



# NEWSLETTER

February 2012

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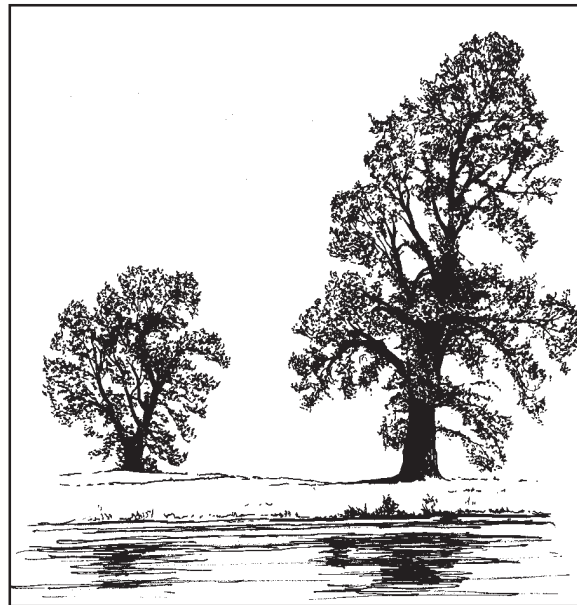
## Society's 'Housman and Heine' praised for bringing new perspectives to both poets

*Many of the members of the Society have appreciated their early Christmas present of a copy of 'Housman and Heine'; there follows a small selection of the comments offered by members and by their friends, in academia and beyond, to whom they passed a copy.*

**Denis Moriarty** (an ex-BBC Producer whose Ludlow film in the Alec Clifton-Taylor series is fondly remembered) remarked: The book is right up my "strasse".

**Stephen de Winton**, my predecessor as editor of the Society Newsletter, captured the experience of many members in his message: I was delighted to receive 'Housman and Heine' with the latest Journal mailing. Some years ago I took up again the study of German (abandoned after school days), studying for an Open University qualification. I try to keep my language skills (such as they are) well burnished through visiting Germany, reading a variety of German texts and attending a weekly conversation class. Heine has long been a favourite and it was fascinating to see the Housman comparison on the page. I intend to give a presentation based on this excellent selection of both poets to my German class in the new year. I also found the contributions of Jeremy Bourne, Linda Hart, and Gaston Hall on translation issues, particularly interesting.

**Edgar Vincent**, (Author of 'Nelson: Love & Fame' published by Yale University Press 2003, short-listed for the BBC Samuel Johnson Prize, named a New York Times Notable Book and one of Atlantic Monthly's Books of the Year) wrote the following in appreciation: My instant reaction was that I was going to enjoy reading this book; its appearance was so appetizing, and it immediately conveyed the simple lyricism of both poets, so that one could see at once what they had in common. But perhaps the greatest merit of the book is that it allows each reader to make up his own mind about the nature and



*Robin Shaw's drawing of poplars used for the cover of 'Housman and Heine'*

extent of Heine's influence, because each selected Heine poem is accompanied by a Gaston Hall translation and a Jeremy Bourne selection from Housman. Thus it enables the reader to make a personal judgment, even those who have no German, or those who have and might disagree in detail with a translation, or who may have other Housman poems to suggest. Whether individuals are looking to measure the extent of similarities in poetic feeling tones, in themes and underlying philosophies, or in the flow of the sounds, the volume is mind-opening. Each of the quartet of authors adds hitherto unavailable substance to our understanding of biographical aspects of Housman's German connection.

**John Brooke**, like many others, was reminded of earlier studies of German: This was a delightful Christmas present from the Society. Thank you so much. I came to know and love Heine's poetry as a teenager studying German, just as I did Housman when studying English. This excellent book has explained to me why. It would surely be of interest to 6th formers doing German now?

**Jean Emelina**, Emeritus Professor of French Literature at the University of Nice, wrote to Gaston Hall as follows: Many thanks for this impressive and beautiful new publication. It is one more bedside book for me.... By the way, since you are able to translate Heine's poems, could you try to translate Emelina's 'Zoo' (though I am less famous)?

He also received the following from **Peggy Osborn**, formerly at

Bristol University. She thanked him for sending a copy of “your beautifully produced volume”, *continuing*: It is really splendid with your tremendous work of translating all those German poems into elegant English verse, thus making them available to those of us with little or no German, while at the same time showing what Housman derived from them. Most interesting, and so excellently printed, good paper, very clear and charmingly illustrated with Robin Shaw’s line drawings! You must be very happy with the finished result and so must the Housman Society! ... The German governess must have been quite a personality.

In the way of these things, she in turn had passed a copy to **Peter Skine**, formerly of the University of Bristol German Department, who again appreciated the work: My friend and erstwhile colleague Peggy Osborn has kindly given us a copy of your book on Housman and Heine. As a Germanist I congratulate you on your welcome focus on the neglected relationship of Housman



and Heine. Here in England the achievements of Germany’s 19th century poets are not appreciated as much as they were in Victorian days when our Empress of India spoke German and no doubt sang settings of Heine’s poems to the accompaniment of her German husband Prince

Albert. I wish your book on a “Neglected Relationship” all the best!

**Thomas Docherty**, Professor of English at the University of Warwick, wrote: I have just received the copy of Housman and Heine that you so graciously sent to me. It is a really splendid volume, and will make a much-needed contribution to study of both poets. ... It is most helpful to scholarship on both these writers to have these texts side by side, and with some fine commentaries as well.

Comments arrived from far and wide and **Pam Blevins** wrote the following from America: I spent last evening reading all of the articles and dipping into the poems. Everyone involved has done a fine job in making the relationship between Housman and Heine come alive in ways that provide whole new perspectives on both poets. The concept for the book was brilliant, a wonderful starting point that grew into an important contribution to Housman scholarship that also encourages a closer look at Heine and, for me, a reminder to revisit the German lieder that I love but have neglected over the years in favour of English song!..... Robin Shaw’s drawings enhance the book and fit very well with the poems they illustrate — this is another sign of the care and planning that went into it. Linda’s article was of particular interest to me because she had shared the experiences of her research on Sophie Becker with me as they progressed. Given that I have



Gaston Hall, Jeremy Bourne, Linda Hart and Robin Shaw after the launch at Bromsgrove Schhol’s Library and Resources Centre

spent massive amounts of time digging into the lives of little known women in the lives of famous, or moderately famous, men, I know how difficult it is to pick up the trail of someone about whom next to nothing is known. The resulting article is an eye-opening contribution to Housman scholarship and a great read!

