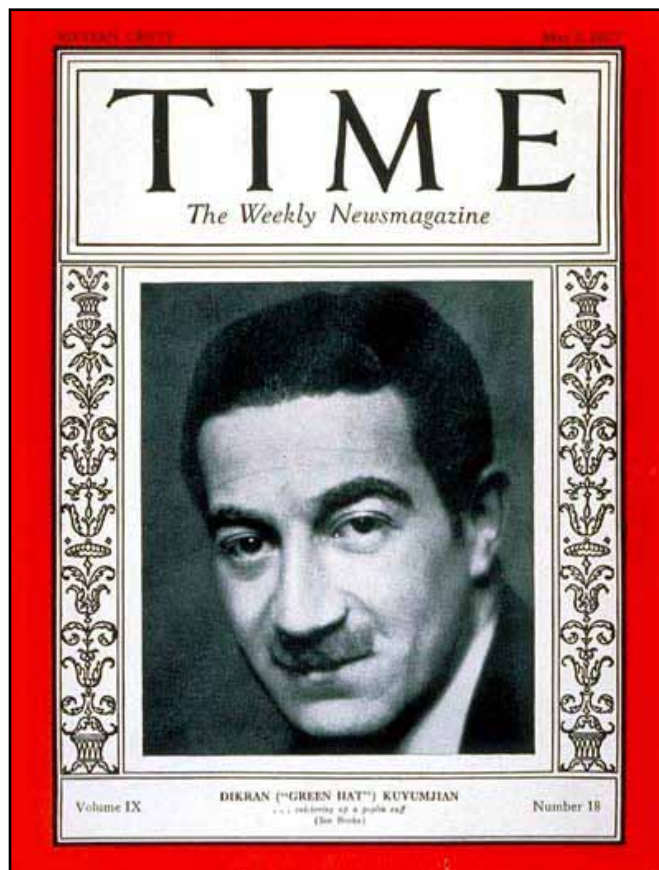
He never lacked friends. Mabel Dodge Luhan, married to an American Indian, was his patron. Stories written by Lawrence in New Mexico testify to the wonder of the place and to his extraordinary vision. His short story *St Mawr* is particularly noteworthy. Communal or monastic living fitted new age seekers, but it is debatable whether the outcome was so positive for Heseltine.

In Lawrence's own time only a few signed up to sexual liberation. These were the very privileged – people like HG Wells whom Lawrence had first met in 1909. As the writer Blake Morrison put it, "While DH Lawrence preached the sexual revolution, HG Wells put it into practice." Those long-haired future generations who called him the prophet of sexual revolution were hardly Lawrence's type yet he seemed to offer a blurred philosophy encouraging us to shun old conventions and establish relationships based on freedom of choice. It's funny what seeps into the psyche and what doesn't. He had true courage. Frieda Lawrence recalled that her husband never wrote a word he did not mean at the time he wrote it. He greatly influenced Tennessee Williams who dedicated many of his plays to him, including *I Rise in Flame, Cried the Phoenix* (1941).

Katherine's last attempt at a cure for her tuberculosis was to try the communal-living methods of George Gurdjieff at his Institute at Fontainebleau where, sadly, she died. Gurdjieff's background was actually music and ballet. A harmonious development of one's inner self using exercises and movements might have been one of the goals of Rananim. Jack Murry moved in high circles at the end of this story. Tragically, Gilbert Cannon suffered from schizophrenia from the age of 40.

Kouyoumdjian had a changing fortune. In Florence in 1927, as Michael Arlen, he had a reunion with Lawrence. An African icon reappears when, soon after, Lawrence used Arlen as the model for Michaelis, a successful society playwright in *Lady Chatterley's Lover* (1928), his face a

Katherine Mansfield's Tableau and Lawrence's 'Bing Boys' (continued)



Above left: Hasan Shahid Suhrawardy (Michael Arlen), Philip Heseltine and D H Lawrence 1915, by Lady Ottoline Morrell (© National Portrait Gallery, London)

Above right: Cover of Time magazine, issue 2 May 1927 with photograph of Michael Arlen.

“carved ivory Negro mask, with his rather full eyes, and the strong queerly-arched brows.” Ottoline by then had forgotten her misgivings about the Armenian and was happy to reminisce how Arlen once sent her a yellow scarf she treasured and always wore now. The Garsington photo albums have a photo of Lawrence, Heseltine and Suhrawardy, although the name “Michael Arlen” is pencilled in. Arlen’s family had escaped the Turkish massacre to set up businesses in Lancashire. He scraped a living from magazine contributions while living in a tiny room in Shepherd Market. The “evil beast” whom Heseltine had once been keen to throw overboard in the Cornish days now had a speedboat on the Riviera. In the 1920s news headlines about writers, channel swimmers, and movie stars were suddenly ubiquitous. He was the one constantly written about: “Mr. Michael Arlen has taken up golf ... Mr.

Michael Arlen has signed a contract.”⁶⁷ The highest paid writer on both sides of the Atlantic at one point, he was on one of the first front-covers of *Time* magazine.

John Worthen’s *The Life of an Outsider* was my trusted starting point while many guiding texts such as Ian Copley’s *A Turbulent Friendship*, *The Collected Letters of Heseltine*, edited by Barry Smith, the volumes of Letters of DH Lawrence, *The Letters of Katherine Mansfield* edited by Vincent O’Sullivan with Margaret Scott, Paul Delany’s *Lawrence’s Nightmare* and Mark Kinkead-Weekes’s *Triumph to Exile* provided a solid framework. Perhaps the facts do not completely speak for themselves and Katherine was quite right when she quotes a line from Chekhov in a letter to Virginia Woolf: “What the writer does is not so much to solve the question but to put the question ... a very nice dividing line between the true & the false writer.”⁶⁸ ■

Katherine Mansfield's *Tableau* and Lawrence's 'Bing Boys' (continued)

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- 28 Michael J. Arlen: *Passage to Ararat*, Harmondsworth: Penguin, 1982.
- 29 Letter 3 December 1915 described in Ottoline at Garsington (p.77).
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- 43 Nigel Heseltine, *Capriol for Mother*.
- 44 *Collected Letters*, Heinemann, 1962: Letter 1131, 07 January 16, DHL to Katherine.
- 45 Barry Smith: Letter 506, 16 February 1916, PW to O. Smith.
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- 49 *Collected Letters*, Heinemann, 1962: Letter 1202, 8 March 1916, DHL to Murrys.
- 50 *Collected Letters*, Heinemann, 1962: Letter 870, Frieda to Kot.
- 51 Sullivan and M.Scott: Letter 17 May 1916, Katherine to Ottoline.
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Articles

The Etonian 'Cuckoo'

John Mitchell

One of the many highlights of the Society's AGM Weekend at Eton College last year was the opportunity to view several Warlock manuscripts held in the College Library. These manuscripts, penned in the composer's immediately recognisable neat hand, include his early song *Music, where soft voices die*; the string quartet version of *Mourn no more*; his last Shakespeare setting *The Sweet o' the Year*; and – the subject of this article – a set of hand-copied orchestral parts for Frederick Delius's *On hearing the first cuckoo in Spring*. This beautifully evocative short piece was composed in 1912 and published the following year by the Cologne firm of Fischer & Jagenberg as the first¹ of *Two Pieces for small orchestra*.

In the previous *Newsletter* (No.99, Autumn 2016, page 36) Malcolm Rudland has already neatly summarised some intriguing aspects of this set of parts for *The Cuckoo*, and these will be recapped here along with some further thoughts. When Malcolm first examined the parts the question uppermost in his mind was whether the material was simply a direct extraction from the Delius original score, or was it some sort of arrangement² of it made by Warlock? Malcolm and (subsequently) myself have since compared Warlock's parts with the published score of *The Cuckoo* and can confirm they are in line with the first alternative, ie, we do not have here a significant 'new' Warlock arrangement! The parts have quite obviously been copied out from the published score, even to the extent of including the same rehearsal numbers.

However, as Malcolm noted, there are a few aspects about the parts that are curious, the first of these being that at first sight the set appears to be incomplete. Delius's scoring of the work is for flute, oboe, two each of clarinets/bassoons/horns, and divided strings. Although from Warlock's parts those for bassoons and horns are missing, he has provided an additional piano part, the purpose of which is (as he describes) "to fill up Clarinets, Horns and Bassoons". This piano part, with only nine bars of actual music³, was presumably a solution Warlock had in mind for a situation where there was a dearth of wind players in the orchestra.

Another intriguing question relates to whether there was a direct connection between the set of parts lodged at Eton College and Warlock's time there as a pupil. Warlock had, of course, been first bowled over by Delius's music during

his Eton days, but a potential red herring of association is avoided by recalling he had left the College in the summer of 1911, ie, at least several months before Delius had composed *The Cuckoo* in the Spring of 1912. Clearly, Warlock could not have copied out the parts during his time at Eton with a College performance in mind!

Remembering that Warlock was not greatly enamoured of his Eton years, it seems reasonable to assume this set of parts was not produced for the College orchestra at a later stage after he had left. This being so, could there have been other circumstances when he may have wished to facilitate a performance of *The Cuckoo* by copying out the parts? A clue is provided in a letter from Warlock to Delius dated 18th October 1914⁴:

In the absence of Colin Taylor (as "Private Taylor"!), I have become conductor of a little amateur orchestra in Windsor – 1 flute, 1 oboe, 1 clarinet, 1 horn, 2 drums and about 20 strings. I took the first rehearsal last night: never having conducted before in my life, and knowing nothing about the art of conducting or how the work (Mozart's G minor Symphony) should be played, I was very frightened, but managed to get through an hour and a half's stick-waving without a breakdown: my right arm, however, is dreadfully stiff today! It is a very good experience for me, and I hope to improve with more practise...

