



The Newsletter of the D. H. Lawrence Society of North America

Spring 2012, Vol. 42

Welcome to the online Newsletter

We hope you enjoy this Spring 2012 issue. Joining me as part of the Editorial team for this issue is Pamela Wright, a member of the DHLSNA Executive Committee. For the Fall 2012 issue, Pamela will serve as Editor and I will assist her. We appreciate your support as we enact this new editorial configuration! Also, beginning in Fall 2012, I will begin serving as Society Archivist for our online Newsletter collection.

--Julianne Newmark
DHLSNA Newsletter Editor

Log-in information for DHLSNA website

www.dhlsna.com

2011 login for members-only portions (directory, photos, current Newsletter, ballot):

Username = dhlsna

Password = Bibbles

(with a capital "B")

<http://dhlsna.com/Directory.htm>

The DHLSNA on Facebook

If you're on Facebook, be sure to "like" the [D. H. Lawrence Society of North America](#).

All the latest news regarding events, publications, and other miscellaneous Lawrence goings-on is posted on the page.

Letter from DHLSNA President

The ice breaks up in April on the North Saskatchewan River, irregular plates the size of dinner tables moving so fast that when we stand on the low pedestrian bridge looking east, the pointed concrete pylons of the High Level Bridge seem to be coming straight at us with dizzying speed, like the bows of giant ships parting the flows of rushing ice.

In Edmonton, this means spring is coming--in a few weeks, anyway. We can see green rabbit ears of tulip, hyacinth, and daffodil leaves emerging from the thawed ground. As I patiently await sign of bud or blossom, I've been thinking about what Lawrence might have been doing 100 years ago this spring and how much I've enjoyed each installment of my downstream neighbor's postings to Rananim on "100 Years Ago Today" (okay, the river doesn't quite reach Regina, where D. A. Pratt lives, but it does flow east through Saskatchewan before it finally disappears into Lake Winnipeg in Manitoba). These Rananim posts have been so valuable to all of us, and we're sad we that Pratt will be discontinuing them. We're grateful for the entire series.

In his final post on April 30 this year--entitled "DHL 100 Years ago ... a journey begins and one ends"--Pratt not only announced that he was "suspending" the series, but also mentioned Lawrence and Frieda's adventure crossing the channel together and traveling to Metz (May 2, 1912, Lawrence was writing to Frieda from Eastwood, eager to join her--two days later, he was writing to May Holbrook to let her know he was safely in Metz, "drinking [his] third pint of German beer").

So, the timing of this Spring 2012 Newsletter is momentous. And by the time our fall newsletter appears, Gargnano will have celebrated the centenary of Lawrence's arrival there (September 2012) with a festival and symposium (see <http://www.dhlawrence.eu/en/index.html> for a full list of events), reminding us of the 13th International Lawrence Conference to be held in Gargnano in June 2014 (start saving your airmiles!).

Momentous as well, by the end of September 2012, our talented newsletter editor, Julianne Newmark, will have been even more creative than usual (her little one is due that month). While we congratulate Julie and express our heartfelt thanks for helping us move the newsletter to an electronic format, we welcome Pamela Wright as Associate Editor on this issue and (as approved by the Executive Committee) Editor-

New books and articles (by Lawrentians and about Lawrence), and forthcoming ones too!

Peter Preston contributed an essay titled "‘Myths of desire’: D. H. Lawrence, Language and Ethics in A. S. Byatt’s Fiction” to *The Legacies of Modernism: Historicizing Postwar and Contemporary Fiction*, a collection of essays edited by David James and published by the Cambridge University Press (2012). Preston died on October 18, 2011.



Gregory F. Tague just published *Being Human: Call of the Wild*, of which he is editor. The text features 15 short stories by 12 authors on the nature of human character.

Tague adds that a new call for submissions (creative writing only) is available for *Faith and Doubt* (the next planned anthology). All submission details at publisher's site, www.ebibliotekos.com.

Tague also informs us of a newly peer-reviewed publication, the *ASEBL Journal*, of which he is editor. *ASEBL Journal* is accepting submissions for January 2013 (and thereafter) issue(s). In a nutshell, *ASEBL* is primarily interested in how moral behavior is depicted (or not) in literary texts, how readers might respond to such depictions, and whether or not there is any evolutionary or adaptive nature to the production of such moral representations. Academic articles only. Details of mission of journal and submission guidelines on its blog, www.asebl.blogspot.com.