**Stephen Crook**, now retired in Hawaii where he is studying ancient Greek at the University of Hawaii, was for many years Librarian of The Berg Collection of English and American Literature at the New York Public Library; he wrote from Honolulu, Hawaii. As one who was unaware of any relationship between Housman and Heine, I cheer this publication of the Housman Society. In its first pages we learn that Housman himself acknowledged a debt to Heine, and everything that follows in this collective investigation elucidates that claim. The selected pairings of verse tease out key affinities between the two poets, and the framing essays not only provide additional context for a richer appreciation of Housman’s poetry, but they throw new light on Housman the man. Thanks to the contributors, and to the Housman Society, for giving us a fresh foray into the less visited alcoves of Housman studies, and to Robin Shaw whose vignettes enchant as much as they illustrate.



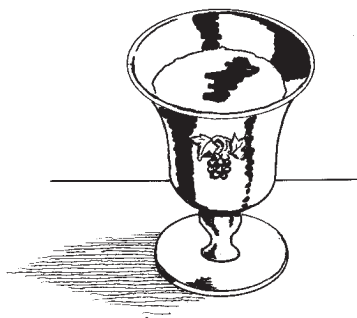
**A.M. Tolson**, of Sheffield, is one of the many who expressed appreciation not only for the scholarship in the book but for its presentation. Thanks very much for sending H & H – a book of this size and quality is much appreciated. I particularly appreciate Mr Shaw’s drawings within the book. Very pleasing.

**Humphrey Clucas**, who taught English in schools for most of his life before becoming a Lay Vicar of Westminster Abbey, was not so enamoured with the book and gave it a ‘limited welcome’. He writes:

The relationship between Housman and Heine was noted as early as April, 1896, in an unsigned review of *ASL* in *New Age*. William Archer (*Fortnightly Review*, 1898) made the same comparison, and there are other early sightings. Edmund Gosse (*The Sunday Times*, 1922) cites Heine in connection with both *ASL* and *LP*. These reviews are all in *A.E. Housman: The Critical Heritage*, edited by Philip Gardner. Gardner himself mentions *Poems Selected from Heinrich Heine*, by Kate Freiligrath Kroeker, translations which appeared when Housman was a young man, and suggests that turns of phrase in that book have, in advance, a distinctly Housmanian ring. About twenty years ago I got hold of a copy of this book. It did not seem to me to have any very striking verbal pre-echoes, not enough (I thought then) to make a worthwhile article.

I feel rather similarly about *Housman and Heine*. The general similarity of the two poets is obvious enough, and is ably set out by Jeremy Bourne at the end of his concluding chapter. But the attempt to show particular verbal echoes by presenting pairs of poems I find less convincing. *Lyrisches Intermezzo XLV and ASL LXIII*, for instance: both contain flowers, I suppose

- but Housman's are very explicitly metaphorical. And I hardly see any connection at all between the following pair (*Lyrisches Intermezzo LIII, ASL XXXIX*). Gaston Hall, the translator, explains why he links Goethe's *Erlkonig* with 'Is my team ploughing' (conversation between the living and a ghost or imagined spirit, insistent forward movement of horses).



But *Erlkonig* contains, though it does not entirely consist of, a three-way conversation, whereas *ASL XXVII* has the question-and-answer pattern of certain Scottish ballads. (More pertinent, perhaps, is *The Unquiet Grave*. As to horses, *Erlkonig* uses (sometimes) the standard anapaestic galloping-horse rhythm ('*Mein Vater, mein Vater, und horest du nicht,*' cf. Browning: 'I sprang to the stirrup, and Joris, and he'). But if *ASL XXVII* has the 'insistent forward movement of horses' (it may; it had never occurred to me), one is bound to point out that a ploughing horse is not much like a galloping one.

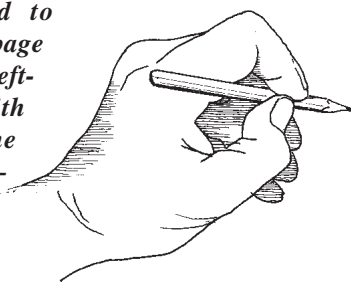
A limited welcome, then.

Finally **J. Victor Hamilton**, of Holywood, County Down, wrote the following, which seems to sum up the thoughts of many: Those two great men had in common so many gifts of head and heart. Particularly striking were their compassion for suffering humanity and their ability to laugh in the face of adversity. I have always especially like Heine's words to La Mouche, spoken from his Matratzengrab: "Dieu me pardonnera. C'est son métier." Congratulations to all involved in the production of a masterly study.

**Additional copies are available from the Society at £10.00 to include postage.**

## 'There's something sinister about a left hand writing on the wall...'

*At a late stage in the production of 'Housman and Heine' Gaston Hall felt that a picture of a hand writing on a wall was needed to illustrate 'Belshazzzer' (page 63). Robin Shaw, who is left-handed, duly obliged with extraordinary speed – the result is reproduced here – and Gaston sent him this verse in response:*



There's something sinister about  
A left hand writing on the wall,  
And so adroit, without a doubt,  
So to suggest a gauche king's fall!  
In Babylon when God was vexed  
He couldn't send a king a text  
And had to pencil in a word  
Which in the din could not be heard.

## Letter to the Editor

Dear Mr Maund,

It was pleasing to receive the - most interesting - Newsletter No. 34 (September 2011). Since you cannot be held responsible for the errors of others, it is for the "sake of the record" that I observe that Housman did not edit Propertius (J. Fergusson, p.8), nor did he translate into Greek *The Fragment of a Greek Tragedy* (ZB, p.19): that was done by the late David Raven (I believe that I still have a copy).

AL might perhaps be reminded (p.19) that there is in existence a truly remarkable number of biographies of Housman, and several studies of his poetry. Robert Powell's name is misprinted in the first line of the article proper on p.4.

Yours sincerely,

Colin Leach

## Greetings Card Offer

The Society is offering members a complete set of our 9 greetings cards for £10.00 including postage in UK. Alternatively you may order a mixture of any four cards for £5.00. You won't find better value or quality in the High Street! Please order on the enclosed form.

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## While Illustrating 'Housman and Heine'

***Robin Shaw expands on the short address he gave at the launch of 'Housman and Heine' in the Library and Resources Centre of Bromsgrove School on 26th November 2011.***

Having done the drawings for the Housman and Heine book, and having been asked to say a few words at the launch, I made some remarks about the creative process. They were more or less spontaneous remarks but were based on my reflections while working on them. I prefaced them by saying I am quite modest about my efforts lest anyone thinks I am personally making claims to great art. But I think that, good or bad, we all have a similar experience when creating.