If it is possible to get hold of the material of the *First Cuckoo-note in Spring*⁵, without great expense, I want to make them do that; it would be so good for them, after many years' surfeit of Mozart, Haydn and Beethoven.

By way of background to the last quoted paragraph of the letter, perhaps it should be added that Warlock was at the UK premiere of *The Cuckoo* when it was given earlier that year on 20 January 1914 at a Queen's Hall concert conducted by Willem Mengelberg. Writing three days later to Colin Taylor, Warlock recorded how impressed and moved he had been by the work:

The first of the two pieces was too beautiful - I simply wanted to cry all the way through: I have never heard anything to approach it in sheer loveliness and depth of feeling...

The following month he re-echoed these sentiments in another letter (dated 1 February) to Taylor:

The Etonian 'Cuckoo' (continued)



Warlock's piano part for his adaptation of *The Cuckoo* – his solution to a situation where it would seem he had a reduced number of woodwind players at his disposal.

(Image reproduced by kind permission of the Provost and Fellows of Eton College.)

I went over to spend the day with Gardiner⁶ last Wednesday and we played the *First Cuckoo-note in Spring* vierhändig⁷: really, it is almost without exception, the most perfectly beautiful little piece of its kind I have ever heard.

A little later he shared his enthusiasm with his lady friend at the time, 'Viva' Smith, writing to her on 11th February:

...I wish you knew the exquisite little poem of Delius, *On hearing the first cuckoo-note in Spring*, which so carried me away when I heard it last month. It has a sense of deep, quiet, glowing happiness about it, and a mysterious feeling of rest in the very heart of Nature, as it were, and, strangely and wonderfully, it seems exactly to express the mood and

feeling that has awakened in you and me - a deep, tranquil, forward-looking, Spring-like feeling of intense, penetrating happiness: it is perfect loveliness in music, and forms a beautiful undercurrent to all my thoughts of you...

With *The Cuckoo* having thus made such an overwhelming impression on him, perhaps it comes as no surprise that, having by chance a 'tame' orchestra under his wing later in the year, Warlock was keen to introduce this new work to it. In his reply to Warlock's letter (of 18 October 1914, quoted above), Delius (on 26 October) failed⁸ to advise his young friend whether it was "possible to get hold of the material" (presumably the orchestral parts) of *The Cuckoo*. The likely outcome of

The Etonian 'Cuckoo' (continued)

Warlock's enquiry would seem to be that, not being able to procure a set of parts via Delius or his publisher, he took the practical step of copying them out himself from the published score.

Whether Warlock ever tried over *The Cuckoo* with his Windsor Orchestra has yet to be ascertained, but judging from his letter of 4 November 1914 to his mother, the prospect of this does not sound very promising:

My orchestral society is not at all good: there is no wind or brass (except four⁹ isolated players of various instruments, with no family complete) and the strings intimated to me through Mr Deane that they were not accustomed to being pulled up so frequently and made to play passages over and over again, when they make a mess of them first time. They like to play straight through a thing and then go on to something else: it is perfectly hopeless to expect any kind of refinement or delicacy when they will not take trouble. I explained to them last Saturday that if they do not want to be constantly pulled up at rehearsals, they must take their parts home and practise them, because it is futile to try and get any interpretation of a work, till the players know their notes – almost be heart, so that they can look at the conductor, and – more important still – play correctly at speed. Also, I now find that the society is so poor that it cannot pay my train fare to Windsor, so I am compelled to cycle both ways¹⁰...

It is hard not to detect a note of disillusionment here, and it would seem that Warlock's venture into conducting may have fizzled out by the end of the year. Certainly his last reference to the Windsor orchestra was in a letter to his mother on 19 December 1914:

The concert at Windsor was merely a gratis entertainment for soldiers: I was asked to conduct two numbers for string orchestra by P. Grainger: it was quite absurd for such a small body of players to require a conductor at all, but since they seemed to think they could not play without one, I thought it would be more agreeable to go. I was only there about 20 minutes.

Although the above may seem a likely scenario as to why and when Warlock had prepared this set of parts for *The Cuckoo*, further research may be needed for a conclusive confirmation. As to whether *The Cuckoo* has ever been

performed using Warlock's parts, there is another relevant point to note: for one of the string parts, 1st cello, there is an extra copied-out part in the set, but it is not in Warlock's hand. This strongly suggests that at some later stage it was performed by an orchestra with a larger component of cellos than Warlock originally had at his disposal.

There is just one further curiosity to record: Warlock's *Cuckoo* parts are each written on one side of a single sheet, and on the reverse of these is copied out (in Warlock's hand) the corresponding parts of an orchestral version of Delius's solo song *The Violet* (which had been orchestrated by its composer in 1908). One can only assume that Warlock had, at the time, envisaged a linked performance of the song with *The Cuckoo*.

Finally, Malcolm Rudland has already related how the set of parts was discovered some years ago by the then Head of Strings at Eton, Jack Rozman. However, the parts were not exactly 'found...in a skip', although admittedly they had had a close brush with destruction. Mr Rozman has recently described to me how the discovery came about: at the time the Music Department at Eton was being relocated, and the occasion seemed an excellent opportunity to discard a lot of old sheet music that was deemed to be of little further use or interest. Fortunately Mr Rozman decided it might be provident to have a check through the piles of music before they did eventually end up in a skip, and he spent the best part of a day diligently doing this. When he came across the parts for *The Cuckoo*, something about them looked familiar, and he had a vague suspicion they may have been in Warlock's hand. As luck would have it, because Eton College Library had in its possession the Warlock manuscripts mentioned in the opening paragraph above, Mr Rozman was readily able to make a comparison, and the likeness with *The Cuckoo* parts was unmistakable. The latter were undoubtedly in Warlock's hand!

Having noted the circumstances of the discovery of *The Cuckoo* set of parts, perhaps it is necessary to speculate how they may have come to be deposited at Eton in the first place. Bearing in mind it was Colin Taylor who had passed on to Warlock the conductorship of the Windsor orchestra during his temporary wartime absence, it is quite likely if and when he took up his former position on return to civilian life *The Cuckoo* set of parts may have come into his possession. It seems probable that lacking contrary

The Etonian 'Cuckoo' (continued)

evidence the material may have been donated by Taylor¹¹ to Eton College, perhaps as an appropriate gesture in memory of Warlock's time there as a pupil. ■

Acknowledgments:

I am grateful for the input from Jack Rozman, and for the assistance given by Sally Jennings and Rachel Bond of Eton College during the producing of this article. Barry Smith's four volume *Collected Letters of Peter Warlock* remain as always an invaluable *sine qua non*!

Notes

- 1 The second piece being *Summer night on the River*.
- 2 Warlock had arranged *The Cuckoo* already for both piano solo and piano duet.
- 3 *The Cuckoo* runs for 94 bars, with sparing use of horns and bassoons.
- 4 By the Autumn of 1914 Warlock had relocated to London, enrolling as a student at London University.
- 5 Delius's German title of the piece is: *Beim ersten Kuckucksruf im Frühling*. From what I recall of my schoolboy German, *Kuckucksruf* translates more literally as 'cuckoo-call' (rather than Warlock's 'Cuckoo-note'), but I guess if we are thinking now in terms of 21st century jargon, then 'Cuckoo-tweet' might seem just the thing!
- 6 The composer, Henry Balfour Gardiner (1877-1950) – one of the 'Frankfurt Gang', and a friend of both Warlock and Delius.
- 7 ie, as a piano duet (presumably Warlock's own arrangement).
- 8 Delius was still residing at Grez-sur-Loing at the time, and his thoughts were very much occupied by the German advance into France as the First World War progressed.
- 9 Interestingly, Warlock's set of parts for *The Cuckoo* has only four written out for woodwind: flute, oboe & two clarinets.
- 10 A round trip of the best part of 50 miles!
- 11 The Music Department at Eton believe this is probably the most likely scenario for the materials coming their way, although it would appear there is no confirming documentation.

Augustus John's ties – a recollection

Frank Bayford

In the early 1960s, I was a student at the School of Pharmacy in what is now Portsmouth University. I was fortunate to have lodgings with relatives living in the area and I was told the following story by my great aunt, Kathleen Dale.

The family tailoring establishment of Lacey Brothers in the Saville Row area had a famous customer who used to visit the shop regularly to purchase the unusual ties that were a speciality there. This was the artist, Augustus John. Aunt Kath herself used to make these ties from the spare pieces of cloth left over from the main rolls after suits, etc., had been cut from them.

On one occasion John's young wife, Ida Nettleship, had accompanied him. She was then heavily pregnant and, to take the weight off her feet, had hoisted her swollen belly onto one of the counters there, which happened to be at a convenient 'tummy height'.