Masashi Asai published a book in April, 2011, under the title of *Fear and Trembling of Modern Times: Diagnoses and Prescriptions for Modern Chronic Diseases* (832 pages) from Shohaku-sha in Tokyo.

in-Chief for the fall issue. Pamela has graciously stepped in to keep our publication schedule on track during this period of transition.

Once again, I'm able to report that your North American D. H. Lawrence Society is in good shape. Take a look online at our [2011 Financial Report](#), prepared by Treasurer Joyce Wexler, or our [2012 MLA DHLSNA Business Meeting Minutes](#). As reported elsewhere in this issue, we had an excellent session on Lawrence in Seattle at MLA, followed by a particularly lively and well-attended annual Lawrence dinner (this time at the Steelhead Diner near Pike Place Market). In this issue you'll find information on MLA 2013 in Boston--we're eagerly awaiting word on the additional Lawrence sessions the DHLSNA proposed, submitted by our President-Elect and Program Chair, Holly Laird (one of these proposals, thanks to our Secretary, Heather Lusty, was developed in collaboration with the James Joyce Society). Further, by virtue of our impressive website, we've been approached by the current president of the Doris Lessing Society, asking about possible collaborations for future MLA Conventions.

Our online December election concluded just before MLA and had the highest participation rate to date, with over 2/3rds of our membership voting overwhelmingly to re-appoint Tina Ferris webmaster, to elect two new Executive Committee members, and to ratify the addition of two sentences to the beginning of the second paragraph of Article VII. Section 2 of our By-Laws, thus giving us a clear nomination process for the first time (more or less the process we've been following informally for the past few years). We welcome Pamela Wright and Paul Poplawski to the Executive Committee, with thanks to Margaret Storch and Gregory Tague for their two years of excellent service to the Society through a very busy time.

The election and the following membership renewal period also resulted in offers of help from two members: Nanette Norris has been steadily doing detective work this year on the whereabouts of many past members, updating our contact information on them and asking if they wished to continue with the DHLSNA; Erin Johns Speese volunteered to help clean-up the information on our listserv, making it easier to use, and also wrote the report on the MLA dinner for this issue. As ever, we welcome involvement from all members and encourage you to let us know if you'd like to become more active in your Society--there's plenty of work to do, plus three Executive Committee members whose terms expire at the end of December 2012.

Our website continues to grow as an invaluable resource for all of us; we now have the occasional walk-in (that is, scholars and readers interested in Lawrence who locate us via the site and join online). The archive of past newsletters (created by Julie Newmark) has been made public as a tool for research; however, only DHLSNA members will receive current issues. For example, once this 2012 spring newsletter has been distributed electronically and posted in the members-only section of the website, last year's spring issue will be made available in the public archive.

We have lost more Lawrentians since our last issue (please see the In Memoriam section of this newsletter). The Executive Committee voted unanimously this February to approve a new policy for handling memorials (see item #7 in the online [2012 MLA DHLSNA Business Meeting Minutes](#) for further details): we'll use the listserv for timely and brief memorials which will then be posted permanently on our website, with links from the current memorial page. Unlike MLA, which simply lists the names of members lost during the year, in each of our newsletters, we'll post an alphabetical list with a few sentences by each name to emphasize why that person was important to the DHLSNA (with links to online memorials).

A large part of the volume is dedicated to the study of various aspects and works of Lawrence. Other authors and thinkers discussed include T. E. Lawrence, Max Weber, C. G. Jung, W. B. Yeats, Nikos Kazantzakis, G. I. Gurdjieff, Martin Heidegger, Edward Said, Ruth Benedict, Toshihiko Izutsu, and Yukio Mishima. Other chapters deal with the various aspects and problems of Japanese language and culture.



Earl Ingersoll tells us that Fairleigh Dickinson U P and Rowman & Littlefield recently published his book *Filming Forster: The Challenges of Adapting E. M. Forster's Novels for the Screen*.



McGill-Queen's University Press is pleased to announce the publication of *A Russian Jew of Bloomsbury: The Life and Times of Samuel Kotliansky* by Galya Diment. In this book Diment looks at the remarkable life and influence that an outsider had on the tightly knit circle of Britain's cultural elite. A stirring account of the early-twentieth century, Jewish émigré life, and English and Russian letters, *A Russian Jew of Bloomsbury* casts new light - and shadows - on the giants of English modernism. <http://mqup.mcgill.ca/book.php?bookid=2725>

On the website, use discount code GALYAD11 for 20% off.



