



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

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Welcome to the online Newsletter

I sincerely hope that you enjoy this edition of your *Newsletter* as much as I have enjoyed putting it together. There are some very exciting things just around the corner for the DHLNSA. I hope you find the news here useful and exciting. Happy reading!

--Pamela Wright

DHLSNA Newsletter Editor

Log-in information for DHLSNA website

www.dhlsna.com

Login for members-only portions (directory, photos, current *Newsletter*, ballot):

Username = dhlsna

Password = lightning

www.dhlsna.com/Directory

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.

The DHLSNA Book Club on Twitter @DHLBC

Please follow us on Twitter to take part in our monthly Lawrence book club tweets. Invite your students to join us as well. The Lawrence texts for the next few months can be found in Erin John Speese's column in this *Newsletter*.

From the DHLSNA President...

"Now it is autumn and the falling fruit." As we grieve for Keith Sagar and grieve no less for Jim Boulton, tugged back and back also to still others, lost from a heroic generation, what is left? The names toll in the mind. These makers and re-makers of D.H. Lawrence studies, connectors of scholars across continents, these great writers of Lawrence, who dedicated their extraordinary gifts to representing Lawrence and his texts with the dignity and balance they so merit--the world is unthinkable without them, these teachers.

So we return, in this newsletter issue, to remember Keith and Jim--and all who passed before them, too numerous to name. A body of scholarship--of biography and bibliography, scrupulously edited texts and apparatus, sound literary appreciation and carefully weighed critique--the house in which an author's legacies are preserved for the future, kept alive for the ever-renewing present: this is what they've left.

So it goes on as well, must go on, mixing memory with persistence, for this fall issue also celebrates the publication of *The Poems*--the formidable 37th and 38th volumes of the Cambridge University Press Letters and Works of Lawrence. With only one more volume, the Works will be complete. Fittingly too, it seems, to end with the poetry, that sprawling, shape-changing, person-altering art of Lawrence's--whether quiet as breath, vigorous as a beast, aloft with the momentum of unquenchable energy--this is nothing less than an opus within the opus.

We thank Christopher Pollnitz--thank also John Worthen and Lin Vasey, Carole Ferrier and Ronan McGinty, Bethan Jones, Mara Kalnins, and Ronald Draper, Jim Boulton and Keith Sagar--there are many to thank: for the time, energy, thought, and care. The task, nearly complete, brings the poetry back, once again, from the periphery to center stage. We have never needed it more:

A little ship, with oars and food
and little dishes, and all accoutrements
fitting and ready for the departing soul.

Now launch the small ship, now as the body dies
and life departs, launch out, the fragile soul
in the fragile ship of courage, the ark of faith
with its store of food and little cooking pans

. . .

Wait, wait! even so, a flush of yellow
and strangely, O chilled wan soul, a flush of rose.

A flush of rose . . . (53-59, 94-96)

So we hope--and ready the ships--and, thanks to all these others, sail. --Holly Laird

New and Forthcoming Works about Lawrence and by Lawrentians...

Arthur Efron's *Women in Love: Sexual Experience and the Struggle with Death* has been published by Prestige Books International.

Based on John Dewey's *Art as Experience*, Arthur Efron recounts his new perceptions of *Women in Love*. Efron calls his approach "deliberately experiential, un-apologetically personal, character-centered, and focused on the novel's depiction of sexual experience." A surprising failure in Lawrence's sympathetic imagination is discovered, regarding the death in "Water Party" and in Birkin's thinking on death. The sexual experiences of the main characters, as described, often fail to match Lawrence's own interpretations in the text.

Contrary to critical tradition, Lawrence's four central characters cannot be understood within the plan of comparing and contrasting the two pairs of lovers. The tragic relationship of Gudrun and Gerald has been tacitly and unfairly moralized by its critics for decades. Instead, when read experientially, it reveals genuine but defeated openings for love. The notorious chapter "Excuse," the Birkin and Ursula love-scene, is given an intensive experiential reading. The anal interpretation is refuted and previously un-recognized values emerge. Lawrence's own enthusiasm, during part of the writing of this novel, for a mass extermination of the human race, remains as a problem never adequately faced by his readers.

The book is also being published in two parts in the journal, *Commonwealth Review*. The first part has appeared in volume 22:1 (2013) pages 22-71.

NEWS on *THE POEMS*...

in the U.S.:

Six months have passed since Cambridge University Press published *The Poems*, Volumes I and II, in the United States. *The New York Times* heralded the important event by picking up on the pre-publication feature in *The Observer/Guardian*. For links to these, please see Jennifer Schuessler, "D. H. Lawrence's War Poems to Be Published, Dirty Words and All," *New York Times*, 26 March 2013, and Dalya Alberge, "Lawrence's Poetry Saved from Censor's Pen," *The Observer*, 24 March 2013. As these two titles indicate, what has first grabbed attention with these volumes are, (1), their indeed much-anticipated inclusion of all the poetry, "dirt" not excepted, and, (2), their groundbreaking restoration of the war poems to their important place in the verse canon. Alberge's sub-title adds the crucial further qualifying words: "New edition of author's work reveals him as a talented war poet who attacked British imperialism." In addition, Martin Rubin has provided a book review with praise for *The Poems* in the August 16, 2013 issue of the *Washington Times*. Although this review is stamped, in RealClearBooks.com, with the glaring title "D. H. Lawrence Raged in Prose & Verse," Rubin's review is more thoughtful than that. Perhaps most notably, from an academic perspective, the fine modernist scholar and contemporary poet James Longenbach has already provided his assessment, with a review placed in *The Nation*: "Demon and Craftsman: On D. H. Lawrence," *The Nation*, 21 October 2013. Longenbach names Lawrence a "poet of discovery," whose "gripping" poetry places him in the ranks of the finest modernist poets--Yeats, Eliot, Stevens, Williams, and Pound--where surely he belongs. We look forward to what the next years will bring as scholars, writers, critics, and readers gradually take up the enjoyable task of reconsidering the poetry. --Holly Laird

in England:

The first two volumes of the Cambridge edition of *The Poems*, brilliantly and painstakingly edited by Christopher Pollnitz, were published in the UK in March 2013. They contain freshly edited and annotated texts of some 860 poems, comprising the poetry assembled by Lawrence himself and published in eleven collections between 1913 and 1932, plus transcriptions of manuscript poems left in two autograph notebooks at his death ('The "Nettles" Notebook' and 'The Last Poems Notebook').

These volumes have been very well received in the UK. Media attention has inevitably focused on 'All of Us', the sequence of 31 war poems written in 1916 and published for the first time on pages 139-150 of Volume I. Dalya Alberge in *The Observer* (24 March 2013) concentrates almost exclusively on these poems: her review is entitled 'D. H. Lawrence's Poetry Saved from Censor's Pen: New Edition of Author's Work Reveals Him as a Talented War Poet Who Attacked British Imperialism'. The piece notes how Lawrence struggled in vain to get 'All of Us' into print between 1916 and 1919: it makes reference to the poems 'Rose, Look Out Upon Me', 'Dust', 'Antiphony' and 'The Well of Kilossa'. While it emphasises Lawrence's outspokenness in these poems (his criticism of "imperial policy – the opening up of eastern fronts in Turkey or Iraq"), and helpfully indicates the extent of the censorship applied to Lawrence's verse as well as his fiction, it underplays the insights they offer into Lawrence's detailed knowledge of far-flung campaigns, and it does not – of course – give any indication of the fascinating origins of these poems in Lawrence's free rendition into English of the Arabic Fellaheen songs from the collection compiled and translated into German by the Egyptologist Heinrich Schäfer: *Die Lieder eines ägyptischen Bauern*. The headline story of Lawrence's anti-authoritarian ideas and subjection to officialdom inevitably drowns out the richer underlying account of the formal and intellectual range of his work, and his energetic engagement with various publishers and editors. The complex story of Lawrence's long-standing interest in the Fellaheen songs (dating back to 1910), and the still more complicated account of his attempts to publish 'All of Us' and the gathering together of associated poems in 'Bits' and 'War Films', is reserved for pages 696-700 of the



Judith Ruderman has a book forthcoming from Palgrave Macmillan—*Race and Identity in D. H. Lawrence: Indians, Gypsies, and Jews*.