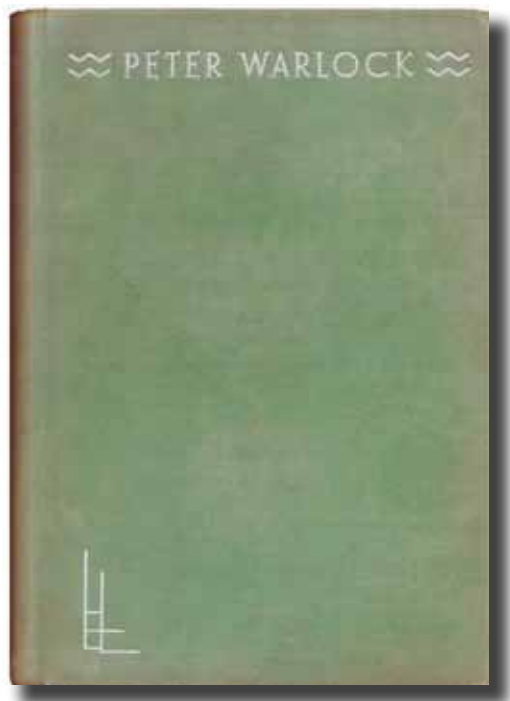
Ida Nettleship aged 24, the year she married Augustus John

Reviews

The New Statesman and Nation, November 10, 1934, p.672

An archive review of Cecil Gray's *Peter Warlock*, a *Memoir of Philip Heseltine*

Constant Lambert



Peter Warlock, a *Memoir of Philip Heseltine*, by Cecil Gray: with contributions by Sir Richard Terry and Robert Nichols and a foreword by Augustus John. Jonathan Cape. 10s. 6d.

In a sense it is true that every creative artist is a dual personality. Has not Jean Cocteau said, "In every artist there are two beings – a man and a woman – and the woman is always detestable." If that is so, then the late Philip Heseltine, better known by his *nom de plume* of Peter Warlock, was a quadruple personality, for both Heseltine and Warlock were as subtle in their make-up as the average creative artist who can be regarded as a reasonably consistent individual.

The task of tracing these divergent channels is simplified by the fact that the composer himself was acutely conscious of this duality and deliberately symbolised it by his use of two names.

To the public, it was Peter Warlock, the hard-drinking, ribald and rather aggressive composer of *Good Ale* and other Bellocian fancies, who emerged triumphant; but Mr. Cecil Gray, who is more justified in forming a conclusion than anyone else, is inclined to give pride of place to the sensitive, intellectual and "aesthetic" Philip Heseltine, composer of the fine but gloomy song-cycle *The Curlew* and of that exquisite little work *Corpus Christi*. His fascinating study is primarily psychological, and Warlock's

music is only touched on in so far as it throws light and the metamorphoses of the composer's personality.

We are first shown Heseltine at Eton and as a student in Germany, rather earnest and cultured, obsessed by a passion for the music of Delius, whose charming letters to him are extensively quoted. The years at Oxford are amusingly sketched-in by Mr. Robert Nichols without, however, adding much from a psychological point of view to our impression of an interesting but retarded adolescent. It is the war period, in which Mr. Gray resumes the narrative, that gives us the first vivid picture of the old Philip Heseltine. It is difficult for those who only know him in later days to visualise him as a passionate internationalist, a solemn follower of D.H. Lawrence, a student of ancient Celtic tongues, an occultist and a mystic. Yet, as Mr. Gray points out, the picture given, being based almost entirely on the composer's own letters, is unimpeachably authentic. Even more difficult to visualise is the picture of him standing on the green-lit stage of the Abbey Theatre, Dublin, lecturing on the nature of music, clad in a purple African witch-doctor's robe and supported by a local hermit with a beard 18in. long. The robe I remember well and it is perhaps symbolic of the change that overcame the man, that in later years it was only donned on the most grotesquely Hogarthian and fantastical occasions.

The gradual emergence of the rollicking Peter Warlock from the sensitive Philip Heseltine was curiously connected with his growth of a beard. The author points to a letter, in which Heseltine says: "The fungus is cultivated for a purely talismanic purpose," as being of the highest importance. The beard became a mask behind which this essentially diffident character who felt that he had made a failure of his life could impose himself on the world as a diabolistic roisterer. The disguise (for such it was essentially) proved astonishingly successful and this assumed character began to gain dominance over its creator, or to put it less theatrically, Philip Heseltine deliberately suppressed the characteristics which he considered a weakness and, under the name of Peter Warlock (at first "merely a convenient pseudonym" under which he could get rejected works published), cultivated a latent diablerie which, like the apprentice's magic broom, began to get out of control. There was nothing Peter Warlock found more delight in than abusing and ridiculing the naïve idealism of Philip Heseltine.

The New Statesman and Nation, November 10, 1934 (continued)

One is reminded of *Antic Hay* and it is interesting to read that the theme of this book was actually suggested to Huxley by Heseltine. By this time, however, the Warlock legend had become established, and it was as the jovial but sinister Coleman that Heseltine was portrayed, whereas, according to Mr. Gray, Gumbriel was unconsciously a truer portrait.

The author is perhaps less successful in his evocation of Peter Warlock than in his presentation of Philip Heseltine, and for obvious reasons. The law of censorship and the law of libel are more of a boggy now than ever before, and it is impossible to give a complete portrait of Warlock in his fantastic later days without giving examples of his Rabelaisian wit (he was one of the few great masters of the limerick and also as a type of verbal association in which he excelled and anticipated Joyce), and of his incomparable power of invective (the unfortunate recipients of his more scathing letters are naturally unwilling to publicly exhibit their still painful scars). However, the portrait is as complete as present-day prudery will allow. It is enough to make the academic musicians who boycotted one of the greatest scholars of our time because he "wasn't quite a gentleman" shake their heads and say I told you so. On the other hand, the picture of Heseltine will disconcert the supposed boon companions who could see in this artist nothing but a jovial pub-crawler.

It stands to reason that the two sides of his character were not so acutely divided as I may clumsily have suggested (there were always certain common factors, his unfailing generosity, for example). It was when the two sides merged that he was seen at his best, days when his conversation would be an astonishing mingling of eloquence, charm, erudition, pointed wit and sheer grotesquerie, until one felt in the presence of some one from an ampler and a happier age.

On the purely creative side, though, the two facets of his character were more sharply defined and it is no mere conceit to class the important *Curlew* as being pure Heseltine and unimportant *Good Ale* as being pure Warlock.

As time went on and the exigencies of finance grew greater, the breezy pot-boilers of Warlock became more frequent and the nostalgic creations of Heseltine became crowded into the background. There was a sudden recrudescence before the end, however, notably in his settings of three

poems by Bruce Blunt. I remember congratulating him on what seemed to me a complete recovery of his best form and his saying, "My dear sir, how ludicrous to think that after all these years one has merely got back to the same old thing – Van Dieren and water." This description was, of course, absurdly denigrating, but at the same time one must admit that these songs, though beautiful, show little advance on the best of his earlier work. It was this feeling of moving in a circle, this sensation of spiritual staleness which was, I am convinced, the main factor in his suicide. It is not a subject that I care to dwell on in a review, and in any case I could add nothing to Mr. Gray's moving and finely-written closing chapter in which his suicide is shown as having an heroic and artistic inevitability.

Although to those who knew Heseltine or know his music, this book is doubly fascinating; it is from any point of view one of the most remarkable biographical studies of recent time, having a form of its own and disdaining facile anecdote. Apart from its examination of Heseltine himself, it is full of extremely amusing sidelights on the various characters he came into conflict with (in particular D.H. Lawrence, who published a spiteful portrait of him at a time when he was devoting all his energies to the furtherance of Lawrence's works). Mr. Gray's acid vignette is a welcome corrective to the sickly adulation of his more thick-witted female followers.

The book is in no way technical, here is no separate section on the music, but the author's estimate of Warlock's work is, I think, extremely just. The pot-boilers are dismissed as such, but the best of the songs are rightly recognised as being among the finest achievements in contemporary music and certainly the finest solo songs written in England since the seventeenth century. That his work was on the small scale is of no consequence, as the author points out in a penetrating essay on the miniature in art. He might even have gone farther and pointed out that the best English music has always been on a small scale – even Purcell was essentially a miniaturist.

Those who think Warlock's output scanty are referred to the lengthy list of original works and transcriptions at the end. This list, by the way, is not quite accurate; several transcriptions are omitted, notably the *Lachrymae* of Dowland, one of the most important pieces of scholarly work which Heseltine undertook. ■

Social Occasions

The unveiling of the Colour Wysard Cartoon at The Antelope 17 September 2016

Michael Graves describes the occasion.



Above left (l to r): Bryan Buckingham, Jennifer Partridge, Pamela Tomlinson, Ian Partridge, Geoffrey Tomlinson.

Above right: Stephen Roche (left) with PWS founder, Patrick Mills.

Left: Pamela Tomlinson unveils the new colour reproduction of the Wysard Cartoon at *The Antelope*. (Photos: Michael Graves)

The black and white Wysard cartoon, commemorating Warlock and Blunt's arrest for being drunk and disorderly, was unveiled in *The Antelope Tavern* in the 1980s. A colour version, found in Fred Tomlinson's porch and originally from the skip in Brighton with all Bernard van Dieren's effects, was unveiled by Pamela Tomlinson on 17 September 2016, aided by Malcolm Rudland, Geoffrey Tomlinson, Ian and Jennifer Partridge, Patrick Mills, Stephen Roche and members of the Committee. ■

The Hereford and Gloucester Social Lunch 15 October 2016

The Green Dragon Inn, Cockleford near Cheltenham

John Merrick made all the arrangements. **Michael Graves** provides text and photos of the inn and the mice.



A small contingent of Warlockians, together with two 'sympathisers', met at *The Green Dragon Inn* for bonhomie and a good old natter. I would normally name the attendees. However, Malcolm's review (below) conceals the identity of all those present, providing instead an attendance list on page 49 (!), so I won't spill the beans here.

The Green Dragon is situated in a pretty but rather isolated spot a few miles from Cheltenham. The interior and much of the furniture in *The Green Dragon* was made by Robert Thompson, the 'Mouseman'. Thompson made and carved furniture by hand and always included a small wooden mouse somewhere on the furniture he created. It was fun

The Hereford and Gloucester Social Lunch (continued)



from the start seeing how many mice we could identify around the pub. Unwary visitors would probably encounter their first mouse running along the bar and bar stools (see photos above)!