Stefania Michelucci's edition of D. H. Lawrence's *The Fox*, which she will edit and translate, has been accepted for publication by Marsilio (Venice). Stefania also shares with us that she is preparing a volume on Lawrence and Lake Garda, which will be sponsored by Progetto Moseo Alto Garda. The volume should come out in September 2012, and it is meant to celebrate the centenary of Lawrence's visit.

We welcome the involvement of all members--and we welcome new members! Please consider giving a DHLSNA one-year membership as a gift to your graduate students (it's a real bargain at \$10 per) and introduce colleagues and friends interested in Lawrence's work to our website and our welcoming community of Lawrence scholars and aficionados.

Wishing you safe travels and restorative, productive spring and summer months.

--Betsy Sargent

Lawrence News

DHLSNA at MLA Convention: Seattle, January 2012

This year's **MLA panel**, "Lawrence and Censorship, Pornography, Obscenity," was exciting and well-attended.

Erin Johns Speese's presentation, entitled "Aren't We Guilty Too?: The Censorship of D. H. Lawrence in the Ivory Tower," explored the process by which Lawrence has been scrubbed from the Modernist scene. Traditionally known as an obscene writer who challenged social norms with his detailed representation of sex and impotence in *Lady Chatterley's Lover*, Lawrence is the ultimate rebel, challenging prudish Victorian ideals by espousing less rigid sexual roles for men and women. Critical readings of Lawrence, especially in terms of gender and sexuality since Kate Millett's denouncement of him in the 1970s, make him out to be the ultimate bad boy—not in a sexy way, but in a patriarchal sense. Despite his initial canonization in modernism, Lawrence has become a figure deleted—the whipping boy, the ultimate example of misogyny and racism. Speese argued that the legal system and the academy have both succeeded and failed at censoring Lawrence. Examining the involvement of literary critics detailed in the *Trial of Lady Chatterley* transcripts and Kate Millett's aggressive feminist response to Lawrence, Speese recontextualized Lawrence by taking into account how readers and scholars, like legal and social systems, have censored Lawrence from a perspective reflective of our cultural and critical ideologies.

Terry Albert Michels's "Puritanical Writing: Testing the Boundaries of Morality in Lawrence's *Lady Chatterley's Lover* and Phillip Roth's *Sabbath's Theater*" examined why Roth's salacious book attracted no highly publicized legal challenge, citing the "Chatterley defense," the argument originally offered by Professor Hoggart at the 1960 trial of Penguin Publishing Co, namely that the quality of being "puritanical" raises the tale out of the mire. Michels highlighted a portion of D. H. Lawrence's essay "A propos of *Lady Chatterley's Lover*," particularly in regard to the issue of "ideally distorted Puritanism," and pointed to Frank Kermode's article from the *New York Review of Books* on *Sabbath's Theater* to show how works clearly intended to be true to individual consciousness are not, in fact, obscene. Michels also presented Director James Hawes' 2006 movie made for BBC Wales television, *The Chatterley Affair*, to show how puritanical morality may be a key to understanding both the trial and the works in question. He demonstrated several important



The H.D. society and the DHLSNA plan to propose a joint panel for the MLA convention in 2014. We'll include more details in the next Newsletter.



DHLSNA tidbits

We received a notice of new Lawrence-related fine artworks by Emily Barker, a contemporary fine artist from California. Some paintings in her latest series, *Colorful Language*, are abstract pieces inspired by quotes from Lawrence. For example, one painting was inspired by the poem "Whales Weep Not!" It is titled "They say the sea is cold, but the sea contains the hottest blood of all." View her works and read her artist statement on her website www.emilymillerbarker.com.



Art Efron shares this news this us:

Peter Warlock, Lawrence's difficult friend whose real name was Philip Heseltine, was named Composer of the Month in the December 2011 issue of *BBC Music Magazine*. Heseltine is portrayed as "Julius Halliday" in *Women in Love*. Warlock/Heseltine is quoted as writing that he had "long venerated [Lawrence] as the greatest literary genius of his generation." But he threatened to sue Lawrence if the novel were to identify him as the lover of a certain woman, the "Minette" of Lawrence's novel. Heseltine's son by Minnie Lucy Channing, or "Puma," was the travel writer Nigel Heseltine, "who later

differences between the two novels, including the level of their concern with death and life, the portrait each paints of society, and the messages of hope and despair they articulate, and briefly explored where these books fit in their authors' canons, especially connected to an overall emphasis on harmony between mind and body.