Keith Cushman reports The University of Chicago is distributing David Ellis's *Memoirs of a Leavisite: The Decline and Fall of Cambridge English*. The book is part memoir, part study of Leavis. It explores the beliefs of both the Leavises, their lasting impact on Ellis, and why they were ultimately doomed to failure.



Holly Laird's forthcoming "D.H. Lawrence," is an essay on the poetry for Blackwell's *Companion to Modernist Poetry*, ed. David Chinitz and Gail McDonald.



Richard Feinberg's *Narcissus in Treatment: The Journey from*

Fate to Psychological Freedom offers a psychological commentary of Lawrence's *Sons and Lovers*. It addresses Gertrude Morel's narcissistic parenting and Paul's psychic suffering on a pre-Oedipal level at her hands.



long editorial essay in Volume II.

Indeed, aside from the meticulous editing of the texts themselves, the great value of this first critical edition of the poems resides for me in the wonderful clarity of mind which Christopher Pollnitz brings to bear in the 137-page account of the poems' composition, publication and reception. It is no exaggeration to say that the research presented here opens up whole areas of Lawrence's creativity (and writing and professional practice) that have hitherto remained obscure. We will be learning from it for years to come.

On a more personal note, I have found it a great pleasure to have the two volumes simultaneously open on my desk: Volume I showing a specific poem, while Volume II gives access to crystalline notes on its transmission, a precise textual apparatus, and helpful annotations. This edition is admirably practical as well as impeccably scholarly. I now look forward to Volume III, which will include the uncollected and unpublished poems, plus a variorum apparatus and comprehensive manuscript listing. This will be the fortieth, and final, volume in the Cambridge Edition of the *Works* and on the evidence of the first two volumes it will form a wholly fitting conclusion to this most extraordinary of publishing projects. —Andrew Harrison

in Australia:

Please find David Game's speech at the launch for The Poems at the Co-op Bookshop, University of Newcastle below:

It is a great pleasure and an honour to be invited here today to launch *The Poems*, the final work in *The Cambridge Edition of the Works of D. H. Lawrence*.

Many of you here as colleagues and friends of Christopher have known him for a lot longer than I have. My introduction to Christopher was through the international community of D. H. Lawrence studies. We met at the 2005 international conference held in Santa Fe, New Mexico, where I must add, I also met Ronan McGinty, who is here today and who as many of you know, has made an important contribution to *The Poems* by researching the reception of Lawrence's poetry.

Santa Fe was a memorable conference in the high plateau of New Mexico. After the conference, Christopher, Ronan, Masashi Asai and myself embarked on a road trip, on the right hand side of the road, with Christopher at the wheel, in search of Lawrence sites of significance. In one of the pioneer cabins that Lawrence and Frieda had lived in we found Walton Hawk asleep – there is a photo of him as a young boy sitting on a horse with Lawrence. We visited the solstice cave with its sacrificial stone, which appears in "The Woman Who Rode Away."

We met again at the 12th International D. H. Lawrence Conference held in Sydney in 2011, where I was co-convenor with Nancy Paxton. Christopher gave a keynote address.

Most of you will be aware of Christopher's career as a lecturer at this university, and that he was instrumental, with Paul Kavanagh, in establishing the Mattara Poetry Prize in 1981. As this competition and grew into the Newcastle Poetry Prize, it became one of the nation's most prestigious literary awards. Christopher has had a truly distinguished career – as author as editor – and is himself an accomplished poet. Some of you may know his *Little Eagle and Other Poems*, published in 2010. And Christopher has lived and breathed Lawrence's poems, I think I am right in saying, his whole academic life.

With the publication of *The Poems*, Christopher joins an esteemed group of Cambridge scholarly editors in Australia – a triumvirate comprising Paul Eggert, Bruce Steele and Christopher Pollnitz. Between them they have edited eight of the 39 volumes comprising

McFarland will be publishing a selection of sixteen of Keith Cushman's DHL essays (including at least two that have not been previously published). The collection will feature four essays on the major novels, four on the stories, four on the poetry, and four biographical essays.



Stefania Michelucci has had a very productive publication period...

"Forever in Transit: D.H. Lawrence's Displacement," in *The Politics and Poetics of Displacement. Modernism off the Beaten Track*, ed. by M. Bacigalupo and L. Villa, Pasian di Prato, (UD), Campanotto Anglistica, 2011. [On Lawrence's *Mornings in Mexico*, *The Princess* and *The Woman Who Rode Away*.]

"La dimensione visiva in *Lady Chatterley's Lover*", in *Il corpo, la fiamma, il desiderio. D.H. Lawrence, Firenze e la sfida di Lady Chatterley*, a cura di Serena Cenni e Nick Ceramella, Edizioni dell'Assemblea, Firenze 2010, pp. 241-260. [Part of the study discusses the writer's reaction to Alberto Magnelli's paintings. When Lawrence visited his studio in Florence on January 18, 1927, he found his art arid and lifeless. It is not known exactly which paintings Lawrence saw in Magnelli's studio in Florence, but his violent rejection of them – certainly provoked by the geometric fragmentation of the human body and by an oversimplification of bodily forms – is not surprising in the light of the contrast between the powerful, statue-like, bodily forms in his paintings *Contadini* and *Dandelions*, and the geometric representation of Tuscan peasants given by Magnelli in such works as *Contadino con l'ombrello* (1914) and *Contadini col carro* (1914) for example].

"Uprooting: The Beginning of Existential Crisis in *The Rainbow*", in

The Cambridge Edition of the Works of D. H. Lawrence. Christopher also joins the ranks of some of the world's most eminent scholars from England, the US and Europe who have worked on the Lawrence project over five decades.

Some may ask: "Why another edition of Lawrence poems?" There are many collections, editions and anthologies. The answer, of course, is that Christopher's edition restores the poems to the form in which Lawrence would have wished to see them published. And this is where the magnitude of Christopher's task is apparent. He has made countless corrections to texts – to spelling, grammar, capitalisation – corrections which have been necessitated by typists' mistakes and typesetters' interventions, and restorations which have been needed because of state and publisher censorship. Then there are the inconsistencies between English and American (or Italian) first editions. To establish which edition holds Lawrence's preferred version, Christopher has had to establish a history of each collection's material production.

Christopher's edition of *The Poems* is remarkable in several ways. His edition currently runs to two volumes – the last of the *Cambridge Works* is the first to do so – and Christopher is already working on Volume III. One reason for multiple volumes is that the extensive synoptic essay, "Composition, Publication, Reception", runs to almost 140 pages. The decision was made to present this, along with the copious explanatory notes and textual apparatus, in a separate volume.

The Poems is also remarkable because, for the first time, we have a new collection added to the collections of Lawrence's poems. The significant addition, published complete for the first time, is a sequence of rhyming war poems, or I should say, anti-war poems. Titled *All of Us*, the sequence is located between *Rhyming Poems* and *Look! We Have Come Through!*, and gives new insight into Lawrence's horror at and analysis of World War I.

The third volume that I referred to earlier will contain Lawrence's uncollected poems, and a full variorum apparatus, based on all known manuscripts, typescripts, and proofs, and on all serial and book publications of his poetry.