One of the many interesting conversations that took place over the dining table was one concerning Edmund Rubbra, who apparently grew a beard after having been inspired to do so by seeing Warlock's beard. The photograph of Rubbra on the right reveals how he could easily pass as being Warlock's brother! Rubbra was seven years younger than Warlock, but, in the 1920s, was a student at the RCM before becoming the pianist for the Diaghilev Ballet. At that time he also became a friend of Gerald Finzi. The inevitable question arose as to whether Rubbra and Warlock ever met, or even if they might have known each other. Initial research suggests they didn't. But that question and also that of potential musical influences on each other remain. ■



Malcolm Rudland follows on ...

Our Warlock Country Cousin Club was active again on Saturday 15 October, when the President of our Gloucestershire Chapter arranged another social lunch, this time with his Herefordshire counterpart, at *The Green Dragon Inn* in Cockleford.

Rather as *The Woolpack* in Slad has become known as the watering-hole of the local poet, Laurie Lee (1914-1997), I learnt that *The Green Dragon* has become known as the 6pm watering-hole of the local poet P J Kavanagh (1931-2015), before he went to his 8pm watering-hole at *The Highwayman*.

Present at the lunch were the two Presidents mentioned, one of whom I was able to introduce to a second member from his county, one Chairman, one life member, three paid-

up members, and two Sympathisers, one of whom lived the nearest, and is also a non-Warlockian President, of the Delius Society. [Ed: The 'sympathiser' is now a PWS member.] The other attendees came from Bristol, Hullavington and London. The London contingent was hampered by our Chairman not bringing his SAAB to collect them from Kemble station, for his larger Caravelle was not able to park in Black Jack Street (see photo and article *A Warlockian returns to his roots* on p.21 of *Newsletter* 89 Autumn 2011) and so I was not able to replenish my stock of local Scottish tablet that I have been buying from that local sweet shop since 1862. [Ed: Never!] Notice no names are given here, but if you want to know who was there, the list of attendees is given at the bottom of the first column of page 49. ■

Reviews

Songs at Six: Peter Warlock 122nd Birthday Concert – devised by Richard Jackson

Friday 28 October 2016, Milton Court Concert Hall, Guildhall School of Music and Drama

Dr Brian Collins



Guildhall Students performing the finale – *Captain Stratton's fancy*: "... the pieces were not just sung: they were personalised, acted out, even danced, the better to convey their peculiar characteristics." (Photo: Michael Graves)

Singers:

Alice Girle, Charlotte Hewett, Alexandra Stenson (s);
Jessica Ouston (m);
James Liu, Laurie Slavin (t);
Brian McAlea, Laurence Williams (b)

Pianists:

Kathy Chow, Gregor Reid, Krystal Tunnicliffe,
Raymond Yiu

String quartet:

Callie Brennan, Andrea Timpanaro, Sarah McCabe,
Molly McWhirter

We were in the Concert Hall but this was not a concert in the conventional sense: there were no statue-like renditions, fixed smiles or clasped hands. Devised by Richard Jackson, it was a slick, seamless presentation of the diversity that is Peter Warlock, an alternation of the trivial and the deep – or even sinister – that epitomises his diverse, possibly bipolar personality. The material, all vocal (conforming to the umbrella title), came thick and fast with scarcely a break,

all the singers performing from memory. Most songs were performed with a piano but there was a handful of pieces with string quartet, reconstructions by John Mitchell of works that Warlock is believed to have intended to arrange for the medium but which were not executed or have not survived.

These novelties aside we heard items that are rarely experienced: it's 46 years-and-a-bit since I heard *Consider* given live and I don't think I've ever heard *Hey trolly loly lo* or *Play acting* beyond my own explorations at the piano; if I have they must have been so long ago that they've escaped recollection. (I know they were done along with everything else at the Warlockathon, and I have the recordings, but I wasn't there in person.)

The whole programme was given by students from the Guildhall School of Music & Drama with an enthusiasm that more experienced singers could well note. For the pieces were not just sung: they were personalised, acted out, even danced, the better to convey their peculiar characteristics. The printed programme meticulously

Songs at Six: Peter Warlock 122nd Birthday Concert (continued)

detailed the performers. I quibble with the attribution of the text of *Johnnie wi' the tye* to 'Viktor [sic] Neuberg?' when it has been shown rather to be 'Trad.' or 'Anon.'

The standard of the recital was set from the outset: the first chord of *Bethlehem Down* came from nothing, without apparent preparation. The use of semi-chorus was effective although, one of very few niggles during the evening, I was less happy with the wordless underpinning to Warlock's pseudo-melody in the middle verses. (Yes, I know that his solo-voice version uses the same line but that is to allow his new, eccentric harmonies and accompanimental figures.)

Serenity was blown away by the bluster of *Consider* but restored in two settings of William Butler Yeats, *The cloths of Heaven* (the van Dierenesque meanderings brought ably to the fore by James Liu) and *The lover mourns for the loss of love*; the latter is more familiar as a movement of *The Curlew* but, that context aside, is a piano-song in its own right, conceived as such.

The desperate imploring of *And wilt thou leave me thus* was characterised by Alice Girle's bursting onto the performance space to give it. Its mood sank into the gloom that is *Ha'nacker Mill*; this song of loss, a portent of doom, was the first of John Mitchell's arrangements and the newness of the timbral/textural support was intriguing. This was also the case with the other Belloc setting, *My own country*. But these are both songs about preparing for death, the first regretful, the second optimistic: this aspect wasn't really conveyed by their young singers, More *angst* please!

The two songs were punctuated – interrupted, even – by *Hey trolly loly lo*, hardly ever encountered and regrettably so, especially if it can be presented as here; its fundamental silliness was comically staged and deliciously delivered as a duet by Jessica Ouston and Laurie Slavin. *Play acting*, another rarity, dark behind its bluff façade, was well delivered by Laurence Williams with a fine sense of verbal understanding. *Johnnie wi' the tye* has a similarly ironic lyric. I'll put aside my prejudices about keeping the *Lillygay* cycle intact but all the constituent songs require characterisation and an understanding of their underlying pathos, however perky the music might seem.

I do wish we could have had the complete *Candlelight*. However, using different singers for the separate songs worked very well; while including the handful of absentees

from the set would have meant some participants performing more than once it would have added only two minutes (or less) to the total running time. *The birds* was not incongruous as a follow-up. The music has an inherent naivety that challenges Belloc's account of the Apocryphal miracle and its moralistic conclusion. *The magpie* was a wonderful foil to its precursors, though. Forget *Yarmouth Fair!* This is the real thing; verbal and musical tales must proceed apace as the piano-writing colours the narrative so much more appropriately in this version.

The Symons songs (*A prayer to* [not 'of'] *St Anthony of Padua* and *The sick heart*) that followed restored decorum. Again there were two singers for two songs – both of regret but with different focal points – and the spirit of each was well handled by James Liu and Brian McAlea.

The next four songs continued the format of contrasting, adjacent items. Laurence Williams made *The droll lover* great fun with his onstage stooge. Two more string-quartet versions, *Lullaby* and *Sweet content*, sandwiched *Sleep* (in its manifestation with piano). Is it possible to compile a Warlock recital without including it? Its long phrases make it a minefield; where does the singer breathe while still making sense of the words? Charlotte Hewett coped well, better than many I've heard, but it remains a challenging piece, its beautiful fluidity (van Dieren again) notwithstanding.

We were approaching the end. Another Belloc setting, *The night*, needed more attention paying to the verbal and musical oxymorons at its climax, but *Robin Goodfellow* went at a decent lick. The piano parts of Warlock's songs are crucial elements that go beyond the mere accompaniment of a pretty tune that is found elsewhere. The singers were ably supported by their team of pianists throughout. Which only left *The fox* and its inherent drama, well interpreted by Brian McAlea.

Could we finish, though, on such a sombre note? What could restore the levity of the earlier shenanigans? Why, *Captain Stratton's fancy*, of course! The old potboiler was given by the company ('TUTTISSIMO' as the programme had it) in an arrangement by the late Fred Tomlinson. Everyone had had an hour's delights and several of us were thereby inspired to celebrate our hero even further in an adjacent tavern. ■

Reviews

The Première of PWS member Frank Bayford's first Symphony

John Mitchell is the dedicatee of Frank's first symphony and was at the premiere performance in Enfield, 12 November 2016



Frank Bayford receiving applause at the première of his first symphony

Our member Frank Bayford has had a lifelong interest in music, and has been a composer since his teenage years. Having recently celebrated his 75th birthday, it was during that year that he completed his Symphony (his Opus 109). Lasting about 16 minutes, it runs continuously, but is clearly demarcated into five linked movements.

Its structure is rather a novel one in that movements 1 and 5 are in a sense complementary halves of a divided larger entity. In between are placed the three other movements, the central (and longest) one being a nightmarish Scherzo (inspired by the content of some of the composer's own bizarre dreams). Frank has spent his professional life as a hospital pharmacist, and the two slow movements (Nos. 2 and 4) take the form of Epitaphia, written in memory of two of his former work colleagues.