Earl Ingersoll's presentation, "The Censorship of *Lady Chatterley's Lover* and Sexual Repression: Ian McEwan's *Atonement* and *On Chesil Beach*," explored two novels by Ian McEwan—*Atonement* (2001) and *On Chesil Beach* (2007)—as representations of the sexual repression in the first half of the 20th century that led to the banning of *Lady Chatterley's Lover* (1928) and persisted in the years before the lifting of the *Chatterley* ban in the U.S. (1959) and the U.K. (1960). Ingersoll established an intertextual relationship between *Lady Chatterley's Lover* and the McEwan novels, as they inform readings of each other. The plot of *Atonement*, arguably McEwan's best novel, is generated out of Robbie Turner's having read, by 1935 when the narrative begins, the unexpurgated *Lady Chatterley's Lover*. In a letter to Cecilia Tallis, Robbie writes an explicit letter based on Lawrence's own language. Unexpectedly, Cecilia is not offended but joins Robbie in passionate love-making whose representation Terry Eagleton has called "one of the most adroitly tender, breathtakingly exact cameos of love-making in modern fiction." In its depiction of Edward Mayhew and Florence Ponting's wedding night in July 1962, *On Chesil Beach* demonstrates that "The Sixties" had not yet begun. The 22-year-old newlyweds are virgins in part because pregnancy out of wedlock was stigmatized and more reliable contraception—"The Pill"—was years in the future. Sexual repression has made it impossible to communicate their anxieties and desires. By returning to *Lady Chatterley's Lover* after offering readings of the two McEwan novels, Ingersoll focused attention on areas of apparent censorship in a novel notorious for its openness in expressing sexuality. This exploration of *Lady Chatterley's Lover* through the lens of McEwan's fiction announces the need for a fuller interrogation of sexual repression and censorship in Lawrence's most famous novel.

As these three compelling papers demonstrated, Lawrence scholarship is thriving!

In addition to the scholarly panel at this year's MLA, the **Annual Business Meeting** of the DHLSNA took place over lunch at Blueacre Seafood. Present were Betsy Sargent, Nancy Paxton, Holly Laird, Joyce Wexler, Julianne Newmark, and Garry Watson. These Executive Committee members discussed the Treasurer's report for 2011 (which is now posted online), as well as listserv issues and ideas for increasing DHLSNA membership. Also on the table were topics for upcoming MLA conventions. The DHLSNA has solidified a joint session proposal with the International James Joyce Foundation for the 2013 MLA to be held in Boston.

Topics proposed for the 2014 MLA in Chicago will be posted in August 2012, in keeping with the standard practice of other allied organizations of the MLA like ours. The next DHLSNA elections will be held in December 2012. The Executive Committee of the DHLSNA will accept suggestions for nominations for three openings.

The upcoming international DHL conference, scheduled for June 2014 in Gargnano, Italy, has an organizing committee in place with responsibilities delineated for each member.

--Heather Lusty

claimed he was actually the son of another of Heseltine's girlfriends." A point not mentioned in the DHL biographies: Heseltine's closeness to Lawrence might be indicated by his declaration of being a conscientious objector during World War One, something he did not have to do since he had failed the physical for the British military. Heseltine has been thought to have committed suicide in December 1930, some 10 months after Lawrence's death, but the BBC article says that "Whether his death was suicide or accident is unclear." He was very depressed at the time. In April 1930, Heseltine, now quite poor, would have come into a share of a large fortune left by his uncle, but because he had changed his name to Warlock, he got nothing. At his death, he was 36.



Celia Richmond, of ADA Recordings in Belper, Derbyshire, shares news with us regarding the CD "Phoenix Rising: D. H. Lawrence - Son & Lover." This CD features episodes from the acclaimed one-man touring production featuring accomplished stage, TV and film actor, Paul Slack as Lawrence, written by Campbell Kay, and directed by John Tams (music maker for London's West End production "WarHorse"). It was recorded in Eastwood at the former offices of Barber, Walker and Company, now the D. H. Lawrence Heritage Centre. For information on the CD, visit www.adarecordings.com.