Volume I of Christopher's edition enables both the general and the scholarly reader to peruse reliable texts of the poems – for the first time. For scholarly readers and researchers, Volume II is a treasure trove which reveals the transmission of the text from manuscripts, typescripts and proofs to publication, and then the publication history of each collection. These transmission and publication histories reveal the evolution and revision of each poem. Lawrence was a great reviser of his work, but because he never compared a manuscript that he had sent to a typist with the typescript, or a set of proofs with the copy sent to the printer, he frequently overlooked (or passively accepted) typist errors, and printer's house styling and misconceived corrections, and sometimes even publisher's expurgations. Textual notes and editing apparatuses show us what the author intended and didn't intend, or didn't notice. We find differences between US and English editions. We find new meanings and old meanings. We gain new insight into the author, his ways of working and his works.

The Poems brings a major scholarly project to its conclusion. *The Cambridge Edition of the Works of D. H. Lawrence* now includes all of Lawrence's long and short fiction, essays, reviews, introductions, criticism and critiques of psychoanalysis, plays, history and travel writing – and poems. *The Works*, in combination with the eight volumes of Lawrence's *Letters* that have also been published by Cambridge, give unprecedented access to the life and works of a major modern writer.

Thank you ladies and gentlemen – and children. It is with enormous pleasure that I launch *The Poems* from the *The Cambridge Edition of the Works of D. H. Lawrence*, edited by

Renzo D'Agnillo, *D.H. Lawrence's The Rainbow. Re-readings of a Radical Text*, ed. Renzo d'Agnillo, Aracne, Roma 2010, pp. 85-107. [A spatial reading of the novel, which focuses on the motif of the threshold discussed in connection with the characters' shift from 'rootedness in an organic, self-sufficient home life, to total uprooting,' not only in *The Rainbow* but also in the more radical modernist novel *Women in Love*].

"La Toscana etrusca e quella romana di D.H. Lawrence", in *Una sconfinata infatuazione: Firenze e la Toscana nella metamorfosi della cultura angosamerica: 1861-1915*, a cura di Serena Cenni e Francesca di Blasio, Edizioni dell'Assemblea, Firenze 2012. [Lawrence 'reads' the Etruscans and their opposition to the Roman Empire in terms of a vitalism which seems to be influenced by Futurism and its provocative Manifestoes, which were read with great enthusiasm by the author during his first journey to Italy].

David Herbert Lawrence e il Garda, with illustrations, Arco: Grafica5 Edizioni, 2012.

I am working on a new translation and edition of D.H. Lawrence, *The Fox* for Marsilio (Venice).



Lake Garda: Gateway to D. H. Lawrence's Voyage to the Sun, edited by Nic Ceramella, has been published by Cambridge Scholars Publishing.

"Comes over one an absolute necessity to move." This opening sentence of *Sea and Sardinia* (1921) is strikingly telling about D. H. Lawrence's life, which can be considered both literally and metaphorically as a journey to the sun. In this respect, as the title of our symposium – "Lake Garda: Gateway to D. H. Lawrence's Voyage to the Sun" – suggests, he

Christopher Pollnitz.

13th INTERNATIONAL D.H. LAWRENCE CONFERENCE NEWS



13th International D. H. Lawrence Conference, Gargnano, 23–27 June 2014

Paper proposals **ACCEPTED** until **MIDNIGHT** in your time zone **NOVEMBER 15, 2013**.
Grad Fellowship Applications **ACCEPTED** until **MIDNIGHT** in your time zone **NOVEMBER 15, 2013**.

Preparations for next year's conference at Lake Garda in Italy have been proceeding apace and several items have been added very recently to the conference web pages providing important new information (see the list of links below). To begin with, a provisional outline of the conference program is now available, giving timings for the start and finish of the conference and the running order of all the keynotes, panel sessions, meals and breaks. As the deadline for the submission of papers is not until 15 November (with a review process by the international Program Committee to follow), it is not possible to say for certain yet how many papers will be offered, but it is already clear that we are likely to fill the nine paper sessions planned (each session generally having three concurrent panels with three papers per panel). There is, however, scope for expanding the number of concurrent panels, so if you still haven't submitted your paper proposal (or if you know of someone else who might be interested in submitting one), then there are still a few days left before the deadline!

The short paper sessions will be counterpointed by what promises to be a hugely stimulating and varied set of keynote addresses. The first one will *truly* be something of a first for International DHL conferences, in that it will be a collaborative address, broadly on the theme of Lawrence and Italian translation, by three leading Lawrentians in this field, Simonetta de Filippis, Jill Franks and Stefania Michelucci. Neil Roberts will give the second keynote, provisionally on the subject of Lawrence's revisions to *Sons and Lovers* (completed in Gargnano). Carol Siegel will give the Mark Spilka lecture as our third keynote, and she will be speaking about Lawrence's importance as a kind of mentor to herself and others (both within and without academia), especially in terms of issues of class and sexuality. The final address on the last day of the conference will bring the keynotes full spiral, as it were, with Judith Ruderman developing the theme of Lawrence and translation – but in some unusual directions.

Several special events are also being planned for the conference and details will be announced on the conference website as soon as arrangements have been finalised. But, just to give you one tantalising preview, we can tell you already that there will be a celebratory event to mark the completion of the CUP edition of the works of DHL, following the recent publication of *The Poems*. Fittingly, the editor of the *Poems*, Christopher Pollnitz, will lead this event with some reflections on his work on the edition. Details of excursions will also be announced soon. These will include guided walking tours of local Lawrence sites and opportunities for exploring Lake Garda by boat.

Full details of special conference rates offered by hotels in and near Gargnano are now

began his life-long quest in Gargnano, in 1912. This eponymous book draws together the papers presented at the Gargnano Symposium in 2012 to commemorate the centenary of the writer's stay in that "paradise" (3 September 1912 – 11 April 1913).

The focus of our event was on Lawrence's "sun search" and "travelling"; two thought-provoking, multifaceted topics for a sparkling critical debate, expanding outside "canonic" criticism into music and painting. This collection, in fact, comes with a CD featuring 12 songs; poems by Lawrence put to music for soprano and piano by the American composer William Neil. It also includes the reproduction of seven paintings from "Via D. H. Lawrence", out of a sequence of 25, in which the German painter Sabine Frank follows the writer's footsteps in the Garda area. The result is a unique and stimulating book, combining literature, music and painting. Thus, it provides an invaluable enrichment for all of us, meant to inspire intellectual confrontation and circulation of ideas in the domain of Lawrentian studies.



Pamela Wright's essay, "Stealing Her Song, Not Her Life: The Migrant Experience in Jean Rhys's 'Let Them Call It Jazz,'" has been published in *Essays: Exploring the Global Caribbean*, edited by Susan Roberson and published by Cambridge Scholars Publishing



Lawrence Tidbits from Keith Cushman...

Lady Chatterley in The Economist
The August 17, 2013, issue of *The Economist* features an article about topless photos in a British

available online. One of the features of the conference will be that (apart from excursions and special events) almost the whole of the proceedings (papers, keynotes, meals and breaks) will take place in the same building, the University of Milan's beautiful lakeside conference centre, the Palazzo Feltrinelli. We hope this will create a strong conference dynamic and allow delegates ample time for informal discussions and academic networking, as well as for general socialising.

Applications are still being accepted for up to six graduate fellow positions at the conference; see application details on the websites below. In exchange for helping out at the conference, conference registration fees (which will include most lunches, dinners, and coffee breaks) will be waived and special low-cost accommodation in the Palazzo Feltrinelli itself will be reserved. Please encourage graduate students working on Lawrence to submit applications before the November 15 deadline.

Additional information is available on the conference websites:

Conference website in English (hosted by DHLNSA—webmaster Tina Ferris):

<http://www.dhlsna.com/GargnanoConfHome.htm>

Program (Overview of conference schedule):

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

Accommodations: <http://dhlsna.com/GargnanoLodging.htm>

Information on Graduate Fellowship Applications:

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

Conference website in Italian (hosted by University of Milan—webmaster Marco Canani):

<http://users2.unimi.it/dhl2014gargnano/>

Program (overview of conference schedule) and Information on accommodations will be posted on this site soon.