The Symphony is dedicated to our Hon. Treasurer, John Mitchell on the occasion of his 70th birthday year. It was premiered in Enfield (Frank's home town) by the Enfield Chamber Orchestra, conducted by Martin Smith, on 12 November 2016 in a concert of works by Beethoven, Schumann and Holst. ■

The Heracleitus CD Launch

English Music Festival, 21 November 2016 at the 1901 Arts Club, Exton Street, London

John Mitchell

On the evening of 21 November last year the recent English Music Festival label *Heracleitus* CD was formally launched at one of London's most little known, out-of-the-way (but yet centrally located) venues. This was the 1901 Arts Club, a lovely Art Nouveau building, conveniently situated in Exton Street, just a few minutes walk from both Waterloo mainline stations. Described on its website as 'the most intimate concert venue in London', it certainly lived up to the accolade. The auditorium, seating around 40 to 50, had much period character, with a performing area of pleasingly adequate size to accommodate the evening's players: Charles Daniels (tenor); Michael Dussek (piano); and members of the Bridge String Quartet. The short-ish concert they gave was a well balanced selection of works from the CD, and included two Warlock songs that had been arranged relatively recently for string quartet.

The CD actually takes its name from one of these Warlock

songs: *Heracleitus*, composed in the early autumn of 1917. The circumstances of its composition related very much to the theme of the album compilation: music by three composers – George Butterworth, Ivor Gurney, and Peter Warlock – whose lives had been affected in various ways by the First World War. Butterworth was killed in action on the Somme; Gurney, who survived the war, but with the trauma of his experiences in the trenches aggravating his deteriorating mental state; and Warlock, who managed to avoid the direct horrors of the War¹, but which nevertheless had an impact on the course of his life.

The song *Heracleitus* was written by Warlock in response to the news of the death on the Western Front of the writer Arthur Hugh Sidgwick on 17 September 1917. Sidgwick had been a close friend of Colin Taylor (Warlock's music tutor at Eton), and Warlock, offering Taylor sympathy on Sidgwick's death, recalled in a letter (from Dublin, dated 1

The Heracleitus CD Launch (continued)



1901 Arts Club, Exton Street, London

October 1917): 'I remember well two delightful evenings spent with you and Sidgwick - one at his club, and the other at *The Ship* in Whitehall.' Further on in the letter Warlock went on to explain the genesis of *Heracleitus*:

Yesterday brought back to my mind the lovely little Greek poem on the death of a friend, which if I remember rightly² Sidgwick quoted in the dedication of his *Walking Essays* to you – and immediately it seemed to fit itself to music, so I am sending you the outcome which I hope you may like.

Warlock dedicated *Heracleitus* to Taylor in memory of Sidgwick, and the song was eventually published six years later as the last of three *Saudades* in 1923.

The other Warlock song on the disc is *Sweet content*, a work so different in character and content from the Van Dieren-esque *Heracleitus* (despite only two years separating them) that, had one not known, it would come as quite a surprise to discover they were both by the same composer. Something of a transformation of Warlock's compositional style had occurred during his last months in Ireland, when the first crop of songs which were recognisably in his own voice issued from his pen. Whether the War had had any significant impact on the composition of *Sweet content* is hard to say, but dating from 1919 when Warlock was back in England again, it was obviously written in the aftermath

of war – perhaps even before the ink on the Treaty of Versailles was quite dry!

From quite early on Warlock showed an interest in chamber music alternatives to the piano for accompanying the voice (notably exemplified in his masterpiece *The Curlew*, which utilises flute, cor anglais, and string quartet). In this he was probably influenced by both the vocal chamber music of Bernard van Dieren, and his own transcribing work in the field of Elizabethan and Jacobean song, where the accompaniment was sometimes set out for a consort of viols.

Warlock is known to have arranged a number of his songs for voice and string quartet, and these were catalogued by Kenneth Avery in a chronology of the composer's songs that he compiled for an article included in the October 1948 issue of *Music & Letters*. Most of these string quartet songs have since been tracked down and recorded, but three remained elusive, and these included *Heracleitus* and *Sweet Content*. The reconstructions of the pair by the present writer were thus made safe³ in the knowledge the songs in this format would have met with the composer's approval. Warlock's usual practise when arranging his songs with string quartet was to mirror the existing piano accompaniments quite closely, and this approach has been adopted here.

Moving away now from Warlock, the main composers featured on the disc are Butterworth (1885-1916) and

The Heracleitus CD Launch (continued)

Gurney (1890-1937), the programme here being a mixture of première recordings, along with a selection of some of their less often heard works. Of the former category the most important is the first UK recording of Butterworth's *Suite* for string quartet⁴, and it gets a fine interpretation here by the Bridge Quartet. The work is curious on a number of counts; firstly it is something of a musical hybrid: not quite a typical string quartet⁵ of the period, and neither is it what we might expect contents-wise from a suite. Secondly, it is well known that Butterworth, before he enlisted in 1914, destroyed his unpublished works with which he was dissatisfied, but fortunately for some reason the *Suite* escaped the destruction. However, after Butterworth's death there seemed to have been reservations about the *Suite*'s worthiness, and the score languished in obscurity for the best part of a century till it was published in 2001. Live performances since then, along with the present recording, have demonstrated that the *Suite* is a substantial piece of writing for string quartet, and an important addition to that medium's literature of the time. Lasting around 16 to 17 minutes, its content shows something of the folk song influence that permeates Butterworth's most well known works (such as *The Banks of Green Willow*), and apart from some minor weaknesses in the fifth (final) movement, it is a well constructed score, the merits of which will much engage listeners the more often it is heard.

The Gurney premiere on the CD is the slow movement of a string quartet written in 1924, a year or two before the composer's mental decline curbed his creative powers completely. It is known that Gurney composed many string quartets, most of which the scores are still missing, and the movement included here is a rare survival. This Adagio, with a duration of 7 to 8 minutes, has an intensity and underlying anguish about it that may well reflect the composer's state of mind at the time, although it is a piece of remarkable restrained beauty nonetheless. It would be interesting to hear the remaining movements of the quartet – something which I imagine will become a possibility in the fullness of time.

The remaining tracks on the album are of works already recorded elsewhere, but in most cases not all that often. Gurney's *Ludlow and Teme* (dating from 1919), which is included in entirety, is a song cycle (to words by

A.E. Housman) that employs the same forces as Vaughan Williams's much better known *On Wenlock Edge*, ie, tenor, string quartet, and piano. There are some lovely moments in Gurney's seven song grouping, but I have doubts if the work will ever achieve quite the same popularity as the Vaughan Williams classic. Also by Gurney are three songs with piano that conclude the album: two of these were composed by Gurney whilst on active service in France (1916/17), and they serve as a moving testimony to this episode in his life.

Butterworth is represented by songs from his second group of *A Shropshire Lad* settings (with piano), and from his cycle *Love Blows as the wind blows* (with string quartet). I don't know if it is largely because of CD duration constraints, but somewhat oddly a single song (*Oh fair enough are sky and plain*) is absent from the Shropshire Lad songs, and there are only two of the four songs from *Love Blows* – arguably a regrettable omission, as the work is a true cycle with thematic links between the songs. However, that minor gripe aside, all the songs here get persuasive and sympathetic performances from Charles Daniels, well supported by Michael Dussek and the Bridge Quartet. Once again the English Music Festival label can be greatly complemented on its strategy of introducing hitherto unrecorded, but often unjustly neglected works from the byways of British Music. Much recommended! ■

Notes

- 1 firstly by being deemed medically unfit for service during the War's earlier stages, and then later on, when conscription loomed, by making a flit to Ireland.
- 2 in fact Warlock had remembered wrongly: the dedication to Taylor was actually in Sidgwick's popular book 'The Promenade Ticket', published in 1914.
- 3 My suspicion is that, even if not having actually seen Warlock's versions of these songs for string quartet during the 1940s, Kenneth Avery knew reliably that such versions were in existence, although his article does not reveal the source of his information. It strikes me these lost string quartet versions may still possibly be held - unknown to us in the PWS - in private collections somewhere or other. I continue to be a great believer in "things turning up"!
- 4 provisionally dating from 1910, although this has still to be convincingly firmed up.
- 5 It has five movements instead of the usual four, with the second of these being strangely curtailed.

Warlock, Dvorak and R. Strauss – Luci Briginshaw (soprano) and Eleanor Meynell (piano)

24 November, St Olave's, Hart Street, London

Malcolm Rudland

I didn't go to a lunchtime concert at St Olave's, Hart St, London on 24 November to hear the same soprano twice in one week, but having heard Luci Briginshaw as Adele in Fulham Opera's *Die Fledermaus* the previous Sunday, I was surprised to find it was her singing four Warlock Elizabethan songs at St Olave's. Starting with *Cradle Song* and finishing with Zerbinetta's Monologue from Strauss's *Ariadne auf Naxos* (Slumbers to Rumbles!) the whole programme was projected with total conviction, but the pianist (Eleanor Meynell) only took bows for the Dvorak and Strauss groups even though Warlock's *The Lover's Maze* was the most difficult item in the programme. Both performers were first study sopranos and pianists, so they swapped roles for an encore; Quilter's *Oh ye banks and braes*. All four Warlock songs sung are in the OUP Vol 1, the only Warlock songs in print when I was a student in the 1960s, yet I was saddened to find that of Warlock's 150 songs, these twelve were the only ones the performers knew! May we hope that the



Luci Briginshaw (inset) © Edmond Choo
and Eleanor Meynell

projected Music Sales volume of songs especially suitable for sopranos, from Michael Pilkington's 'New Peter Warlock Critical Edition' will be published next year. ■

Warlock at the Wigmore Hall

Bryn Philpott is pleased to see an increase in Warlock songs performed at the Wigmore Hall and reviews three of these concerts from the 2016/17 season.