Oliver Damian's Berlin-based 27 Films Productions, the German co-producer on *Iron Sky*, is turning to the First World War for an adaptation of D. H. Lawrence's 1923 novella *The Fox*, to be directed by Matthias Luthardt. More at: <http://www.screendaily.com/news/production/iron-sky-co-producer-turns-to-first-world-war-for-dh-lawrence-adaptation/5040140.article>



D. H. Lawrence panel: Holly Laird (DHLSNA President-Elect), Terry Albert Michels, Erin Johns Speese, and Earl Ingersoll

Reflections on the DHLSNA Panel and Dinner at the Seattle MLA Convention

Insights from Erin Johns Speese, a new DHLSNA member

As a young and relatively new Lawrence scholar, I was extremely enthusiastic about my acceptance to the 2012 MLA Lawrence panel; however, I must admit to a certain amount of trepidation. Since the panel was sponsored by the DHLSNA, the room would be filled with established Lawrence scholars. Luckily, many scholars choose not to place their own "author photo" at the end of their books, which meant that I did not have to know who exactly Earl Ingersoll or Carol Siegel were right from the start. Still, I would be in a room with people who "knew" Lawrence—every work, historical detail, and biographical fact—whether I could recognize the scholar or not. As I prepared for the presentation, I was worried about the question-and-answer segment. I've focused most of my work on Lawrence's novels, but would I be asked questions about his poetry, nonfiction, or short stories? Would the scholars in the room happen to notice that I haven't yet managed to read much of Lawrence's poetry or "The Woman Who Rode Away"? Would they be able to tell the gaps in my knowledge just by looking at me?

Despite horror stories of scholars grilling graduate students after their paper presentations at MLA, I found the opposite to be the case. Lawrence scholars asked complex yet intriguing questions; they offered helpful feedback and wonderful suggestions. I was thankful to find a warm and inviting atmosphere dedicated to fostering graduate scholarship on Lawrence. By the end of the session, I had a number of excellent sources that have helped expand and develop my project.

⊗

And Keith Cushman shares the following four items with us:

Trillin on Lawrence in Taormina:

Calvin Trillin's travel essay about Taormina titled "Defying Mrs. Tweedie" has been collected in *Quite Enough of Calvin Trillin* (2011). Trillin writes:

It almost goes without saying that D. H. Lawrence once lived there. Having had D. H. Lawrence residences pointed out to me all over the world, I can only wonder how he got any writing done, what with packing and getting steamship reservations and having to look around for a decent plumber in every new spot.

⊗

Lady Chatterley appears (not quite correctly) in *The New Yorker*.

Joan Acocella begins a review in the Nov. 7, 2011, *New Yorker* with the assertion that "We are often told that, in art, sex must keep a few veils on in order to be sexy." She continues:

A century later, many writers felt that sex, to be sexual, had to be more forthrightly depicted, a notorious example being the scene in which Lady Chatterley weaves a garland of flowers into her gamekeeper's pubic hair.

Actually (and not surprisingly) Connie isn't this forward. Mellors puts forget-me-nots and woodruff in her "maidenhair." Then "he stuck flowers in the hair of his own body, and wound a bit of creeping-jenny round his penis, and stuck a single bell of a hyacinth in his navel." Connie ventures to push "a champion flower in his moustache."

In addition, the dinner which followed the panel allowed me to meet many wonderful members of the DHLSNA. The dinner was held at the Steelhead Diner near the historic Pike Place Market and was attended by seventeen of us (either DHLSNA members or their family members, including, in addition to myself, Betsy Sargent, Gary Watson, Holly Laird, Lars Engel, Earl and Mary Ingersoll, Pat Cosgrove, Lee Jenkins, Julianne Newmark, Terry and Merry Michels, Jeffrey Michels, Dixie Morse, Carol Siegel, Ondrej Skovajsa, and Nancy Paxton). The dinner enabled less formal and highly entertaining conversations about Lawrence and his work. The Steelhead Diner provided wonderful service and wonderful food, including welcoming appetizers (courtesy of the house), followed by Cajun dishes from their New Orleans cook, fresh seafood (luckily, no catching of fish was required of us despite our location near Pike Place Market and Puget Sound), and even southern fried chicken. A band of noisy and well-fed Lawrentians poured into the street around 10 pm to walk together the seven blocks back to the convention hotels.

My fears of interrogation had been replaced by the realization that I now belonged to the community of those studying Lawrence's work--and further, that interest in Lawrence was alive and well at MLA.

-- Erin Johns Speese



Lawrence Dinner at 2012 MLA.

DHL in *The New Yorker*: In the October 17, 2011, issue, James Wood's review of a novel by James Hollinghurst is titled "Sons and Lovers"



DHL on BBC Television: In March 2011 BBC Four presented an adaptation of *Women in Love* that actually combines *The Rainbow* and *Women in Love*. Rachael Stirling plays Ursula, and Rosamund Pike plays Gudrun. The *Telegraph* of 19 March 2011 reports that the two-episode mini-series is "an intense, heartfelt drama which treats sex as a serious topic for intellectual interrogation."