One thought in my mind was rapport with A.E.H. when he describes the creative process in the Name and Nature lecture, how he walked on Hampstead Heath after a pint of beer and stanzas came into his mind from where he knew not. It is similar with drawing, sometimes something comes right straight away and in minutes you draw something you did not know you were capable of. More often though for us lesser mortals it is more like the experience A.E.H. describes when completing a poem. 'One more [stanza] was needed..... I had to turn to and compose it myself and that was a laborious business..... and more than a twelvemonth before I got it right.' So it is with drawing – and sometimes it never comes right. A.E.H. went on to defy us to identify which stanza came spontaneously from the hidden muse and which was hard work. I think it is similar with drawing. Sometimes no one can tell which was hard work and which was not.

My other reflections were triggered by my awareness that A.E.H. did not like anyone illustrating his poems, any more than he liked people setting his words to music. While he had control he usually declined permission or at best said 'Do it if you must'.

I said at the launch that I understood this. I said it might easily be construed as impolite if you approach an artist and offer to combine his art with yours and hope to produce an enhanced result. Housman, a perfectionist if ever there was one, and in current parlance a control freak, had been inspired, or persevered, or both, to express a thought or an emotion in a sublime way. To have someone come along and say let's improve upon it by amalgamating our art forms was not



likely to be well received. And it might be even more irritating if they did and it succeeded.

Housman was especially concerned when his work was changed or misinterpreted. Everyone knows the story of Vaughan Williams missing out 'The goal stands up' from *ASL* XXVII. Fewer know of how A.E.H. was irritated when an illustrator drew Lombardy poplars to accompany the line, 'The poplars stand and tremble' in *ASL* II. The artist should have drawn the black poplars that A.E.H. had in mind. [Though I don't know how he was supposed to be aware of that from the words in the poem.]

Of course, well meaning collaborators don't see it like that. They are using Housman's poem for inspiration, and aren't necessarily claiming they can improve upon it or that two and two makes five. Housman was surely a little possessive about his work. So while I was drawing I was thinking these thoughts. Anyway I wasn't trying to express the content of the poems. I was doing my drawings to fill up the odd blank space that occur with a poem that spills on to another page. And maybe draw attention to some small facet of a poem.

If you veer towards Housman's way of thinking then you must be grateful for copyright law which not only protects your financial interest but also allows you a time to have your art form stand alone, unadulterated or unenhanced. Nowadays not many artists see things A.E.H.'s way. The writer of a novel is usually delighted if someone wants to make a film of it. Or a musical or an opera - even if their work is distorted or changed. Would T.S. Eliot have objected to 'Cats'? Surely most musicians like to have their music used in films. But then fame and money are involved and not many people have Housman's disregard of those.

Those thoughts led me on to think that if only *A Shropshire Lad* had a bit more narrative drive it might have inspired a film or an opera as well as so many song settings and illustrations. Perhaps it might still.

You do a lot of thinking while you are drawing.

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# Eclectic choice of poems in Schools Poetry Speaking Competition

*After six years running the Society's Schools Speaking Competition Kate Shaw gives some background, and explains some of the resulting frustrations and rewards.*

The reason I wanted to start a Housman Speaking Competition in schools was simple. I wanted young people to be introduced to and go on to enjoy the poems of A.E.H. And where better to start than in his hometown?

But what has surprised me after six years of running the competition is that it is the English teachers who are unaware of his poetry. And it has been gratifying to see them learn about the local connections and go on to study his work in more detail and use Andrew Maund's website as further back-up.

I contact the schools each autumn at the beginning of the term when dates aren't completely fixed to ask them to participate. It is a sad fact that some heads and some heads of department don't bother to reply to this invitation but I am grateful to those schools that have been involved from the start and continue to provide lively contenders despite busy timetables.

Two years ago we included the Middle Schools and some of these schools have embraced the competition with great zeal. Alvechurch Middle School in particular always provides several candidates and an enthusiastic group of cheerleaders. I follow up my initial letter/e-mail with a visit to participating schools providing them with a pack containing helpful advice gleaned over the years, a summary of what the judges are looking for and a copy of the Wordsworth edition of the Collected Poems [we give a list of poems we recommend for the Middle schools] and Jeremy Bourne's short biography of A.E.H., *The Westerly Wanderer*. In this way I know that A.E.H. does appear in local schools! We have offered to judge between candidates in schools before the final but, sadly, this has only been taken up once.

Each competitor is asked to learn a poem by A.E.H. and one of their own choice. We have had an eclectic choice of poems over the years from Robert Frost to Pam Ayres. Young people are full of surprises and their



*Andrew Radford, the 2011 winner from North Bromsgrove High School, holds the Housman Cup which was presented by Councillor Caroline Spencer*

interpretation of Housman's poems has given even us hardened oldies a shock.

We have had an outstanding panel of judges over the years, headed by Andrew Maund who always manages to give words of wisdom and encouragement to each competitor and make them feel they had made a positive contribution. Valerie Richardson has chaired the Middle Schools judges with similar care and consideration.

The Housman Cup is presented to the overall winner – one school was rather amazed by its value and hoped we were insured – we are!

The winners are also asked to recite their winning poems at the Commemoration of Housman's birthday. One former winner also joined the society – our youngest member.

This year the honours went to Olivia Bond, winner of the Middle School section from Bromsgrove Prep School, and Eden Peppercorn was runner up from St John's Middle School. In the senior schools Rosie Evans from North Bromsgrove High School was the winner with Emily Collie as her runner up from Bromsgrove School. Andrew Radford, from North Bromsgrove High School, was the winner of the sixth form section and also overall winner with Marie Dipple his runner up from Waseley High School.

Is it worth all the effort? At the start of the autumn term I always think 'Why bother?' but when the pupils and staff gather in November it all seems to work well and be very worthwhile.

I hoped other schools in other areas might join in but it needs someone to organise these. Are there any members out there willing to start similar events where they live? Do contact me.

This year's final will take place at Artrix on Thursday 15 November 4.30 to 6.30pm. Come along and see how a younger generation is embracing our favourite poet.



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# English Song thrives with Housman to the fore

*Jim Page looks at performances of Housman settings last year and concludes that A.E.H. had more exposure through the musical settings than usual.*

Last year saw an increasing number of recitals featuring English Song – and that inevitably meant the inclusion of settings of Housman. There were two Festivals in London, a concert at Luton Music Club, the Celebrating English Song series in Tardebigge and a Gurney evening at the Autumn in Malvern Festival.

**The Tardebigge series**, run by Housman Committee member Jennie McGregor-Smith, has just completed its eighth season and for at the first concert Mark Stone included C.W. Orr's *Seven Songs from A Shropshire Lad* in anticipation of his recording of the composer's complete songs, the first volume of which is issued this month (see page 7). Orr's style is very late romantic and his piano postludes are so important in giving the listener time to reflect on the mood of the poetry, and these were played with true musical understanding by Stephen Barlow.