Judging by the future events section (see page 46), it would appear that the aims of the society in promoting the life and work of Peter Warlock continue to bear fruit. It is always pleasing to hear Warlock songs being included more frequently in recital, as it is only through the performance of his works that his name and spirit will truly live on. The 2016/17 season shows an increase in recitals where his songs were performed at the Wigmore Hall, a venue that Warlock himself would have been very familiar with.

Built in 1901 (a few years after Heseltine's birth) as the Bechstein Hall, it went into receivership at the beginning of the Great War following public hostility to all things German. It reopened on 16 January 1917 renamed the Wigmore Hall and it is interesting to reflect that Heseltine and Gray jointly promoted a concert of Bernard van Dieren's work, on 20 February 1917, shortly after the reopening. Heseltine undertook the publicity in the form of a manifesto by circular letter (with an early use of the pseudonym *Prosdocimus de Beldamandis*) with Gray writing the programme notes and foreword. The concert turned out to be a financial disaster and Gray later wrote in

Musical Chairs that his notes '...exited even more violent critical hostility than the music itself, which is saying a great deal.'

Sadly it was some 14 years later on 23 February 1931 that van Dieren was able to repay Warlock posthumously by his tireless efforts with helping to organise the memorial concert following Warlock's untimely death. The poet Gordon Bottomley summed up the mood in an article for the December 1931 edition of *The Gramophone* 'The Wigmore Hall was full on the night of February 23rd this year..... the main part of the audience was vividly aware that it was there because Philip Heseltine had put an end to his life a few weeks before – and on that account Peter Warlock would write no more music. We came together because many of his fellow musicians were there to begin to raise that monument of moving sound to him which is the creative musician's only real memorial...'

Nearly a hundred years later we are still enjoying his music in the same hall. This season, offerings were partly inspired by the 400th anniversary of Shakespeare's death, and they have held a number of recitals based around

Warlock at the Wigmore Hall (continued)

Shakespearian themes. The following is a brief review of those I was pleased to be able to attend.

The Samling showcase concert on 8 November 2016 was a celebration of 20 years of that organisations work to assist talented young singers and accompanists at the beginning of their careers. The concert, which was preceded by an afternoon master class, brought together a number of their former artists for an event based upon a theme from Shakespeare's *As you like it*. According to Shakespeare 'The Seven Ages of Man' were divided neatly into the following stages: Infancy; Childhood; The Lover; The Soldier; The Justice; Old Age and Oblivion/Second Infancy. The Songs were set by a variety of composers ranging from Schubert to William Bolcom, to various poems whose theme fit the above sections. The singing was interspersed with animated readings from Shakespeare by the actor James Garnon, well known for his performances at the RSC and Globe. Sir Thomas Allen was scheduled, under 'The Justice' section with ensemble, to sing Sullivan's comic 'When I, good friends, Was called to the Bar', from his operetta *Trial by Jury* but suffered from the flu and was unfortunately unable to participate in the concert as originally planned. Peter Warlock was represented in the 'Infancy' section, appropriately by a rather touching performance of *My Little Sweet Darling*: given by the Australian Soprano Kiandra Howard accompanied by Ian Tindale at the Piano. Warlock set this song around 1918; it was originally set by William Byrd some 300 years earlier. This is more than simply a tender cradle song, and he uses both ancient and modern influences to achieve his compositional aims. Warlock later arranged the song with string quartet in 1927.

Continuing the Shakespeare anniversary theme on 14 November 2016, the internationally renowned tenor Ian Bostridge accompanied at the piano by none other than Sir Antonio Pappano appeared alongside a host of well known instrumentalists – Adam Walker (flute); Michael Collins (clarinet), Lawrence Power (viola), and the Lutenist Elizabeth Kenny – for what felt like a bit of a gala concert, particularly considering the ticket prices! Unlike the Samling concert all the songs included here were settings of Shakespeare. The first half of the concert featured the five songs from Finzi's *Let us Garlands Bring* alongside English composers contemporary with Shakespeare such as William Byrd, Thomas Morley, Robert Parsons and John Wilson (in these Bostridge was accompanied sensitively

on the lute by Kenny). The performance of Finzi's *Fear no more the heat o' the sun* was particularly moving. The second half included settings by European composers such as Haydn, Schubert (*An Sylvia* sung unusually in English), Poulenc, Korngold and Stravinsky alongside familiar 20th Century English composers. Peter Warlock was represented by two songs: *Pretty Ring Time* and *Sweet and Twenty*, both accompanied note perfect by Pappano, who later admitted that the entire programme had, prior to this project, been totally unknown to him.

In common with the Samling event, we had readings at various points within the programme given this time by actress, Eve Best, though the roles were occasionally swapped. Pappano took on a little acting by delivering Jessica's confession to Lorenzo "I am never merry when I hear sweet music" with good humour and Best later attempted to sing a duet with Bostridge. I particularly enjoyed hearing Warlock's settings alongside the earlier ones of Thomas Morley. Warlock wrote five settings of the bard and these have been considered by some to be the finest of the 20th Century. His ever popular and lively 1925 setting of the lyrics *It was a lover and his lass*, really stood out within the programme 'with a hey and a ho and a hey nonino'. In particular how Warlock deals with what might otherwise be similar refrains in such a varied way that it never feels tedious or repetitive. *Sweet and Twenty* (his 1924 version of *O mistress mine*), was considered by Trevor Hold to be '...one of the most beautiful love songs in the repertoire, better than any other setting.' It is hard to disagree, hearing this performance.

In a more familiar role Pappano with baton in hand, conducted an ensemble in Stravinsky's *Three Shakespeare Songs*, written in 1954 and were given their debut at an 'Evening on the Roof' concert in Los Angeles. These settings were very modern as befits his fascination at the time with the techniques of Schoenberg and Webern, but he manages to retain a largely tonal feel to the sound. The programme was concluded appropriately by both Bostridge and Best who sung a duet from *Twelfth Night* (*When that I was and a little tiny boy With hey ho the wind and the rain*); clearly marking that 'our play was done'.

In a perhaps ill advised post concert interview, with Nigel Simeone (who wrote the programme notes), the exhausted Bostridge and Pappano, dripping with sweat, explained how they came together to undertake this ambitious programme.

Warlock at the Wigmore Hall (continued)

Warlock was mentioned only in a context unrelated to Shakespeare by a comparison of his setting of Fletcher's *Sleep* to that of Ivor Gurney's. Someone though admitting to liking Warlock's setting felt that Gurney's was much more moving and Bostridge seemed to nod in agreement. This fascinating concert is included in its entirety on a Warner Classics CD (DDD LC02822), which comes with a hard bound booklet and includes comprehensive illustrated notes by Christopher Wilson.

The countertenor Tim Mead is well known for his Operatic and Oratorio performances but during the afternoon of 29 January 2017 we saw him in his debut solo song recital. Who better to accompany him in this was the increasingly popular Samling artist James Baillieu. They performed a varied programme of 20th Century English song. These included old favourites such as Vaughan Williams *Linden Lea* and *Silent Noon* alongside songs by Howells, Quilter and Ireland to more modern composers, such as John Dankworth, Joseph Phibbs and included Betty Roe's *To his sweet saviour*. It was good to hear included Warlock's rarely heard setting of the Anonymous 16th Century English poem *Love for Love* this was my first

hearing. Written in 1919 and dedicated 'To Puma', his wife at the time. Here Mead appeared relaxed and the song flowed quite beautifully. The recital was appropriately concluded on firm countertenor territory with Purcell's *Music for a While*. Hopefully we shall hear more of Tim Mead in the role of solo recitalist.

The season is not yet over and there are further Warlock songs coming to the Wigmore Hall over the next few months with the Samling artists Benjamin Appl (baritone) and James Baillieu (Piano) in *Heimat*, a series of songs on the theme of home, which will include Warlock's *The Bachelor* and *My Own Country* (accompanied by a CD release: Sony Classics 88985 39303-2) and a further recital entitled *Shakespeare Songbook* with Sophie Bevan (soprano) and Allan Clayton (tenor) with Christopher Glynn (piano) to include Warlock's *Sigh no more ladies* (see Future events).

Many of the artists featured were at the beginning of their careers and it is encouraging to see that Warlock's songs are being included in their recitals. Like the Peter Warlock Society who continue to encourage young singers through the promotion of the annual birthday concert, the Samling organisation certainly appear also to be doing their bit. ■

Choral Evensong, St George's Cathedral, Cape Town, SA., Wednesday 14 December 2016, Radio 3 (first broadcast 2005).

Michael Graves

Our President, Barry Smith, co-directed this Choral Evensong along with Lungile Jacobs. First broadcast in 2005 on BBC Radio 3, the service featured Barry's *Responses* and a variety of interesting and inspirational music. Of

particular note for me was an African freedom song, which featured one of the most understated, yet emotionally charged, voices I have heard for some time. The Homily was delivered by Archbishop Desmond Tutu.

The Three Kings – The Sixteen, Cadogan Hall, 21 December 2016

Claire Beach

I was fortunate enough to attend one of The Sixteen's Christmas concerts, entitled *The Three Kings*. This was a varied selection of Christmas songs, from plainsong to new commission, unfamiliar to well-loved, in arrangements

which showed this choir and its soloists to best effect. One of the highlights was a perfectly-judged performance of Warlock's *Bethlehem Down*; it was good to hear this sung in its rightful place as part of the Christmas choral repertoire.

Christmas Day Service

25 December 2016, The Plymouth Choir, Plymouth Congregational Hall, Minneapolis.

Philip Brunelle MBE

As a member of the Warlock Society I wanted to mention that on Christmas Day for the morning service at Plymouth Congregational Church, the Choir concluded by massing in

front of the large congregation to sing *The Sycamore Tree* – a perfect way to greet everyone and wish the best for the New Year! The congregation applauded enthusiastically!