The DHLSNA in Louisville

The D. H. Lawrence Society of North America was well-represented at the 40th Annual Louisville Conference on Literature and Culture Since 1900. A session entitled "Lawrence and the Americans" dealt with D. H. Lawrence's connection to American artists. Dr. Katherine Toy Miller, from the University of Nevada-Reno, presented "Spiritual Connections: Georgia O'Keeffe and D. H. Lawrence." Her work explores the spiritual connection that each artist had to three sites in Taos, New Mexico: the Penitente sacred grounds on Taos Pueblo land behind the home of Mabel Dodge Luhan and her husband, Taos Pueblo native, Tony Lujan; the ancient Taos Pueblo; and the mountain ranch Mabel gave Lawrence's wife, former hunting grounds of Taos Pueblo Indians. Pamela Wright, from Texas A&M—Kingsville, presented, "Can You Go Home Again?: A WWI Soldier's Experience in D. H. Lawrence's 'The Thimble' and Ernest Hemingway's 'Soldier's Home.'" This work investigates the way each author handles the delicate situation of returning to homelife after a physically and emotionally traumatic experience like WWI.

After the presentations, there was a spirited question and discussion period. It was a wonderful convention experience.

--Pamela K. Wright

"D. H. Lawrence: His Contemporaries and the Great War" Conference Arras, France—April 2012

The Université d'Artois hosted a conference in Arras on the theme of "D. H. Lawrence: His Contemporaries and the Great War" from the 12th through the 14th of April 2012. The conference was co-funded by the Université d'Artois and the Université Paris Ouest. The conference organizers were Stephen Rowley, Ginette Roy, and Cornelius Crowley.

The conference commemorated the 95th anniversary of the Battle of Arras, which took place from the 9th through the 16th of April 1917. British, Canadian, New Zealand, Newfoundland, and Australian troops attacked German defenses near Arras. The Canadians captured Vimy Ridge, the strategically essential heights overlooking the town. Although the Allies made substantial progress, they did not come close to their goal of breakthrough. The British suffered 84,000 casualties in the campaign.

Scholars from France, Great Britain, Ireland, Italy, Russia, Belarus, Montenegro, Japan, and the United States participated in the conference. Among the participants were David Ellis, Michael Bell, Andrew Harrison, Howard Booth, Jacqueline Gouirand, Bethan Jones, Laurence Steven, Luke Ferretter, Elise Brault, Keith Cushman, Jonathan Long, Nick Ceramella, and Sarah Bouttier. "England, My

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England," Lawrence's great World War I story, was a popular topic. Other papers explored "The Thimble," *The Ladybird*, "The Reality of Peace," Lawrence's war poetry (especially the poems of *Bay*), and Lawrence's book publication during the war. Lawrence's contemporaries included Virginia Woolf, Bertrand Russell, Rudyard Kipling, Sigmund Freud, Henry Moore, and David Jones.

The conference featured a tour of the Wellington Quarry, the elaborate tunnel dug by New Zealand miners that the army used as a shelter from German shelling and also as the jumping-off point for the Arras offensive. On the last afternoon of the conference, the participants visited Beaumont-Hamel (an important battlefield in the Battle of the Somme, 1 July 1916), Vimy Ridge with its magnificent memorial, and the British cemetery in Arras. Before the conference banquet, the town of Arras hosted a reception at the beautifully restored town hall.

Next year's conference will return to the Université Paris Ouest. The topic will be Education and Culture. A call for papers will be issued in due course.

-- *Keith Cushman*

News from the Friends of D. H. Lawrence in Taos

Dr. Katherine Toy Miller of Taos, New Mexico, will present "Native American Connections: The Early Moderns, Mabel Dodge Luhan, Taos Pueblo, and the D. H. Lawrence Ranch," a free lecture sponsored by the Friends of the Taos Library and the Friends of D. H. Lawrence, at the Taos Public Library at 10 a.m. and 2 p.m. on Saturday, June 16. A free orientation to the D. H. Lawrence Ranch (located seventeen miles north of Taos off Highway 522 near San Cristobal) by Bill Haller, president, Friends of D. H. Lawrence, and other group members will be available from approximately 11:30-1:30.

Further information is available at the Taos Cultural Energy website (www.culturalenergy.org/lawrence.htm), the Friends of D. H. Lawrence website (www.friendsofdhlawrence.org), and the Mabel Dodge Luhan House website (www.mabeldodgeluhan.com), including the blog by Liz Cunningham. Dr. Miller's prose poetry chapbook, *In a Cosmic Egg*, is available at Finishing Line Press (www.finishinglinepress.com) under the pen name M. Kaat Toy.