Information on Graduate Fellowship Applications: go to the following page and look below the

information about Keynote Speakers--

<http://users2.unimi.it/dhl2014gargnano/avvisi.html>

The conference websites will soon publish conference registration fees (which will include most lunches and dinners at the Palazzo Feltrinelli, including the gala dinner on Thursday evening). Online registration will open on February 1, 2014. You'll want to register quickly since the University of Milan Conference Centre can only accommodate 120 participants, plus early reduced registration rates will end March 31, 2014. —Betsy Sargent and Paul Poplawski

Announcement of Graduate Fellowships for the 13th International D. H. Lawrence Conference in Gargnano, Italy

In order to encourage the participation of younger scholars at the 13th International D. H. Lawrence conference in Gargnano, Italy, conference organizers will offer 4-6 Graduate Fellowships as described below. Five prominent Lawrence scholars have kindly agreed to serve on the selection committee for the fellowships: Andrew Harrison, Masashi Asai, Simonetta de Filippis, Judith Ruderman, with Nancy Paxton serving as chair.

Graduate students who submit abstracts for presentation at the 13th International D. H. Lawrence Conference in Gargnano are invited to apply for conference fellowships. Applicants must be currently enrolled in Ph. D. programs, writing dissertations on Lawrence or related subjects(s), and have their abstracts accepted by the Gargnano program committee. Conference registration fees will be waived for students awarded these fellowships. Fellows will be required to provide 8-10 hours of clerical assistance during the conference registration periods or to provide help with other conference-related

newspaper. It explains that “fans of Page 3 [of the *Sun*] are marshalling their arguments, as familiar as the new activism is nimble. One is that critics’ real concern is not sex but class: that the underlying anxiety is not for women on the page but the (largely) working-class men who ogle them. The snooty prosecutor at the obscenity trial of *Lady Chatterley’s Lover* – who asked if the jury would want their servants to read the book – sometimes get a look in. The defence is itself a form of snobbery – as if *Sun* readers would not cope without a daily dose of nipples, or are irredeemably sexist.”



Lawrence: the musical

“**LAWRENCE: Scandalous! Censored! Banned!**” – a musical based on Lawrence’s life – was performed at the Bridewell Theatre in London from the 22nd through the 26th of October 2013. Music and lyrics written by Glyn Bailey, book by Keith Thomas, Glyn Bailey, and Theasa Tuohy. Click on the title above to see a clip of the cast rehearsing a scene from the show.



DHL quiz in the *Guardian*

The 29 May 2013 edition of the *Guardian* commemorated the 100th anniversary of the publication of *Sons and Lovers* with a 10-item multiple-choice quiz titled “How much do you know about DH Lawrence?”

Sample question: Which Lawrence character finds Proust boring and self-important? (Clifford Chatterley – Connie Chatterley – Rupert Birkin – Gudrun Brangwen)

Sample question: Which nudge-nudge title is NOT a Lawrence work? Shags at St. Joliot – The Boy

tasks. 4-6 conference fellowships will be offered, with one reserved for candidates from the University of Milan as the hosting institution. Final decisions will be based on strength of the abstract and the candidate’s ability to contribute skills needed by conference organizers. To apply for one of these awards, please send a copy of your abstract and the application below to Nancy.Paxton@nau.edu by Nov. 15, 2013. The winners of these fellowships will be announced as soon as possible after the program committee completes its review of abstracts.

For further information, see [the conference website](#).

DHLSNA NEWS

Annual DHLSNA Elections—Please vote when you receive our Election alert through the DHLSNA listserv in December:

Most of this fall’s annual election involves sustaining continuity in our officers, especially during the coming International Conference year: thus we are asking you to renew our WebMaster, Treasurer, and Secretary. In addition, to return to a rotation of voting for three executive committee members on even-numbered years and two on odd-number years, we are re-nominating one executive committee member, while nominating one new member.

As you will see, we are also requesting changes in our bylaws such that management of our Directory database moves from the Webmaster to the Treasurer, thus avoiding overlapping duties between them in the future. Below please find, first, our nominees’ biographies; second, our proposed bylaw changes. Thank you! --Holly Laird

Biographies of Nominees (all terms begin on January 1, 2014):

Nominee for WebMaster—Renewal, 2 years (2014-2016)

Tina Ferris, who currently lives in Southern California, earned a data processing certificate from Canal Zone College, Panama CZ, and an English degree from the University of Alabama in Huntsville (1983). She is co-moderator of the Rananim Society email discussion listserv since 1997, and webmaster/reader for the D.H. Lawrence Review. She is coauthor, with Dr. Virginia Hyde (WSU), of the successful National Historic Register nomination for the D.H. Lawrence Ranch near Taos, NM (1998-2004). In 2005 she presented a paper titled “D.H. Lawrence and the Heroic Age of Polar Exploration” at the 10th International Lawrence Conference (Santa Fe, NM), which was later published in the James Caird Society Journal (No. 3, 2007). A longer version of this essay, “White Wonderful Demons,” was also published in “Terra Incognita”: D.H. Lawrence at the Frontiers (2010). Other publications include two poems in the DHLR and several in the DHLSNA Newsletter. She designed and became webmaster of the DHLSNA website in 2010 and assisted with both the 2011 Australia and 2014 Gargnano International Lawrence Conference e-registrations.

Nominee for Secretary--Renewal, 2 years (2014-2016)

Heather Lusty is Assistant Professor in Residence at the University of Nevada, Las Vegas. She works on twentieth-century architecture, nostalgia, and nationalism. She is co-editor of a volume of essays putting James Joyce and DH Lawrence in conversation together (U Press of Florida, 2014). She has written on Lawrence in a variety of contexts, including Italian exile, ekphrasis, the ironic pastoral, and the soldier figure. She has presented several conference papers on various aspects of Lawrence’s work, including one at the DHLSNA’s MLA panel in 2008 and one on Lawrence’s depictions of Italian life at the 2010 International

in the Bush – More Pansies – The Escaped Cock)



Review articles about the Cambridge University Press edition of *The Poems*

Christopher Pollnitz's recently published CUP edition of *The Poems* has provoked two lengthy, substantial review-articles in major publications. Lawrentians will be pleased that the poems are attracting such significant attention.

The 21 October 2013 number of the *Nation* includes a review-article by James Longenbach (Joseph Henry Gilmore Professor English at the University of Rochester) titled "Demon and Craftsman: On D.H. Lawrence." The subhead is "The process of discovery, not their profundities as such, is what makes Lawrence's poems so gripping." Longenbach concludes his intellectually engaging, somewhat highfalutin, complexly admiring discussion of Lawrence's poetry by observing that Lawrence "lures the reader of his poems into a liminal state in which alternatives become difficult to distinguish from one another, in which the richness of experience is embodied in language perpetually different from itself, thrown into question, one tone suspended in dialogue with another. Like human experience, but unlike most poems, Lawrence's poems feel satisfyingly whole because they are broken." Although Longenbach says, somewhat cryptically, that "the poems could not exist without the scholarship establishing their texts," he does not mention Christopher Pollnitz anywhere in his review article.

The 6 November 2013 number of *TLS* includes a review-article by Seamus Perry (a Fellow of Bailliol College, Oxford) titled "D. H. Lawrence possessed." Perry begins his article with a spectacular

James Joyce Symposium. She has served on the Editorial Board for the *Popular Culture Journal* for the last 4 years.

Nominee for Treasurer—Renewal, 2 years (2014-2016)

Joyce Wexler is Professor and Chair of the English Department at Loyola University in Chicago. She has written about Lawrence in relation to his time and ours in her book, *Who Paid for Modernism? Art, Money, and the Fiction of Conrad, Joyce, and Lawrence* (Univ. of Arkansas Press, 1997) and in essays published in *A Companion to Modernist Literature and Culture* (Blackwell, 2006), *College Literature*, and *DHLR*.