Reviews

Warlock in Chelsea – A talk by Malcolm Rudland

The Small Hall, Chelsea Town Hall, 30 January 2017

Claire Beach

This talk, with visual and musical illustrations, took place in the Small Hall of Chelsea Town Hall on the evening of Monday 30 January. It was a joint venture of the Peter Warlock Society and the Chelsea Society, and was well-attended by members of both societies. It was an updated version of an earlier talk given in the same place 23 years ago in 1994, as part of the Centenary celebrations of that year, and Malcolm expressed the hope that he would be asked to present the talk again in another 23 years time in 2040!

Malcolm began by explaining Warlock's pseudonym and showing his favourite photographic portrait of the composer and an example of his exquisite handwriting. He then introduced his 'partner in crime' for the night, Danny Gillingwater, who would sing the songs and change the slides, as well as providing occasional percussive effects. Described by his mentor Felix Aprahamian as the complete Renaissance man, Danny sings, dances and acts, composed the *Homosexual Necrophiliac Duck Opera*, and was co-founder, with the late David le Lay, of the Chelsea Chamber Concerts. After Malcolm played snatches of different Warlock songs on the keyboard to illustrate wine (beer), women and song, we marvelled at the calligraphy of *Sweet and Twenty*, especially compared with so many other musical manuscripts, as Danny sang that song, followed by *Youth*.

Malcolm then told us a little about some of the places where Warlock had lived, and showed some slides including Harrods' Food Hall and the old Chelsea Register Office, where Warlock was married to Bobbie 'Puma' Channing in 1916. We heard *Little Tommy Tucker* and *Little Jack Jingle* from *Candlelight* to illustrate how Warlock's harmonies changed after his marriage. Warlock had probably met Puma, who modelled for Jacob Epstein and Augustus John, at the Café Royal. We saw a studio portrait of Puma as we heard *There is a lady sweet and kind*. This was the first Warlock song Malcolm ever played, while still a student, at the suggestion of his professor. At that time, there was only one published volume of Warlock's songs, but today they are all available. This was followed by *Piggesnie*.

Puma's likeness can also be seen in Westminster Cathedral, where she features in one of Eric Gill's Stations of the Cross 'Jesus meets his mother'. A month before he died, Warlock had written to his mother, saying that he would rather visit her some time other than Christmas,

due to his melancholy which made him poor company, it would be better for him to remain alone and devote himself to work, especially as *Carillon*, *Carilla* was to be sung at Westminster Cathedral and Brompton Oratory, where Warlock occasionally attended services. Unfortunately, Warlock would not hear the performance, which took place nine days after he died. At this point, Danny and Malcolm performed Warlock's only song to mention Jesus Christ, *The Birds*, which had also been sung at the Oratory.

Warlock's final residence in 1930 was in Tite Street – here we saw a picture of Malcolm's Morris Traveller car parked in that street. The music publisher Ralph Boosey was interested in a property nearby, but decided a Mr Boosey in Tite Street would be inappropriate! We saw the cover of the *Evening Standard*: 'Peter Warlock Found Dead In His Locked Flat' as Malcolm played the opening chords to *The Fox*. Although that song was not being sung tonight, the original fox from *The Fox Inn* at Bramdean made a surprise appearance, courtesy of its keeper, Bryn Philpott, as Malcolm related the story of how the song was written and a music room hired to play it, all within 24 hours of Warlock and Bruce Blunt leaving the pub.

Malcolm enlightened us as to why the blue plaque is on 30 Tite Street, not 12a where Warlock was known to live. In 1980, Malcolm called at 12 Tite Street and was told by the owner that the house was built some time after 1930, and existing houses had subsequently been renumbered. Enquiries found that the correct house was no. 30. Malcolm drove round to discover a door open and builders gutting a basement flat. There was a smell of gas and gas pipes lying on the ground, which the workmen confirmed dated back to at least 1930; this was the actual flat where Warlock had died. The blue plaque – one of three in Tite Street – was unveiled in 1985.

We saw the list of Warlock's addresses from Fred Tomlinson's *Peter Warlock Handbook* – several in Chelsea – and some pictures of those dwellings. They include:

- Cliveden Place – the site of Warlock's first school
- Rossetti Gardens Mansions – also the former home of Howard Goodall
- An attic flat in Whitehead's Grove: from here Warlock wrote to Delius that watching the sun set over the roofs of the South Kensington museums gave him peace of mind.

Warlock in Chelsea (continued)

- Warlock's parody on César Franck, *The Old Codger*, was composed in a little garret in Bury Walk. A PWS member hopes, with the help of the Scarborough Spa Orchestra, to recreate the first performance by the Savoy Orpheans: we saw a picture of them too.
- The Chenil Galleries was the venue for an early performance of *Capriol*, though it was first heard at the American Women's Club in Grosvenor Street on 22 November 1926.

Malcolm demonstrated the percussive effects that could be added to *Capriol* by having Danny beat on the drum pad of the keyboard as Malcolm played. He then played the whole of *Pieds-en-l'Air* with his 'little string orchestra'.

And why did Warlock frequent *The Antelope* pub? The answer may be found in his routine while organising the Delius Festival in 1929 in Regent Street. Warlock was living at Pimlico, which necessitated a change from the 11 to 19 bus at Sloane Square. Malcolm mentioned the tradition of the Chelsea ChronotopograPHical Crawl and showed us some photographs from those, from the Centenary celebrations in 1994, and the sketch by Anthony Wysard commemorating Warlock and Blunt's arrest in Cadogan

Street for being drunk and disorderly, which is now on a wall at *The Antelope*. This pub serves as the 'nerve centre' of the Peter Warlock Society, hosting committee meetings and social lunches.

The last song performed by Danny and Malcolm, with the score on screen, was *Jillian of Berry*. Then it was time for community singing and the lights went back on at the 'tap-tap on keyboard' signal. The King's College carol service this Christmas included *Bethlehem Down*, and another of Warlock's well-known songs is *The Cricketers of Hambledon* – Peter Warlock and Bruce Blunt who wrote the song were both there in the crowd to see the midwinter match on New Year's Day 1929. Danny sang the verses, and an enthusiastic audience provided the chorus as the 'brass band' sound of Malcolm's keyboard was employed.

Malcolm ended the evening's entertainment by thanking the Chelsea Society for its invitation; it was lovely to be in Chelsea where there were talented people, and he recommended looking at their website to see what other events they had arranged. The audience showed their appreciation and the vice-chairman of the Chelsea Society thanked Malcolm and Danny for an interesting evening. ■

The Seventh Chelsea ChronotopograPHical Crawl – Saturday 25 March 2017

Robert Carter



"Nutters with a purpose" – outside the old Harrods food hall entrance, which is the site of 27 Hans Road, home of Arnold and Covey Heseltine at the time of Philip's birth.

The faithful band of usual suspects assembled punctually at 11am by door 10 of Harrods on Hans Road. There we were introduced to our two guardians for the jaunt, Chelsea Pensioners Marjorie Cole and Derek Walters, who carried the Warlock Society banner to announce to the World, or the Chelsea bit of it, that we were not just nutters but nutters with a purpose.

Outside the Harrods food hall door, under that proud banner, Danny Gillingwater re-enacted the circumstance of the Warlock conception, completely, nothing missed. As our company stood, mesmerized, by the performance simulating the one that had given to the world a man of so many parts well over a century before, we reflected that conception has defied modernization!

The Seventh Chelsea ChronotopograPHical Crawl (continued)

In formation behind our banner and with the megaphone fiercely guarded by Mary Swan, we were prepared to face whatever hazard might confront us and as our police escort joined us we progressed to the house where young Warlock had received his first schooling. At this port of call, our leader, Malcolm Rudland, was obliged to explain to the lady of the house the nature and significance of our mission. The lady was greatly pleased by that intelligence.

We made our way onward to *The Antelope* in Eaton Terrace, Peter Warlock's 1929 local and today the 'nerve centre' of the society. We fortified ourselves in preparation for the supreme act of collective courage that was scheduled for later that afternoon.

Full of courage we were forearmed as the decidedly tricky part of our mission presented. We made our way, under close escort to the junction of Cadogan Street and Moore Street where we silently paid homage at the scene of Warlocks downfall. It was really just a bit of youthful naughtiness that the beaks could not understand but Warlock took it like a man and paid his debt to society, 30 shillings for being drunk and disorderly.

On the streets of Chelsea, to pay homage at the scene of



Left to right: Sandra Spiller (Landlady of *The Antelope*), Derek Walters, Marjorie Cole, Anthony Lindsay and Stephen Roche.

minor nuisance requires the constabulary in attendance but to celebrate a no-holds-barred simulated conception can be done free of supervision.

Thence to Founders' Hall in Radnor Walk by way of the Kings Road, which we crossed in style. At the Hall a troupe from the Guildhall School of Music and Drama reprised their 122nd birthday concert in a sparkling performance.

At last, to *The Surprise* near Tite Street to mull over the events of the day. ■



The Seventh Chelsea ChronotopograPHical Crawl (continued)

Discovering more about Peter Warlock

Marjorie Cole

On behalf of myself and fellow Chelsea Pensioner Derek Walters, I would like to express our thanks to Malcolm Rudland for inviting us both to carry the 'Warlock in Chelsea' banner for the seventh Chelsea ChronotopograPHical Crawl on Saturday 25 March. Both Derek and I enjoyed this very much and we discovered several places we'd not known of.