--*Katherine Toy Miller*

News from the D. H. Lawrence Society of Japan

We are going to have the 43rd Conference of the D. H. Lawrence Society of Japan at Seijo University in Tokyo on 16 (Sat.) and 17 (Sun.) of June. There will be two papers to be read, and a symposium on the translation of Lawrence's work—such as his poems, short fiction, and letters—into Japanese.

We will also have a workshop on Lawrence's drama, "The Widowing of Mrs. Holroyd." The first part will be a reading dramatization using a new translation, followed by a symposium on the work.

--Masashi Asai



News from the D. H. Lawrence Society of Australia

90th Anniversary of Lawrence's Arrival in Sydney

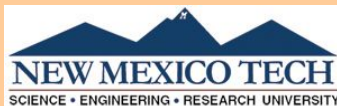
On Sunday May 27, 2012, the Society is celebrating the 90th anniversary of Lawrence's arrival in Sydney on May 27, 1922. We will hold a buffet-style picnic in the Rose Garden Pavilion in the Royal Botanic Gardens, Sydney, from 12 noon to 3pm. We will also celebrate the 20th anniversary of the founding of the D. H. Lawrence Society of Australia. (The Society was launched in May 1992 in the Rose Pavilion.) Bring a plate of food to add to the buffet table and bring plenty to drink.

A LITERARY COMPETITION in association with the event is planned, and we hope many of you will enter it:

THE MYSTERY OF THE MISSING CHAPTER

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Department at New Mexico Tech.

CLASS Department
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On June 21, 1922, Frieda Lawrence wrote to Mabel Dodge in Taos, saying: "L has written a novel, gone full tilt at page 305 – but has come to a stop and kicks." The same day Lawrence wrote to his agent in New York: "have done half of Kangaroo – now slightly stuck." This "stopping" point in the novel (actually p. 309) comes between chapter ix, "Harriett and Lovatt at Sea in Marriage," and chapter x, "Diggers." Originally, "Diggers" was numbered by Lawrence chapter xi. He renumbered it because the original chapter x is missing, excised from the holograph manuscript (probably with a razor-blade – precisely when, we do not know), leaving only the indecipherable stubs of about 18 hand-written pages.

A day or so later Lawrence traveled up to Sydney and bought two new exercise books, one of which he later used to complete the first version of his Australian novel. On the end piece of the other, he wrote this address:

Chan On Yan
Kuo Min Tang
Chinese Nationalist Party
PO Box 80, Haymarket
Sydney N.S.W.

After he returned to Thirroul, he began a new chapter xi, "Willie Struthers and Kangaroo", which begins: "Jaz took Somers to the famous Canberra House, in Sydney, where the Socialists and Labour people had their premises: offices, meeting-rooms, club-rooms, quite an establishment."

You are invited to write – either as text of whatever length you choose, or as a fairly brief chapter summary – what Lawrence might have said in that "missing chapter" (or any other interpretation of what might have occurred). Your entry can be serious or amusing, or as imaginative, daring, iconoclastic (of Lawrence), or of any other flight of fancy you might choose. Entries will be read out at our "Lawrence Anniversary Commemorative Picnic" in the Rose Pavilion of the Botanic Gardens on Sunday May 27. An appropriate prize will be awarded the winning entry, chosen by acclamation. All entries will be subsequently published in *Rananim*. (If you are unable to attend the event, then postal or email entries will not only be accepted, but warmly welcomed.)

You don't have to be a member of the D. H. Lawrence Society of Australia to come to this event or enter the competition. All we need is your email address so we can keep in touch with you and let you know of upcoming events. (Membership in the Society is FREE.)

Contact the D. H. Lawrence Society of Australia at: info@cybersydney.com.au

Visit the D. H. Lawrence Society of Australia's website:
<http://www.dhlawrencesocietyaustralia.com.au>

A New Lawrence-related Poem by Tina Ferris

MARIGOLDS DE LOS MUERTOS: A Lawrentian Hybrid

(for Mexico's Day of the Dead Festival)

Gold face--bright like the sun, gift to the moon
Goddess Xochiquetzal, the "Flower Feather,"
To summon the spirits of the dead world in mirth,
Call them home to their family and loved ones
As the sun calls forth green shoots from the earth.

Come, also, the snails of the ash-grey moon,
When death like a weed chokes the spry garden,
Bestowing rebirth to the gathered wraith
At altars where hot blooms dry to black seed.
Graves' constant Marigold returns in faith.