For the final concert in August Diana Moore was scheduled to give a keenly anticipated recital of music by women composers entitled 'Feminine Charms'. Alas she arrived having developed acute laryngitis overnight and was in no state to sing. So with four hours' notice Roderick Williams (everyone's favourite singer!) agreed to stand in and as he was preparing a 'Beginner's Introduction to English Song' for a recital in a few weeks' time, that was what the sophisticated audience had. But, sophisticated or not, we all found his programme irresistible and it was put over with such consummate skill that any critical ears were silenced. George Butterworth's *A Shropshire Lad* was the Housman content and it was sung with such style and understanding that each song led to the next naturally and once more the cycle evoked the varied emotions that Housman revealed in his verse.

A new event in the calendar was **The London English Song Festival** which was held at The Forge, Camden between 13th March and 10th April 2011. With Sir Thomas Allen and Malcolm Martineau as patrons of the Festival, it featured twelve outstanding young artists performing works by more than twenty-five composers in five Sunday evening concerts. The whole series is curated by the young pianist William Vann and the Housman concert included poems set by Bax, Berkeley, Ireland, Gurney, Vaughan-Williams, Somervell and Sumsion which were interspersed with readings of poetry. It was an unusual exploration of the repertoire and a great opportunity for these young singers (Julian Forbes and Johnny Herford, accompanied by William Vann) to perform this repertoire in public.



*St George's Hanover Square, which is the venue for the London Song Festival*

**The Autumn in Malvern Festival** has always covered both music and literature and last October (its 22nd year) a programme devoted to Gurney and written by the director himself (Peter Smith) was a real quality occasion. Peter Florence read the narration with sensitivity and Marcus Farnsworth gave Gurney's three Housman settings weighty poignancy. James Baillieu was the impeccable pianist.

Roderick Williams was on parade again at the **London Song Festival** on 17 November where a programme devoted to Housman and Hardy delighted a large audience in St George's Hanover Square – a fine church consecrated in 1725 and designed by John James, one of Sir Christopher Wren's assistants. Housman was represented by twelve composers (including Roderick Williams himself and

four other living ones) and Hardy by Moeran (*Ludlow Town*), Ireland and Finzi. It was a beautifully planned programme and if there is anyone who can convince the sceptics of the value of setting poetry to music it must be Roderick Williams, whose ability to engage his audience with his sensitive singing and relaxed introductions is unsurpassed. Nigel Foster, the organiser of the Festival, was the assured accompanist.

**Luton Music Club** is remarkable in that it has been giving concerts every Monday evening during the winter season for 65 years in an area which is not known for its cultural strength. Mark Stone, whose life outside the opera house seems to be devoted to promoting English Song, was the visitor on 14th November. In a popular programme that included Vaughan Williams' *Songs of Travel* and Quilter's cycle *Julia*, the Housman content was Butterworth's *Six Songs from A Shropshire Lad* and C.W. Orr's *Seven Songs*, also from *A Shropshire Lad*. It was good to hear this cycle again as it confirmed my view that this music really does capture the essence of Housman.

Altogether this was an impressive year for English Song and for those unfortunate ones who fail to appreciate that a musical setting of poetry can enhance it, one can only say it is their loss. A quote from Trevor Hold from the *Shropshire Lad* centenary publication *A.E. Housman – A Reassessment* comes to mind: "... and the major Housman inspired works, the song cycles of Somervell, Vaughan Williams, Butterworth and Ireland, rank not only high in their composers' achievements but are masterpieces by any standard.... Take Housman away, and English music would be infinitely, inconceivably the poorer".

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## C.W. Orr – Unsung hero of English Song

The story of C.W. Orr is a sad one. His father was a captain in the Indian army, who met Jessie Coke whilst visiting his aunt in Cheltenham and married her in 1892. But father soon returned to India and died of tuberculosis the following year. Soon afterwards, on 31st July 1893, Jessie gave birth to Charles Wilfred Orr. Willie, as he was known, was a delicate child and an extreme reaction to a childhood vaccination led to recurrent attacks of eczema, which continued throughout his life. He attended Cheltenham College, where music was not considered an important academic subject. There was only one professional musician on the staff and Orr considered the school's attitude towards music to be completely philistine. He sang in the school choir, but took private piano lessons in town and took no part in college concerts or musical activities. He left school just before his 15th birthday and remained at home, due to his ill health, with little hope of a regular profession. He continued to pursue his musical interests but his teacher's conservatism made new music all the more attractive to him and the bold glowing orchestral colours and harmonies of Wagner, Elgar and Strauss he found irresistible.

In April 1917 he enrolled at the Guildhall School of Music where he studied composition with another conservative teacher who discouraged Orr's chromatic tendencies, in total opposition to the preachings of Delius who had become a friend. Orr's work as a composer was dominated by the composition of song and his life's study was the expressive setting of poetry to music. Most of his settings were of A.E. Housman's poetry, which he got to know just after World War I, during which time he was unable to fight on medical grounds. He went on research visits to Shropshire, taking photographs, and even attended one of Housman's lectures at Cambridge. Orr became increasingly bitter that no one would sing his songs and in an effort to bring his compositions into wider circulation he asked Housman for permission to translate *A Shropshire Lad* into German so his music could be more widely heard, but the request was refused.

Mark Stone has embarked on a project, which the Housman Society is supporting, to record all C.W. Orr's songs. The first CD in a two-disc set is issued this month and thus for the first time Orr's music will be available for listeners to judge for themselves the quality of this wonderful composer. The CD opens with Six Songs from *A Shropshire Lad* and one is immediately impressed by the composer's directness of expression, folk-like simplicity and a spare vocal line that speaks with immediacy to the listener. This is a fine disc in which Mark Stone shows his mastery in the song repertoire by using a wide range of nuance and colour to give variety to Orr's songs. In Simon Lepper he has an ideal partner.

**The Complete C.W. Orr Songbook Vol 1.** Stone Records. 5060192780123. £10.00 (inc postage) from the Society.

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## 'Fragment of a Greek Tragedy'

Our member from Hawaii, Steve Crook, who was given a membership by his old friend Linda Hart, was puzzled by the article on page 19 of the September Newsletter and in correspondence with David Butterfield writes: 'A certain "ZB" states that Housman wrote the *Fragment of a Greek Tragedy* "in both English and Ancient Greek." It's the ancient Greek bit that got my attention. Is that so? If it is, do you know where can one find the Greek version? I can't seem to locate it anywhere. The closest I come is to a reference to the *Fragment's* first publication in his old school magazine *The Bromsgrovian* in 1883. If A.E.H. also wrote it in Greek, it seems likely it would have been published facing the English translation in the same issue of the magazine. Is there any way you can (1) verify this for me, and (2) determine if it is at all possible for me to obtain a photocopy.