Until I came to Chelsea from Hessle, East Yorkshire, I'd never heard of Peter Warlock. (Malcolm and I both resided in Hessle, East Yorkshire – what a coincidence!) So it made a really interesting walk learning more about Peter Warlock, especially living next door to Tite Street. During our walk,

Derek, who sported a large plaster on his nose after recently undergoing surgery, was asked by Danny Gillingwater's four year old son, Oscar, what was wrong with his nose. Derek replied with the perfect answer "It's an old war wound."

After a delicious lunch at *The Antelope* tavern, (what an amazing place!) we walked to Radnor Walk off Kings Road to Founders' Hall for a re-run of the 122nd Peter Warlock Birthday Concert given by members of the Guildhall School of Music and Drama. Absolutely wonderful, so gifted are these talented singers.

It was indeed a very interesting and enjoyable day spent with lovely people. Our thanks again. ■

***The re-run of the Guildhall Birthday Concert* – 25 March 2017**

Founders' Hall, Radnor Walk, Chelsea

Michael Pilkington

The concert reviewed above (pp.34/5) was repeated on 25 March 2017 at Founders' Hall, Radnor Walk, Chelsea. A few modifications had to be made. The string quartet was not available, so all the songs were performed with piano, this time with only two pianists, Krystal Tunnicliffe and Gregor Reid; also, Joan-Miquel Munoz was a successful substitute for Laurence Williams. The pianists were excellent, taking on the extra work so well that there was never any distraction from the singers' dramatic performances. These are well described in the above review; I would just like to single out Alice Gire's magical stage presence. On this occasion it had been arranged for the actual Fox's head to appear, incorporated into the action. Though of interest, this took all my attention away from the song itself.

I agree with Brian about *Johnnie wi' the tye*, though I find that my collection of song texts gives the words to *The Ballad Book*, like *The Shoemaker*. I edited these texts ten years ago in 2007, and I am afraid I do not now know whether this was an error (probably) or whether I had



Students of the Guilhall at Founders' Hall, with Malcolm Rudland far right, following the re-run of the 122nd Peter Warlock Birthday Concert. .

further information. It seems that the Guildhall do not have the New Warlock edition, and the performers were using Fred Tomlinson's earlier edition. Surely a music school of the standing of the Guildhall should have the most accurate editions available? ■

Forthcoming Events

compiled by **Bryn Philpott**

Saturday 27 May 2017 at 10:45 am

O be Joyful: A celebration of English Choral Music

Worcester College Chapel Choir; Thomas Allery (director)
English Music Festival

Warlock: *Bethlehem Down*

Includes music by Stanford, Bairstow, Walford Davies,
Parry, Bainton, Tallis, Britten, Milford, Elgar, Howells and
Vaughan Williams.

Dorchester Abbey, Dorchester-on-Thames, Oxfordshire.

**Tickets £20 EMF Box office in Dorchester Abbey (open
from 11.00 am on 26th May 2017 for the duration of the
festival) or online via www.englishmusicfestival.org**

.....
Monday 29 May 2017 at 2:15 am

The Full Heart

Carice Singers; George Parris (director)
English Music Festival – All Saints' Church, Sutton
Courtney

Warlock: *The Full Heart*

Three Belloc Songs (arr. Tomlinson)

Includes music by Delius, Ireland, Moeran and Bax.

Tickets £20 EMF Box office as above.

.....
Wednesday 7 June 2017 at 1.10 pm

The Locke Brass Consort – Leslie Lake (conductor),
St James's Church, 197 Piccadilly, London W1J 9LL

Warlock: 'Basse-danse' from *Capriol* (arr. Geoffrey Brand)

Includes music by Buxtehude, Elgar, Gounod, Brahms,
Gregson and Wagner

Free admission

.....
Saturday 24 June 2017 at 7:30 p.m

Harrow Symphony Orchestra

Parish Church of St Alban, The Ridgeway, North Harrow,
HA2 7PF,

Warlock: *Capriol* (full orchestral version)

We will also be playing Elgar's Cello Concerto and
Stanford's 7th Symphony.

**Tickets £10 on the door, or to reserve contact Tony
Hunter: chair@hso.org.uk or tel: 01923 836 288**

Tuesday 27 June 2017 at 1.05 pm

Luci Briginshaw (soprano) and Emily Leather (piano)
Wesleys Chapel, 49 City Road, London EC1Y 1AU.

Warlock: *Cradle Song*

The Lover's Maze

And wilt thou Leave me thus?

Rest, Sweet Nymphs

Plus songs by Strauss and Dvorak.

**Free admission www.lucibriginshaw.co.uk and
www.wesleychapel.org.uk**

.....
Thursday 13 July 2017 at 7:30 pm

A Shakespeare Songbook

Sophie Bevan (soprano); Allan Clayton (tenor) and
Christopher Glynn (piano)

Wigmore Hall, 36 Wigmore Street, Marylebone, London
W1U 2BP.

Warlock: *Sigh No More Ladies*

Shakespeare settings by Morley, Arne, Haydn, Ireland,
Coleridge-Taylor, Britten, Head, Foster, Quilter, Handel,
Tippett, Dankworth, Finzi, Korngold, Vaughan Williams,
Bridge.

**Tickets £37, £32, £26, £20 and £15 Tel: 020 7935 2141
or www.wigmore-hall.org.uk**

.....
Thursday 8 August 2017 at 7:00 pm (Repeated 10th and
11th August 2017)

When We Were Young

Taryn Fiebig (soprano and cellist); The Australian Art
Quartet

Yellow House Gallery, 57-59 Macleay Street, Potts Point,
Sydney, Australia W1U 2BP.

Warlock: Songs for Soprano and String Quartet

Includes music by Grandiage, Schubert, Leher, Glanville
Hicks and Bartok.

**Tickets A\$85 (A\$75 concessions)
www.australianquartet.com**

.....
Saturday 9 September 2017 at 1:00pm

Social Lunch at the Antelope, Eaton Terrace, SW1 8EZ
following the Committee Meeting

Forthcoming Events (continued)

Saturday 14 October 2017 at 3:00 pm

A time of roses (In celebration of the founding of the Thomas Hood Society)

Neil Jenkins (tenor) with the Neil Jenkins Chorale,
Terrence Allbright (piano)

St Mary's House, Bramber, West Sussex BN44 3WE (15th century timbered house and gardens)

Warlock: *A lake and a fairy boat*

and other musical settings of the poetry of Thomas Hood by Gounod, Parry, Quilter, Holst, Montague Phillips, Bantock, Coleridge Taylor and Thorogood.

Tickets £27.50. (Includes Tea and Cake) Tel: 01903 816205 www.stmarysbramber.co.uk

.....
Wednesday 1 November 2017 at 6:00 pm

123rd Peter Warlock Birthday Concert
Chetham's School of Music, Manchester.

.....
Thursday 9 November 2017 at 7:30 pm

Samling Showcase event – *Seasons in the Mind of Men*
Various Samling Artists

Wigmore Hall, 36 Wigmore Street, Marylebone, London W1U 2BP.

Warlock: *The Cricketers of Hambledon*
Autumn Twilight

Includes Songs by Schubert, Mednellssohn, Schumann, Wolf, Brahms, Strauss, Argento, Britten, Quilter, Beach, Head, Vaughan Williams, Ireland, Monkton, Gurney, Kern, Novello.

Tickets £37, £32, £26, £20 and £15 Tel: 020 7935 2141 or www.wigmore-hall.org.uk

.....
Saturday 16 December 2017 at 7:30 pm

Le temps de Noel

Tenebrae: Oliver Coates (cello), Nigel Short (conductor)
Hall One, Kings Place, 90 York Way, London N1 9AG

Warlock *Benedicamus Domino*
I saw a fair maiden.

Also includes music by Poulenc, Faure, Debussy, Britten, Skempton, Lloyd, Bax, Todd, Saint-Saens Vaughan Williams.

Tickets online price £19.50 - £45.50. Tel: 020 7520 1490 www.kingsplace.co.uk

.....
Saturday 20 January 2018 at 1:00pm

Social Lunch at the Antelope, Eaton Terrace, SW1 8EZ

.....
Saturday/Sunday 12/13 May 2018

Peter Warlock Society AGM

Christ Church College, Oxford University, Oxford.

Our next AGM will again follow Warlock's footsteps from Eton, to be at Christ Church, Oxford on Saturday 12 May 2018, where a lunchtime concert with a world première, will be followed by a pub lunch, an AGM, preceded by another inimitable Danny Gillingwater sketch, a visitation to Warlock's 1913 rooms, and a 6pm Warlocky Evensong in the Cathedral.

Full details to follow in the Autumn Edition.

and finally ...

The Peter Warlock Society once again wishes to express its gratitude to Music Sales (www.musicroom.com) for the printing of this Newsletter free of charge to us.

As Warlock's main publisher, we appreciate the generous support they have given to the Society. Their music and also those of other publishers can easily be bought on-line at www.musicroom.com.

The Music Sales Group



Peter Warlock Society

Peter Warlock's 123rd Birthday Concert

Dedicated to the memory of Fred Tomlinson

6pm Wednesday 1 November 2017

The Baronial Hall

Chetham's School of Music

Long Millgate, Manchester M3 1SB



Also ...

Notice is hereby given that the

Peter Warlock Society 2018 Annual General Meeting

will be held on 12 May 2018 at Christ Church College, Oxford.

See page 47 for more information



Cathedral Choristers and Mercury Fountain in Tom Quad (Photo: KT Bruce)

Save the Dates

Full details of both events to follow