Two Nominees for Executive Committee:

Erin K. Johns Speese—Renewal, 2 years (2014-2016), and to return to 3/2 rotation:

(1) Erin Johns Speese completed her Ph.D. at West Virginia University in May 2013 and is currently an adjunct at Indiana University of Pennsylvania. Her current project examines the connections between parenthood, sublimity, and gender in D.H. Lawrence, E.M. Forster, William Faulkner, and Virginia Woolf. She has presented papers on Mary Hays, Virginia Woolf, Karen Tei Yamashita, Mary Somerville, William Faulkner, and D.H. Lawrence that explore the gender dynamics of their works and her essay on the scientific writer Mary Somerville was recently published in the journal *Prose Studies*. She has been involved with the DHLNSA since her presentation on D.H. Lawrence for the society's panel at the 2011 MLA Conference and has served as an Executive Committee Member for the past year. Most recently, she has launched a twitter "book club" for the DHLNSA, to facilitate discussion of Lawrence between interested teachers and students.

(2) Richard Kaye—for 2014-2016:

Richard Kaye is Associate Professor in the Department of English at Hunter College and in the Ph.D. Program at the Graduate Center of the City University of New York. He is the author of *The Flirt's Tragedy: Desire without End in Victorian and Edwardian Fiction* (2002), which includes a chapter on Lawrence and E.M. Forster, and is completing a book entitled "Voluptuous Immobility: St. Sebastian and the Decadent Imagination," under contract with Columbia University Press. He has edited a collection of essays on Wilde's *The Picture of Dorian Gray* for Oxford University Press. His essays and reviews have appeared in *Arizona Quarterly*, *Modernism/Modernity*, *Victorian Literature and Culture*, *Modern Fiction Studies*, *The New York Times*, *The Village Voice*, and the *Los Angeles Times*. Most recently, he organized a conference, *Sons and Lovers: The Centenary Conference*, on September 24, 2013, at the Graduate Center, CUNY.

Proposed By-Law Changes:

Substantive additions appear in Bold; substantive deletions appear in square brackets:

ARTICLE IV: OFFICERS

Section 1. Definition

The Officers of the Society shall be the Past President, President, President-Elect, Newsletter Editor, Secretary, Webmaster[/Directory Editor], Archivist, and Treasurer/**Directory Editor**. For the first two-year period only, the position of Past President shall be filled by an Honorary President who shall be elected at the organization meeting of the Society.

Section 6. Treasurer

The Treasurer maintains the financial, banking, **and membership** records of

sentence: “it is so excellent a thing to have Lawrence’s many poems brought together, edited by so punctilious and expert a scholar – and to have them presented in handsome volumes that do such credit to their publishers – that it feels the keener ingratitude to admit that reading them all through feels, well, a bit of a slog.”

Perry’s account of Lawrence’s poetry is more familiar and less fancy than Longenbach’s. He discusses numerous poems that represent the various stages of Lawrence’s poetic career. He also gives the reader a sense of the critical history of the poetry. Bless him for mentioning Pollnitz’s “lengthy and consistently illuminating commentary.” His praise of James Fenton’s Penguin *Selected Poems* (2008) suggests that he didn’t look very closely at this dreadful, uninformed book.

Perry’s article is less thought-provoking than Logenbach’s, but he seems to me to do Lawrence’s poetry justice. He closes nicely with a quotation from Auden: “What fascinates me about the poems of Lawrence’s that I like is that I must admit that he could never have written them had he held the kind of views about poetry that of which I approve.”



Awful D. H. Lawrence painting

In a brief personal essay titled “Labors” in the October 14, 2013, issue of *The New Yorker*, Norman Rush remembers working briefly for Frances Steloff, the founder of the legendary Gotham Book Mart in Manhattan. Rush comments parenthetically that Miss Steloff “had an awful painting by D. H. Lawrence hanging on the wall of her office.”



the Society, posts membership dues reminders to the listserv in [January and February] **December**, oversees the **PayPal** account that allows for payment of dues and conference registration fees online, issues checks and deposits funds on behalf of the Society, and provides a one-page summary financial statement for the Executive Committee upon request (minimally once a year at the business meeting at MLA). The Treasurer ensures that the Society’s non-profit tax-exempt status (501c) is maintained by filing a short tax return each April and supplying the Webmaster with an electronic copy of this return, along with the annual financial statement, to be posted on the Society’s website. The Treasurer shall, **with Society-funded assistance if necessary, maintain and regularly back-up an accurate database of members, with the membership status of each; twice a year (January and July) the Treasurer will send a current electronic print-out of this directory to the Webmaster[/Directory Editor] for posting in the members-only section of the Society’s website.**

Section 8.

Webmaster[/Directory Editor]

The Webmaster maintains the Society’s webpages under the direction of the President. The Webmaster will ensure that the domain name “www.dhlsna.com” or “www.dhlsna.org” is renewed when necessary and will maintain and update the DHLSNA website as needed including the following: **bios of current officers/Executive Committee members ; a roster of current members;** nomination and election announcements; online forms for membership dues payment; organizational information required by the IRS (such as current by-laws, an approved application for tax-exempt status, the annual tax return, and the most recent financial report); history pages; calls for papers on Lawrence, as well as information on upcoming Lawrence sessions at MLA and Lawrence conferences; award pages; an online, password-protected directory of current Society members (**to be supplied twice yearly by the Treasurer, but cross-checked by the Webmaster against the online roster of current members**); **the two most recent Society newsletters and links to the public Society archive of newsletters more than one year old;** and a memorial list of past members, as well as such other links/pages of interest to Lawrence scholars as the Society may deem useful. The Webmaster depends on other Society officers to keep the website current and accurate.

ARTICLE V: EXECUTIVE COMMITTEE

The affairs of the Society shall be managed by the Executive Committee which shall consist of the Past President, President, President-Elect, Newsletter Editor, Secretary, Treasurer/**Directory Editor**, Webmaster/[Directory Editor], Archivist, and five members to be elected from among the members of the Society. In addition, the designated Director(s) (see Article XI) of an upcoming International D. H. Lawrence Conference shall have the option, if they so choose, to serve on the Executive Committee for the year preceding and the year following said Conference.

ARTICLE VII: ELECTION OF OFFICERS AND MEMBERS OF EXECUTIVE COMMITTEE

Section 1.

Terms of Office

The term of office of the President shall be two years; as Past President, he or she shall continue as a member of the Executive Committee for an

Remembering Lois Ascherman

Lawrence people fondly remember Lois Ascherman, the “amateur” admirer of DHL who befriended many Lawrence scholars and attended international Lawrence conferences.

Lois – lively, warm-hearted, and always ready with a wisecrack – died on October 19, 2011.

Her gravestone reads: Lois Ascherman 1930-2011 Don't just stand there – talk about me!



Richard Kaye organized a wonderful one-day *Sons and Lovers* Centenary Conference last 24 September to celebrate the **first American edition** of the novel, published by Kennerley in September 1913.

[Duckworth had published the true first edition in England in May 1913.] There was something appropriate about celebrating the centenary in the city where the first American edition had been published.

Betsy Fox attended and reports [it was a] great conference [...] at the CUNY Graduate Center. Keith Cushman, Howard Booth, Andrew Harrison, and others gave exciting talks. Let's hope CUNY funds a centenary celebration of *The Rainbow*, too!

additional two years. The President-Elect shall be elected for a term of two years, and at the expiration of that term he or she shall succeed automatically to the office of President.

The Newsletter Editor, the Secretary, the Treasurer/**Directory Editor**, the Archivist, and the Webmaster[/Directory Editor], and shall be elected for periods of two years each; however, if they agree to continue to serve, unlike the President, they can serve multiple consecutive terms.

...

Section 2. Elections

Insofar as is possible, the election of the President-Elect, Archivist, and Newsletter Editor will occur in even-numbered years, as will the election of Executive Committee Members whose terms have expired. The elections of the Treasurer/**Directory Editor**, Webmaster[/Directory Editor], and the Secretary will occur in odd-numbered years, as will the elections of Executive Committee Members whose terms have expired.