To which David Butterfield replied: 'Thanks for your message. Yes, 'ZB' is mistaken: Housman only wrote the parody in English (first published in 1883); its appearance in Greek as well would have rather defeated the point. It is possible, however, that ZB wrongly and confusedly combined A.E.H.'s parody with the (true) fact that the Oxonian Classicist D.S. Raven translated the parody into Ancient Greek iambic trimeters and choral meters as a compositional tour de force. Raven published this piece within his little booklet 'Poetastery and Pastiche' (Blackwell, Oxford, 1966).'

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## Missing Lines in HSJ 37

**One of those infuriating printers' errors occurred on page 86 of last year's Society Journal – Julian Hunt's article on Reverend Robert Housman's will. The missing words are below, with the preceding and succeeding words in square brackets.**

[The partnership was dissolved in 1842.<sup>10</sup> ]

"John Housman was left nothing in the 1854 will of his uncle John Adams 'because he has already received from me much more than an equitable share of my property'. John Housman died at 5 Rosemount, Oxton, Cheshire, 7 December 1875.<sup>11</sup>

William Housman, the second son of the Rev. Robert Housman by his wife Jane, was born in Leicester in 1793. He was bankrupt in London in 1821, in Salisbury in 1837, and in Brighton in 1851. His life insurance policy for £1,000 with the Promoter Life Office was auctioned at Brighton in June 1851.<sup>12</sup> He received...."

[.....no mention in his father's will of 1837.]

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## Bromsgrove Commemoration Guest

Our guest this year will be the Very Reverend Peter Atkinson, Dean of Worcester Cathedral, who will be particularly welcome because in his 24 hour Poetry Marathon last year in the Cathedral the Society sponsored him to read some Housman. And it is good to know that he graduated from St John's College, Oxford.

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# Manilius Reprinted

***The piece below should have been printed in the last Newsletter but it disappeared into the ether during transmission between Colin Leach and the Editor.***

The recent reprint by Cambridge University Press of A.E. Housman's *Manilius*, the 1st century AD hexameter poet of astronomy-cum-astrology, is especially timely, given the publication in 2009 of *A.E. Housman: Classical Scholar*, edited by David Butterfield and Christopher Stray. In that book, a chapter by the distinguished scholar Edward Courtney is devoted to this famous edition, which appeared in five volumes – all financed by Housman himself – between 1903 and 1930. Since the publisher was Grant Richards, a rogue who twice went bankrupt, 'borrowed' money from Housman, and misappropriated the US royalties derived from A.E.H.'s poems, it was perhaps fortunate that the volumes – only 400 copies of each – ever saw the light of day.

Recently, copies have become both scarce and expensive. In the late Carol Efrati's book, *The Road of Danger, Guilt and Shame*, the author makes the grotesque suggestion that the genesis of the *Manilius* edition lay, at least in part, in two lines of the *Astronomicon* (Book 2, lines 583-4, not '129-30', as in Efrati), where we read 'There was but one Pylades, one Orestes, eager to die for his friend'. But beyond the dedication, in Latin elegiacs, A.E.H.'s love – the only word – for his friend Moses Jackson had little or nothing to do with it: rather, Housman had been interested in astronomy from an early age, and – far more importantly – the work had previously been edited by two great scholars: Scaliger and Richard Bentley, and Housman wished to show himself worthy to follow in

their footsteps. For, despite the earlier work on the text, corruptions still abounded.

The first volume took 23 years to sell out – and might have taken longer, but 'it found purchasers among the unlearned', wrote A.E.H. in the Introduction to the fifth volume, 'who had heard that it contained a scurrilous preface and hoped to extract from it a low enjoyment.

More 'low enjoyment' can be found in the later introduction too, in the opprobrium which Housman casts on other editors. But be warned: the commentaries which follow the Introductions are in Latin, and pithy and pointed though many of the comments are, easy familiarity with the language is advisable. Dispassionate and detailed appraisal of this work of Housman has recently come from scholars as distinguished as C.O Brink, G.P Goold, and (as mentioned above) E. Courtney; yet the consensus remains that this is one of the greatest works of English classical scholarship, and the text of *Manilius* now contains something like 300 of Housman's corrections – many more than those of any other scholar. To be sure, since Housman's death, the trend of classical scholarship has diverged markedly from his style and approach – which perhaps is a matter for regret, and certainly in no way invalidates his own methods. The five paperback volumes are available from CUP for £65 – less than half of the sum which has recently been asked for even one volume.

Colin Leach

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## News from University College London

***Professor Stephen Hinds will give the 2012 lecture, 'Displacing Persephone: Epic between Worlds' on Wednesday 21 March 2012 from 6 to 7pm in the JZ Young Lecture Theatre.***

The UCL Department of Greek and Latin regularly hosts a public lecture named in honour of its most celebrated professor (and poet) A.E. Housman and delivered by a scholar of international distinction. The guest speaker this year is Professor Stephen Hinds, one of the most internationally distinguished specialists in Latin poetry. He is Professor of Classics and Lockwood Professor of the Humanities at the University of Washington, Seattle.

His studies of Ovid and of the dynamics of allusion in Latin poetry have been highly influential in the field of Latin literature and its reception. In this talk he will explore Claudian's Rape of Proserpine, a late antique epic that belongs to the Ovidian tradition while also straddling East and West, antiquity and the modern world.

***A master plan produced by UCL for the future of the Bloomsbury area estates has caused much controversy in the university and a petition with 1179 signatures was handed in last June.***

The dispute centres on the loss of two of the three rooms that the ASCR used to occupy, leaving The Housman Room as the only remaining one. The academics argue that a room of that size is essential for its function, because it means that they can see if the person they want is there. The proposal in the Masterplan is to deprive staff of this priceless facility, and offer in its place a house on Gordon Square, with small rooms on four floors. This, it is felt, would destroy entirely the interactions which make the ASCR so valuable to UCL.

It is interesting to learn that Negley Harte and John North's history of UCL (2004) gives no direct reference to the Housman Room, but the evidence from old maps and plans is that the room itself only started being called the Housman Room after the Second World War. There seems to be no explicit link between the room and A.E.H. – apart from his portrait being hung there.



## Miscellanea

● **Jane Allsopp** will be giving a lecture in Ludlow Assembly Rooms on 13 March at 10.00am entitled “The Ludlow Road - the local landscape of A.E. Housman’s poetry” in the Ludlow Lectures series. Tickets £4.00 from 01584 874990.

● A CD of the BBC Radio Four programme ‘**Beacons and Blue Remembered Hills**’, broadcast on 1st September 2011, is now available for borrowing from the Society. Just e-mail <jimpag@btinternet.com>, phone 01527 878586 or write on the Booking Form.