But what will souls make of angel-white strains,
Burpee's new "French Vanilla" and "Snowdrift"?
Pale beacons of frost-flowers, to confound the deceased.
Cold comfort for those crossing purgatory,

And what bland foods we now serve at their feast.



-- Poem and illustration by
Tina Ferris

A Painting of Lawrence by British Artist Adrian Lloyd

My home address (where it currently hangs) is about two miles from D. H. Lawrence's birthplace in Eastwood, Nottinghamshire, U.K. I have recently returned to art after many years.

My late grandfather was a miner at Moorgreen colliery, only a stone's throw from Brinsley Colliery. My grandfather had told stories of how he'd met Lawrence several times and had seen him out walking in the area. My grandfather would have still been in his teens back then, but his opinion of young Lawrence in his own words was that he was a queer man and that my grandfather (like most in the working class community) didn't much care for him. As creator of Ancestral Earth Portraits, I felt that my local connections to Lawrence and the nature of the medium I use made Lawrence a perfect candidate for an Ancestral Earth Portrait.

The portrait below is titled "**Lawrence...from the land of my forefathers**" and has been created using earth from 10 sites that are directly linked to D. H. Lawrence and his ancestral past in the Eastwood area. It is painted on a deep edge primed canvas 4ft x 3ft in size.



-- Story and painting by Adrian Lloyd
<http://www.ancestralearthportraits.com/>

A phial containing sterilised powdered earth from the 10 sites accompanies the painting and clearly shows each shade of earth used. In painting the portrait each soil pigment is combined to make 1 colour and the resulting shades on the canvas are simply thin washes of the same colour overlaid to build up the picture; the heaviest, darkest shadows have a sandy/gritty textured finish. Only a strong acrylic binding agent and a fixative is added to the soil to create a tough hard finish to the finished work.

From 6th February 2012 to the end of March 2012, the portrait was displayed at Durban House, site of the D. H. Lawrence Heritage Centre and part of the D. H. Lawrence museum in Eastwood. Ultimately this work will be offered for sale to the public, but for the time being it is to be displayed locally and then possibly submitted to the Royal Academy exhibition judging panel later in the year. Nothing like this has ever been created before and probably never will be again.

I think anyone would agree, where we are from is a deeply important part of who we are and it evokes memories of our childhood, of relatives and most often makes us proud of where we originated in this world; it can define who we are, even if we end up far from that place after our life's journey comes to an end. A favourite saying from around here that can be substituted for any town anywhere and for both genders, but I shall tailor this to Lawrence's birthplace, is, "You can take the boy out of Eastwood, but you'll never take Eastwood out of the boy." I have taken this a stage further and tied both of these elements together within my art and the subject on my canvas. Eastwood and the surrounding countryside can never be separated from this iconic image of D.H. Lawrence.

In Memoriam

(Visit www.dhlsna.com for additional memorials.)

The English film director **Ken Russell** died at the age of 84 on November 27, 2011. His film of *Women in Love* (1969) is the most popular Lawrence film ever made and some even consider it the best. Glenda Jackson won the Best Leading Actress Oscar for her performance as Gudrun. Russell's film of *The Rainbow* (1989) was much less successful. -- *Keith Cushman*

Barney Rosset died at the age of 89 on February 12, 2012. He published the unexpurgated Grove Press edition of *Lady Chatterley's Lover* in 1959. This book put Lawrence on center-stage in America. The publication of the uncensored *Lady Chatterley* was a great victory for free speech in the United States. -- *Keith Cushman*

Gary Adelman, emeritus professor of English at the U of Illinois Urbana, passed away in early January. He was 77. Gary was an extremely articulate man of great originality, humor, and intelligence. He was the author of two books on Lawrence: *Snow of Fire* (on *The Rainbow* and *Women in Love*) and *Reclaiming D H Lawrence*.

Lawrentians have lost a true pillar of our Taos connection, **Art Bachrach**, owner of the well-known Moby Dickens Bookshop in Taos. He died Dec.19 in Taos. Art was a leader of the Friends of the Lawrence Ranch and the Phoenix Rising Society. In addition to his many years of great dedication to Lawrence and the Lawrence ranch, Bachrach had a distinguished background as a teacher of neurology and psychiatry at University of Virginia Medical School; Professor and Chair of the Department of Psychology at Arizona State University; and, in the late 1960s-80s, Director of the Environmental Stress Program and Chair of Psychophysiology for the Naval Medical Research Institute at the Naval Medical Center in Bethesda. -- *Virginia Hyde*



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