...

A Report on our Growing Membership

It's that time of year again—time for us to renew our DHLSNA memberships. Between them, our Webmaster Tina Ferris and our Treasurer Joyce Wexler have made the online renewal process as quick and painless as possible.

Please take a moment to check the [online roster](#); if you don't have a different expiration year following your name, your membership is paid up only through the end of this December (DHLSNA memberships follow the calendar year).

This winter, with our Webmaster and Treasurer preparing to process new forms for Gargnano conference online registrations (going live in early February), it's crucial that membership renewals be completed before January 1st. Please help out your hardworking volunteer officers by taking a minute to renew as soon as you can, simultaneously checking your directory entry and making sure your information is current. Keep in mind that you can easily renew for two years at once, allowing you to skip this entire process next December.

Even if your membership is paid up in advance for another year or even longer (some of our members invested in ten-year memberships while those were still available), please do check your directory entry. Current and accurate email addresses are especially important since they're the only way we can reach you and send you e-newsletters each fall and spring.

While our hearts are heavy at the loss of irreplaceable colleagues in Lawrence studies, we are heartened by the continuing and growing number of walk-in members—that is, those who locate our Society through our online presence and submit membership forms and dues to support our work. We're also delighted that we've been able to re-establish contact with some long lost members, some of whom had their membership paid up for another few years, but had not been receiving the newsletters or any information about upcoming conferences, CFP's or events—simply because we no longer had a working email or snail mail address for them. Welcome, all of you, to the vibrant international conversation about D. H. Lawrence that we help to sustain. And please do consider encouraging colleagues and graduate students to join—or even giving DHLSNA memberships as gifts.

Our community is important. While we certainly don't all agree, the interest we share in Lawrence's life and work helps to keep our collective understanding of that work growing during years when the academy has been setting Lawrence to one side. Lawrence continues to have a large reading public, in spite of the academy's general neglect—and we're doing our part to make sure his significance will be fully recognized and his work will be more widely studied and taught in our colleges and universities.

As Carol Siegel has put it eloquently, describing the motivation behind the Spilka lecture she'll be giving at the 13th International D. H. Lawrence Conference in Gargnano this coming June, "I can't bear the thought of future students being denied all the inspiration, pleasure, and comfort Lawrence's work can give." —Betsy Sargent

D. H. Lawrence Society of North America: Lively on Facebook!

Since joining Facebook in 2010, the DHLNSA has seen its number of Facebook "fans" grow steadily. Managed by DHLNSA archivist Julianne Newmark, the Facebook page is a place where Lawrence-related announcements are made and stories are shared to those who are already members of the DHLNSA and to those who are simply "likers" of the DHLNSA Facebook page. The DHLNSA uses the Facebook page to announce Calls for Papers for upcoming conferences, to post deadline extensions, and to present announcements of various kinds (ranging from academic promotions of DHLNSA-member scholars to the sad circumstances when death announcements of prominent Lawrentians need to be made). Pictures from Lawrence-related events are shared on the Facebook page, such as after the international conference in Sydney and the DHLNSA panel at the 20th-Century Literature Conference at the University of Louisville. While Julie tries to periodically spark interest and feedback by posting little queries on the page ("Who's been to the Lawrence Ranch? 'Like' this post if you've been!" was a recent one), other people who belong to the Facebook group also post announcements or questions related to Lawrence. With the upcoming conference in Italy on the horizon, the Facebook page will continue to be a valuable tool for the DHLNSA to spread information about the conference and to hopefully attract attendees, who may or may not yet be paying members of the Society, to attend and to join the Society. We hope you, too, will "like" the DHLNSA on Facebook and will help us to build our numbers on Facebook and to expand the conversation in cyberspace about Lawrence.

—Julianne Newmark

Follow Us! @DHLBC

At the beginning of last fall, the D.H. Lawrence society launched its Book Club on Twitter. The platform is meant to inspire conversations about Lawrence's writing by reaching out to the online community. Ultimately, I hope to engage anyone who likes (or even hates) Lawrence in an international conversation where informal, novice, and advanced scholars can participate in discussions of Lawrence's work. So, how can you help?

First, follow us on Twitter: @DHLBC. Then, wait for a post at the beginning of the month that asks you to join a discussion about a particular text. Simply, post a comment in 140 characters or less and be sure to include the hash tag for that text.

Second, integrate the D.H. Lawrence Book Club into your classroom. As you begin preparing for your spring semester, assign one of the texts listed below during the month of the discussion and ask your students to tweet while reading Lawrence. If you are interested in some teaching materials, you can e-mail the D.H. Lawrence Book Club at dhlsnabc@gmail.com. I'll be happy to send along instructions on how to use Twitter and an example assignment about how to integrate Twitter into your course.

Finally, continue to participate and include the Book Club in your classes. The more followers that we gain can result in more exposure for the D.H. Lawrence Society of North America. Ultimately, I hope that this will be a fun activity that will expose more people,

especially students, to Lawrence's writing.

Announcing: Spring Semester Schedule of Texts

February: "Why the Novel Matters"

(http://individual.utoronto.ca/amlit/why_the_novel_matters.htm); Use hash tag #WNM-DHL

March: "Whales Weep Not"

(<http://www.poets.org/viewmedia.php/prmMID/15350>); Use hash tag #WWN-DHL

April: "The Horse Dealer's Daughter"

(www.classicreader.com/book/2772/9/); Use hash tag #HDD-DHL

May: "Piccadilly Circus at Night"

(www.bartleby.com/128/18.html); Use hash tag #PCN-DHL

Lawrentians Comprise Panel at South Atlantic Modern Language Association (SAMPLA) Meeting

On Saturday, November 8, three DHLSNA members presented papers at the South Atlantic Modern Language Association annual meeting, in Atlanta, Georgia. The DHLSNA's panel was on the conference's program as an "affiliated group session." The panel, "D. H. Lawrence and Networks: Digital, Textual, Personal in the Past and Present," addressed the SAMPLA conference theme for 2013: "Cultures, Contexts, Images, Texts: Making Meaning in Print, Digital, and Networked Worlds."

The panel is comprised of papers that suggest the broad conceptual space of "D. H. Lawrence and Networks." The first paper, by DHLSNA *Newsletter* Editor Pamela K. Wright, considered Lawrence in today's digital social-media spaces as well as in the electronic community of D. H. Lawrence scholars, via the Society's bi-annual *Newsletter*. Wright's presentation argued that the *Newsletter* figures as a Lawrentian network of its own. DHLSNA member Matthew Kochis's investigated Lawrence as an essential part of a modernist network, particularly as revealed by his periodical-press presence in his time. The range of publications for which he wrote, including well-established periodicals and more decisively controversial magazines, reveals Lawrence's aptitude to contribute to a cultural movement alongside a desire that was personal: to reinvent himself. DHLSNA archivist and SAMPLA panel chair Julianne Newmark considered Lawrence and literary criticism in her paper, focusing primarily on Lawrence's existence as a forerunner in the critical conversation concerning human and nonhuman networks, a subject of focus of Bruno Latour and other current theoreticians. Newmark's study attended to Lawrence's significance to the American and Continental literary-criticism traditions and addressed the manner in which the multifaceted network he established as a critical structure presaged the approaches many later theoreticians adopted.

The "D. H. Lawrence and Networks" SAMPLA panel uses the concept of "networks" to enrich the discussion of many vital topics in Lawrence studies today. The panelists hope that their papers revealed the appropriateness of involving Lawrence in conversations concerning digital and social networks, both human and nonhuman, in his time and in ours.

—Julianne Newmark

MLA 2014: Panel, Business, and Dinner—Come one, Come all!

We need a head count, please. For MLA, 2014, Chicago inhabitant and our DHLSNA treasurer, Joyce Wexler, has found a French restaurant, La Sardine (located at 111 N. Carpenter) and made dinner reservations for us on Saturday, January 11, at 7:00 pm.