● **Staying in Ludlow?** The Ludlow Holiday Cottage in Julian Road is close to the centre of the town and sleeps two. Typical price for four nights is £298. Details from: [www.ludlowholidaycottage.co.uk](http://www.ludlowholidaycottage.co.uk)

● **The Second Ludlow Conservation Weekend** is being held to raise money for the repair of the roof and pinnacles of St Laurence’s on Saturday and Sunday 26 and 27 May 2012. There will be talks, walks and tours, a stone and wood carving festival, an auction as well as craft demonstrations and stalls on Church Green. On the Saturday evening, in conjunction with The Housman Society, there will be a presentation “A.E. Housman – Shropshire’s Poet”. For details see back page.

● The Collectors Library is publishing on 1st April an edition of **A Shropshire Lad** illustrated with Agnes Miller Parker’s woodcuts. David Butterfield has written the Foreword and the book will sell at £7.99. The Collectors Library is a publishing house which has a reputation for producing high-quality classics at modest prices.



● The Society’s congratulations go to **Geoffrey Hill** on his knighthood in the New Year’s Honours. Sir Geoffrey was born in Bromsgrove and in a gracious reply to our card of congratulation, points out that we have his birthplace wrong in our *Three Bromsgrove Poets*. A timely intervention as the book will be reprinted later this year.

● **The Much Wenlock Poetry Festival** is being held over the weekend of 13th to 15th April 2012 and it is hoped to include a leaflet for those living within striking distance of Much Wenlock. An ambitious programme has been arranged with appearances from Carol Ann Duffy, Gillian Clarke, Fiona Sampson, David Edgar, Polly Bolton Band, Jackie Kay, Lavinia Greenlaw, Nick Drake, Spoz, Border Poets, Dr Sam Ward and Paul Evans. The Society is sponsoring *Shoulder the Sky* from Gabriel Woolf on Saturday 14th April at 4.00pm in Hughley Church. See page 12 for further details.

## The Complete Poems of Philip Larkin

Archie Burnett follows his two mammoth Housman books (*The Poems of A.E. Housman*, 1997 and *The Letters of A.E. Housman* – two volumes 2007) with an entirely new edition that brings together all of Philip Larkin’s poems. In addition to those in *Collected Poems* (1988), and in the *Early Poems and Juvenilia* (2005), some unpublished pieces from Larkin’s typescripts and workbooks are included, as well as verse (by turns scurrilous, satirical, affectionate, and sentimental) tucked away in his letters. The manuscript and printed sources have been scrutinized afresh; more detailed accounts than hitherto available of the sources of the text and of dates of composition are provided; and previous accounts of composition dates have been corrected. Variant wordings from Larkin’s typescripts and the early printings are recorded.

For the first time, the poems are given a comprehensive commentary. This draws critically upon, and substantially extends, the accumulated scholarship on Larkin, and covers closely relevant historical contexts, persons and places, allusions and echoes, and linguistic usage. Due prominence is given to the poet’s comments on his poems, which often outline the circumstances that gave rise to a poem, or state what he was trying to achieve. Larkin played down his literariness, but his poetry enrichingly alludes to and echoes the writings of many others; Archie Burnett’s commentary establishes him as a more complex and more literary poet than many readers have suspected.



The volume has received much critical acclaim with *The Guardian*’s John Banville having to admit, after some early carping, that it is ‘an almost fanatically painstaking and altogether admirable piece of work’. And in the *The Independent* Fiona Sampson says, ‘Here, Burnett’s notes offer a fascinating, compendious *vade mecum* into Larkin’s poetic world. Full of reassuring exactitude about variants, and extensive reference to the poet’s own comments on the work, they are most stimulating of all when they cite buried sources, such as Eliot’s use of the odd verb “construction” in the context of religion-founding.’ James Booth in *The Times* concluded with, ‘Simply as a book of Larkin’s poetry for the general reader this is an essential must buy’.

**The Complete Poems of Philip Larkin**, edited by Archie Burnett, published by Faber and Faber. ISBN 9780571240067 (Hardback) £40.00.

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# The Housman Society Book Exchange

It is with the greatest pleasure that we are able to offer one of the rarest items that has ever appeared in these listings. All Housman enthusiasts of a bibliographical inclination will be aware of the background to the 1929 Alcuin Press edition of *A Shropshire Lad* and *Last Poems* and how Housman, in responding to an approach from his friend Percy Withers, allowed the publication in the mistaken assumption that it would contain etchings by Frederick Griggs.

There was no mistake however in Housman's insistence that the two books would not be published in one volume and his letter of 1st February, 1929, to HPR Finberg, the owner of the Press, makes this abundantly clear. Finberg blatantly ignored this instruction and admitted as much in an article in the Times Literary Supplement of 17th December, 1971. "In deference to the author's wish, *A Shropshire Lad* and *Last Poems* were issued as two volumes, uniformly bound, boxed together and not sold separately. We did however let it be known quietly that purchasers could, if they pleased, have them bound as one volume in full morocco, and several copies were in fact so bound". In a footnote to the correspondence referred to above in Burnett's *Letters* is a statement authenticated by Paul Naiditch that just four of these volumes are known to have survived. I would recommend that any collector interested in acquiring this item should act in haste, for this may well be a once-in-a-lifetime opportunity.

From the same source as the Alcuin Edition come a brace of Burnett's, both in excellent condition. *The Poems of A.E. Housman* and *The Letters of A.E. Housman* are books of the highest quality and Archie Burnett has justly earned the highest acclaim for the quality of his editing. Both of these gems are offered at prices well below those advertised in the second-hand market.

I am pleased to note that my entreaties to be contacted for any Housman material for which you are searching are beginning to bear fruit, and I look forward to receiving further enquiries. The Society has a great deal of lower-priced volumes in stock which, because of space restrictions in the Newsletter, are seldom advertised.

As always the items offered for sale are on a first-come, first-served basis irrespective of the means of contact used. All enquiries, please, to Peter Sisley at Ladywood Cottage, Baveney Wood, Cleobury Mortimer, Shropshire DY14 8HZ on telephone number 01299 841361 or facsimile 01299 841582 or e-mail at [sisley.ladywood@talk21.com](mailto:sisley.ladywood@talk21.com)

## SALES LIST – FEBRUARY 2012

Postage and Packing are additional to the prices quoted.

**BAYLEY (John). HOUSMAN'S POEMS.** Clarendon Press, Oxford, 1992. First edition. 8vo. 202 pages. A critical appraisal of Housman's Poetry. Fine in a similar dust jacket. £40

**BURNETT (Archie) [editor]. THE POEMS OF A.E. HOUSMAN.** Clarendon Press, Oxford, 1997. First edition. 40 pages of notes followed by 580 pages of text. Professor Burnett's massive edition of Housman took 14 years to complete and is an essential work in the study of the poet. In fine condition. £85

**BURNETT (Archie) [editor]. THE LETTERS OF A.E. HOUSMAN.** Clarendon Press, Oxford, 2007. First edition. Two volumes in slipcase. 8vo. Volume 1 - 1872-1926. liv. 643 pages. Volume 2 - 1927-1936. 585 pages. Over 2200 letters are here listed and the notes and commentary are simply superb. A remarkable production. In fine condition. £175

**CARTER (John) and SPARROW (John). A.E. HOUSMAN. AN ANNOTATED HAND-LIST.** Rupert Hart-Davis, London, 1952. First edition. 54 pages. The text is based upon Carter and Sparrow's hand-list for the Bibliographical Society in 1940 and here appears in book form for the first time. Very good indeed in a very good dust jacket. £45

**CARTER (John), SPARROW (John) and WHITE (William). A.E. HOUSMAN – A BIBLIOGRAPHY.** St. Paul's Bibliographies, Godalming, 1982. 8vo. 94 pages. An updated, revised and considerably enlarged version of the 1952 first edition. Fine. £25

**CLUCAS (Humphrey). THROUGH TIME AND PLACE TO ROAM.** University of Salzburg, 1995. First edition. 8vo. 67 pages. Softcover. Nine essays on Housman. Very good indeed. £10

**HABER (Tom Burns). THIRTY HOUSMAN LETTERS TO WITTER BYNNER.** Alfred A. Knopf, New York, 1957. First edition. 8vo. Preface plus 36 pages. Beautiful decorative boards. Bynner was Poetry Editor of McClures Magazine which published extracts from 'A Shropshire Lad' in the early years of the 20<sup>th</sup> Century. One of 700 copies. Fine. £45

**HAMILTON (Robert). HOUSMAN THE POET.** Sydney Lee, Exeter, 1953. First edition. 74 pages. Paper covers. One of the earliest books to concentrate on an evaluation of Housman's poetry. Scarce. Very good indeed. £45

**HOUSMAN (A.E.). A SHROPSHIRE LAD.** Grant Richards, London, 1904. 117 pages. Orange cloth pocket edition, top edge gilt. From the Smaller Classics Series, the title of which upset Housman so much. Front cover starting to separate but the book is square and strong. Very Good. £50

**HOUSMAN (A.E.). A SHROPSHIRE LAD.** Philip Lee Warner, publisher to the Medici Society, London, 1914. 8vo. 48 pages. Blue cloth with linen spine. The first of only two limited editions that Housman permitted. Number 716 of 1000 copies printed on handmade paper. Very good indeed. With the bookplate of P.B. Morris. £65

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**HOUSMAN (A.E.). LAST POEMS.** Grant Richards Limited, London, 1922. First edition. 79 pages. Blue cloth in the cream dust jacket. The true first edition with the missing punctuation on page 52 which so annoyed Housman and led to his accusation that bibliophiles were "an idiotic class". Very good in the very good and scarce dust jacket showing just minimal wear. £40

**HOUSMAN (A.E.). A SHROPSHIRE LAD [and] LAST POEMS.** The Alcuin Press, Chipping Campden, 1929. Two volumes bound together in publisher's original dark brown morocco binding. 8vo. 91pp [and] 67pp. This hand-numbered limited edition was published in an edition of 325 sets printed in black and red inks on heavy watermarked laid paper. This is the only matching edition of his poems ever approved by Housman and is often considered the best presentation of his work but please see the text at the head of this listing for the background to this remarkable volume. With a 1929 presentation inscription from 'H.P', possibly Alcuin Press proprietor H.P.R. Finberg. Some rubbing to the extremities of the leather binding. Very good. £250

**HOUSMAN (A.E.). A SHROPSHIRE LAD.** The Heritage Press, New York, 1935. First edition. Slim 4to. 74 pages. Pigskin binding. With coloured decorations by Edward A. Wilson. The true Heritage first edition. Some discolouration on spine and endpapers. Bookplate. Very good. £20

**HOUSMAN (A.E.). MORE POEMS.** Jonathan Cape, London, 1936. The first edition. 8vo. 71 pages. With an introduction by Laurence Housman. Blue cloth in a very good but spine-sunned dust jacket. Very good. £35

**HOUSMAN (A.E.). INTRODUCTORY LECTURE 1892.** Cambridge at the University Press, 1937. First trade edition. 42 pages. Blue cloth. With an introductory note by A.S.F. Gow this is the text of Housman's lecture at University College on 3<sup>rd</sup> October, 1892. Fine, but for bookplates, in a very good dust jacket. £20

**HOUSMAN (A.E.). THE CONFINES OF CRITICISM. THE CAMBRIDGE INAUGURAL 1911.** Cambridge at the University Press, 1969. First edition. 12mo. 54 pages. With notes by John Carter. Green cloth in the dust jacket. Fine but for a bookplate. £25

**HOUSMAN (Laurence) [contributes]. ENCOUNTER MAGAZINE. VOLUME XXIX No.4.** Continental Publishers, London, 1967. 96pp. Paper covers. On pages 33-41 is printed *A.E. Housman's 'De Amicitia'*, annotated by John Carter. Very good indeed. £25

**MARLOW (Norman). A.E. HOUSMAN. SCHOLAR AND POET.** University of Minnesota Press, Minneapolis, 1958. First edition. 192 pages. Cream cloth. The first full-length study of Housman's poetry. Very good but missing the dust jacket. £30

**PLATT (Arthur). NINE ESSAYS.** Cambridge at the University Press, 1927. First edition. 8vo. 220 pages. Red cloth. Essays by Housman's friend, the Professor of Greek at University College. Housman supplied the seven page preface to the book and also controlled its progress through

the publication process. Covers heavily marked. Internally there are pencil marginal markings throughout. Good. A scarce book. £25

**PUGH (John). BROMSGROVE AND THE HOUSMANS.** The Housman Society, Bromsgrove, 1974. First edition. 8vo. 178 pages plus 84 pages of appendix. Cloth. Number 10 of 100 numbered copies signed by the author and with a signed dedication on the first free endpaper. Fine in a fine dust jacket. Together with **INDEX TO BROMSGROVE AND THE HOUSMANS**, The Housman Society, Bromsgrove, 1984. 13 pages. First edition. Soft covers. In fine condition. £60

**RICKS (Christopher) [editor]. A.E. HOUSMAN. A COLLECTION OF CRITICAL ESSAYS.** First edition. 8vo. 182 pages. Paperback. Three poems about Housman by Auden, Pound and Amis are followed by a dozen essays by various hands including John Wain, J.P. Sullivan and John Sparrow. Very good indeed. £15