Since this fabulous restaurant offers a conveniently "prix fixe" dinner (with drinks available for purchase at bar rates), please send a check for fifty dollars to Joyce Wexler by Dec. 30, 2013: Professor Joyce Wexler, Dept. of English, Loyola University of Chicago, 1032 W.

Sheridan, Chicago, IL 60660. Note that, if this exceeds your budget, please contact holly-laird@utulsa.edu for “small stipend” information.

The topic of our MLA panel this January is “D. H. Lawrence and the Poetry,” a timely event thanks to the exciting arrival the Cambridge UP *Poems*, volumes I and II, earlier this year. Scheduled for Friday, January 10, at 3:30 pm, this panel will feature Katherine Toy Miller (Reno, NV), “D.H. Lawrence: Bohemian Modernist Poet”; Alison Lacivita (U Southern Mississippi), “Mapping Lawrence’s Poetry”; Cari Hovanec (Vanderbilt), “Lawrence’s Zoological Poetics: A Debate with Julian Huxley”; and Elise Brault-Dreux (Université de Valenciennes, France), “A Praying Poetic ‘I.’” We look forward to seeing as many of you as can make it next year in Chicago.

Our annual business meeting will take place on Saturday morning, January 11, at 8:30 am at the [Corner Bakery](#), just a block or so from the main convention hotel, the Marriott. All members are welcome to join us: 360 N. Michigan (at Wacker) .

LAWRENCE NEWS

D. H. Lawrence on the BBC

A one-hour documentary on the life of D. H. Lawrence is tentatively scheduled to air on the BBC on Saturday, November 23. In celebration of the one hundred year anniversary of the publishing of Lawrence’s first novel, *Sons and Lovers*, producer Rupert Edwards filmed Lawrence scholars and enthusiasts in settings important to Lawrence in England, the Alps, and New Mexico. New Mexico interviews include Bill Haller of the Friends of D. H. Lawrence at the Lawrence Ranch, Dr. Katherine Toy Miller at the Arroyo Seco cave that inspired Lawrence’s story “The Woman Who Rode Away” as well as at the Mabel Dodge Luhan house where he stayed, and poet Tony Hoagland speaking on Lawrence’s influence as a poet. –Katherine Toy Miller

D.H. Lawrence Heritage Centre

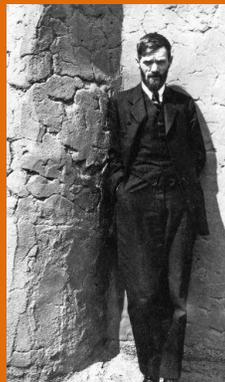
Eleanor Green tells us that from September 6 to September 21, the D.H. Lawrence Heritage Centre hosted the 10th annual D.H. Lawrence Festival. If you would like a copy of the Festival book (40 pages in .pdf format), please email your request to pamela.wright@tamuk.edu.

Reader View: Lawrence legacy should be open again



I come to Taos for the reason that many live here: D.H. Lawrence and his ranch on the side of Lobo Mountain. It was given to him and

Lawrence, by Mabel Dodge Luhan. Lawrence found his spiritual identity on the mountain. This coal miner’s son from Nottingham, England, became one with nature and wild animals. He proclaimed, “In the magnificent fierce morning of New Mexico one sprang awake, a new part of the soul woke up suddenly, and the old world gave way to the new.”



Lawrence in Santa Fe, 1922. Witter Bynner. Courtesy of Palace of the Governors Photo Archives, No. 200135.

After Lawrence left Taos for the last time in 1925, his letters cried out with a yearning to return. He was too ill with tuberculosis to do so. He died in the south of France in 1930 at

the age of 44. His ashes were buried at the ranch in 1936.

Yet Frieda Lawrence did return and lived out her life in Taos. When she died in 1956, she left the ranch to The University of New Mexico. Her will was very clear:

“I give, devise and bequeath, as follows: A. The Kiowa Ranch, located at San Cristobal, New Mexico, with ‘The D.H. Lawrence Shrine,’ to an organization to be created and sponsored by the University of New Mexico, providing they succeed in making a perpetual D.H. Lawrence Memorial or Foundation.”

Sadly, the university has not honored the commitment to create a dedicated organization that would ensure a perpetual memorial or foundation for the Lawrence legacy. That was 57 years ago. At one time, the university did keep a part of its promise and the ranch was used as a setting for writing retreats and conferences. I have met authors and artists who discovered and moved to Taos when they attended workshops at the ranch.

The D.H. Lawrence Ranch has been closed to the public for more than four years now, depriving Lawrence devotees from all over the world from visiting his small white shrine on the mountainside above his cabin and the one used by Lady Dorothy Brett. No sign or historical marker marks the entrance; it seems now that the site exists only in the imaginations of Lawrence devotees. Even though closed, the guest book in the shrine often reveals the presence of uninvited guests from Japan or Australia who have hiked the mountain to express their reverence for Lawrence.

In the fall — my favorite time of the year in this magical place — a visitor can stand in the doorway of the shrine, glance over the rooftops of the now-abandoned buildings and the sinuous branches of Lawrence’s Tree, as Georgia O’Keeffe named his beloved ponderosa. Pockets of mist snuggle into the lush contours of the land below. Rivers of aspen flow like honey down the encircling mountains.

I grieve the continued closure of this world treasure to the public. You may ask — and I hope you do — why this New Mexican jewel is abandoned and left to fall into disrepair. Why community pleas to reopen the Ranch go unheeded? Why, at a time when Taos tourism is suffering so, is a vital tourist attraction still closed?

I came to Taos because I am writing a novel, the third in a trilogy, set in this glorious place. D.H. Lawrence — whose spirit is still very much alive in Taos — is at the heart of my novel. I came seeking a legendary man and discovered a welcoming community as well.

—Linda Lambert (May 18, 2013)

Dr. Linda Lambert is professor emeritus at California State University, East Bay, and the author of seven books on leadership. The first novel in her trilogy, The Cairo Codex, will be published Aug. 13. She and her husband, Morgan Lambert, live on The Sea Ranch, Calif.

Stefania Michelucci reports...

Most essays from *Twilight in Italy*, a selection of the letters Lawrence wrote when he stayed on Lake Garda, as well as the poem “Sunday Afternoon in Italy” and the last chapter of the unfinished, posthumously published *Mr Noon*, have been included and commented on in a volume by Stefania Michelucci, *David Herbert Lawrence e il Garda* (2012), Arco: Grafica 5 edizioni, a literary guide enriched by illustrations which go back to the time Lawrence spent there. It is the first edition of Lawrence’s works related to Lake Garda and includes a variety of literary genres (letters, travel writing, fiction, poetry). In the introduction, particular attention is devoted to the two versions of the essays originally published in *The English Review* (1913) and in *Twilight in Italy* (1916) respectively.

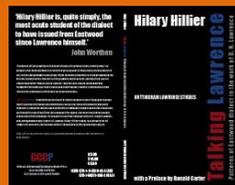
From 29 to 31 May 2008 Florence was the venue of the International and Interdisciplinary Conference, *Il corpo, la fiamma, il desiderio: D.H. Lawrence, Firenze e la sfida di Lady Chatterley* organized by Serena Cenni, including a special event at Villa Mirenda. The proceedings, *Il corpo, la fiamma, il desiderio, D.H. Lawrence, Firenze e la sfida di Lady Chatterley* (Body, flame, desire: D.H.

Lawrence, Florence and *Lady Chatterley's Challenge*) edited by Serena Cenni and Nick Ceramella, has been published in 2010.

Lady Chatterley's Lover is not the only work by Lawrence which has recently drawn the attention of Italian critics. In the same year of the publication of the above mentioned volume on *LCL*, a collection of critical essays on Lawrence's *The Rainbow*, edited by Renzo D'Angillo with a foreword by John Worthen, came out, under the title: *D.H. Lawrence's The Rainbow: Re-Readings of a Radical Text* (2010). The volume collects eight new readings on *The Rainbow* by International and Italian Lawrentian scholars; in its wide range of topics and critical perspectives, it confirms the extraordinary vitality of Lawrence texts.