**ROBERTSON (Stephen). THE SHROPSHIRE RACKET.** Sheed and Ward, London, 1937. First edition. 12mo. 76 pages. Brown cloth. Housman parodies, illustrated by Thomas Derrick. Very good condition but missing the dust jacket. With the bookplate of P.B. Morris. £15

**ROTHENSTEIN (William). TWENTY-FOUR PORTAITS.** London, George Allan & Unwin, 1920. First edition. 8vo. Unpaginated. Quarter cloth boards. One of 2000 copies. Reproductions of two dozen of W.R.'s drawings accompanied by "admirable text" supplied by various hands. Included with Housman are, amongst others, Robert Bridges, John Galsworthy, Thomas Hardy, T.E. Lawrence, Sir J.J. Thomson and H.G. Wells. Covers somewhat worn but internally very good. £20

**WITHERS (Percy). A BURIED LIFE.** Jonathan Cape, London, 1940. First edition. 8vo. 133 pages. Blue cloth with dust jacket. Withers first met Housman in 1917 at Cambridge and this book is a record of their association over the next twenty years. A notoriously difficult book to acquire, here offered with the very scarce dust jacket. Fine in a very good dust jacket. £65

## WANTS LIST

The Housman Society Newsletters recommenced in February 1998 with issue number 7 after a gap of 19 years. Does anyone have issues 1 to 6? Silly money willingly paid for these fragile items.

We still have a number of members trying to complete broken runs of Housman Society Journals. The early years are particularly elusive. We are currently offering £20 for volume 2.

*The Road of Danger, Guilt and Shame* by Carol Efrati - £40 offered for a copy in at least very good condition.

Any material signed by, or once in the possession of, A.E. Housman would be of great interest.

Please contact Peter Sisley if you can help.

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# Forthcoming Events

**Wednesday 7 March 2012, 7.30pm**

80 New Road, Bromsgrove B60 2LA  
**ANNUAL GENERAL MEETING**

The meeting will be followed by James Jones, a House Parent at Housman Hall, talking about his researches on the Victorian Bachelor, and in a discussion led by Elizabeth Oakley members have a chance to relate this to the Housman Family. Wine and Refreshments. If coming please fill in the form or e-mail the Chairman <jimpage@btinternet.com>.

**Monday 26 March 2012, 12.30pm**

The Statue, High Street, Bromsgrove

**A.E.H. BIRTHDAY COMMEMORATION**

The annual ceremony by the statue will be followed by a buffet lunch in Housman Hall, by kind invitation of the Headmaster of Bromsgrove School. Guest of the Day will be the Very Reverend Peter Atkinson, Dean of Worcester Cathedral. Please fill in the form if you intend coming.

**Saturday 14 April 2012, 4.00pm**

Hughley Church

**SHOULDER THE SKY**

**The Seventy Springs of A.E. Housman**

Gabriel Woolf delivers his moving portrayal of Housman through his letters, prose and poetry. Followed by tea. Sponsored by the Housman Society as part of the Much Wenlock Poetry Festival. Tickets £10.00 (£9.00) from WPF Box Office (open from 1st March) Tues, Thurs, Fri, Sat 10am-4pm at 23 Barrow St, Much Wenlock, TF13 6EN, Tel: 07969 253221.

**Monday 30 April 2012, 11.00am**

St Laurence's, Ludlow

**LUDLOW COMMEMORATION**

The ceremony by the plaque on the north wall will be followed by a tour of the Parish Church. The tour will begin at about 11.30 and afterwards lunch (£10.00) will be provided by the St Laurence's social committee. Pay on the day. Please fill in the form if you intend coming.

**Wednesday 6 June 2012 (early evening – time tbc)**

The Hay Festival of Literature

**THE HOUSMAN LECTURE**

*The Name and Nature of Poetry* – Michael Berkeley

We are delighted to welcome Michael Berkeley as our guest. The lecture will be followed by supper in the sponsors' marquee to which members are cordially invited. Please fill in the form if you intend coming.

**Saturday 26 May 2012, 7.30pm**

St Laurence's, Ludlow

**A.E. HOUSMAN – SHROPSHIRE'S POET**

An evening in aid of St Laurence's Conservation Trust in which Graham Trew (baritone), Igor Kennaway (piano), Polly Bolton (singer), John Shepherd (keyboards), Steve Dunahie (violin and keyboards), Frances Page (reader) and Jim Page (narrator) explore the resonances of Housman's poetry with Shropshire. Tickets £10.00 from 01584 873445.

**Friday 3 August 2012, 12.30pm**

Old School Chapel, Bromsgrove School,

**90th ANNIVERSARY OF LAST POEMS**

Members are invited to join in a reading of *Last Poems*. Lunch (£15.00) in the building which was the School Chapel in A.E.H.'s day will be followed by a stroll in the school grounds, an introduction by Andrew Maund and the reading. Please indicate on the form if you hope to come.

**Friday 26 to Sunday 28 October 2012**

Housman Hall

**THE HOUSMAN SOCIETY WEEKEND**

A leaflet about this weekend is enclosed and members are asked to send a deposit to give us an indication of numbers attending. We do hope you can come!

**Thursday 15 November 2012, 4.30pm**

Artrix, Slideslow Drive, Bromsgrove

**SCHOOLS POETRY SPEAKING COMPETITION FINALS**

Competing pupils from Bromsgrove's schools will speak a poem by A.E. Housman and another poem of their own choice. There are categories for Sixth Formers, Juniors and for the Middle School age group.

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## Enterprises Officer sought

As members will see from a cursory perusal of the accounts enclosed with this mailing, the surplus made on the sale of books and greetings cards is now a vital part of the Society's income. The administrative burden for this falls on our Chairman and we need a volunteer to take over the job. It entails keeping some stock of the cards and books, packing and despatching orders as they come in and accounting to the Treasurer for the moneys at the end of every month – and with an Excel spreadsheet the clerical work is really quite simple. A number of outlets in Shropshire are good customers and their orders can be sizeable but with parcel tape and a roll of brown paper such menial tasks are also quite easy!

Would any potential volunteer please get in touch with the Chairman for further information (address etc on Society literature) – you would be making an invaluable contribution to the future health of the Society.

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## Parody Competition

Members are encouraged to enter the Parody Competition being held in conjunction with the Weekend next October. For details see the Weekend leaflet.

*Published by The Housman Society, 80 New Road, Bromsgrove. The next Newsletter will be circulated in September 2012 and contributions should be sent to the Editor at the address given on page 1 by 1st September 2012.*