Nottingham Lawrence Studies Series

Sean Matthews shares the following information about the series, edited out of the University of Nottingham.



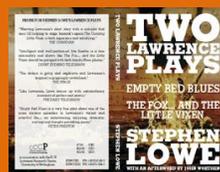
Talking Lawrence: Patterns of Eastwood Dialect in the Work of D. H. Lawrence by Hilary Hillier

“Hilary Hillier is, quite simply, the most acute student of the dialect to have issued from Eastwood since Lawrence himself.” --John Worthen

ways in which these differ from so-called ‘correct’ English. Each feature is illustrated by examples from both Lawrence’s works and contemporary speech to demonstrate how this dialect continues to live in the Eastwood area today. *Talking Lawrence* reveals the precision with which Lawrence's use of language exposes significant social distinctions between his characters. Some of his most remarkable characters, truculent colliers such as Morel or formidable women such as Mrs Gascoyne, are brought to sparkling life by the language they speak. Lawrence knew these people, and he knew their language. He was able to use that language with skill, insight, subtlety and, perhaps most surprising of all, humour. Hilary Hillier's study is a resource for all readers of Lawrence, and an unparalleled introduction to this fascinating subject.

The dialect of Eastwood lies at the heart of many of Lawrence’s best-loved works. It is unique to the local community in which he grew up and in which many of his works were set. In this indispensable study Hilary Hillier presents a framework for understanding the dialect, tracing the key elements of its grammar and its accent, and detailing

“The book will be of particular interest to speakers of other languages interested in Lawrence studies but it also provides an authoritative platform for anyone concerned to explore more fully and systematically the key meanings which always emerge when language and its use for literary purposes is at stake.” Ronald Carter



Two Lawrence Plays: Empty Bed Blues and The Fox ... and the Little Vixen by Stephen Lowe

“Weaving Lawrence’s short story with a sub-plot that sees Jill helping to stage Janacek’s opera *The Cunning Little Vixen* is both ingenious and satisfying.” *The Guardian*

“Intelligent and well-performed live theatre is a rare commodity and shows like *The Fox... and the little vixen* should be grasped with both hands. More please.” *Derby Evening Telegraph*

“The drama is gutsy and explosive and Lawrence’s original is grippingly revitalised.” *The Stage*

"Like Lawrence, Lowe comes up with extraordinary moments of pathos and poetry." *The Daily Telegraph*

"[*Empty Bed Blues*] is faithful to the known facts of the visit the Lawrences paid to the Crosbys at their home on the outskirts of Paris for the weekend of 29 March to 1 April 1929 ... All the characters are completely convincing, and Stephen Lowe uses that visit brilliantly and movingly to bring into focus the stresses in the relationship between Lawrence and Frieda in those final years (and, of course, Lawrence's exasperation both with the world of men and with his own dying body). It is more easy to understand and sympathize with Frieda in this play than in any other portrait of her I am aware of." Keith Sagar



Working with Lawrence: Texts, Places, Contexts
by Peter Preston

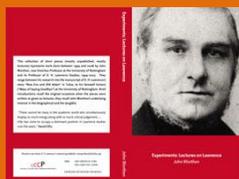
Working with Lawrence: Texts, Places, Contexts draws together a representative selection of essays by the late Peter Preston, who retired in 2005 as Director of the Centre for Continuing Education at the University of Nottingham, where he was Special Lecturer in English Studies and Academic Consultant to the D. H. Lawrence Research Centre, which he founded in 1991. The essays adopt a range of approaches, drawing closely on textual, biographical and bibliographical sources whilst engaging with genetic and comparative criticism, and reception studies. They are distinguished by their author's wide-ranging and comprehensive understanding of Lawrence's aesthetic, political and cultural positioning, and by his characteristically meticulous attention to textual detail and sensitivity to the ambition and effects of Lawrence's writings.



"Art for Life's Sake": Essays on D. H. Lawrence
by Keith Sagar

Keith Sagar has produced over fifty years a stream of essays, introductions and lectures on Lawrence, fourteen of which are collected here. Four have not been previously published, and this collection brings most of others back into print.

Of Keith Sagar's first book, *The Art of D. H. Lawrence* (1966), Vivian de Sola Pinto wrote that it marked the start of serious Lawrence scholarship in England. Alastair Niven described Sagar's *Calendar of Lawrence's works* (1979) as 'indispensable, fascinating and almost certainly as authoritative a literary calendar as we could expect for any writer'. John Worthen described *The Life of D. H. Lawrence* (1980) as 'the best single-volume biography of Lawrence'. Keith Brown, reviewing *D. H. Lawrence: Life into Art* in the *Times Literary Supplement* in 1985 wrote: 'Criticism of Dr Sagar's book is well-nigh impossible. It is clearly going to be there as long as formal Lawrence studies survive'. Of his latest book, *D. H. Lawrence: Poet* (2008), Christopher Pollnitz wrote: "Keith Sagar has done more than any other critic to reshape understanding of Lawrence as poet."



Experiments: Lectures on D.H. Lawrence
by John Worthen

This collection of short pieces (mostly unpublished, mostly lectures) represents work done between 1994 and 2008 by John Worthen, now Emeritus Professor at the University of Nottingham and its Professor of D. H. Lawrence Studies, 1994-2003. They range between his research into the manuscript of

D. H. Lawrence's story "New Eve and Old Adam" in Tulsa, to his farewell lecture ("Ways of Saying Goodbye") at the University of Nottingham. Brief introductions recall the original occasions when the pieces were written or given as lectures; they recall John Worthen's underlying interest in the biographical and the tangible.

"There cannot be many in the academic world who simultaneously display so much energy along with so much critical judgement. ... [H]e he has come to occupy a dominant position in Lawrence studies over the years." David Ellis

Where There Is No Autumn

The work William Neil composed specifically for the conference in Gargnano last fall (<http://www.dhlawrence.eu/en/concert-of-william-neil.html>), *Where There Is No Autumn*, was performed at the La Crosse New Music Festival at the University of Wisconsin, La Crosse campus on November 7. The composition is a setting of the D.H. Lawrence poems, "Peach," "Pomegranate," "Tropic" and "Southern" for piano, clarinet, narrator, and digital acoustics. William Neil was on piano, Greg Balfany on clarinet, and Chad Oness narrated.

Long Day's Journey Into Night



As some of you are aware, I have spent the past 40 years in pursuit of the truth about DH Lawrence's Australian novel, *Kangaroo*. The result of that research is now available in an e-book called *The Scaly Back of a Reptile, and the Horrible Paws*. The result of 40 years of intensive research should yield something of interest, and I think this will prove of some interest. But I have to be careful here, and not exaggerate, nor over-bid my hand. The problem for me is how I can convey to you, in words you will accept, the gravamen, the essence, of what I have uncovered. That's quite a challenge, even for a crusty old sub-editor like me (who should be good at this sort of thing).

So, what is the most important – most interesting – aspect of what I have found out? What, journalistically speaking, is my intro (the headline is above)? Is it the fact that I have uncovered the truth about *Kangaroo* and Lawrence time in Australia? Is it that I now know – for the first time – what *Kangaroo* is about? Is it that what I have discovered will overturn an important aspect of world literature, and revise the received interpretation of a major work of art, and perhaps elevate Lawrence's declining literary reputation? Is it that a significant part of Australian history will now have to be rewritten?

Let's start with the title of my book – *The Scaly Back of a Reptile, and the Horrible Paws* - with its accompanying "cover" illustration (also see above). This is a back-and-white reproduction of a painting by Sir Sidney Nolan, executed in 1982, of Patrick White, depicted as the title character of *Kangaroo*, Benjamin Cooley. Note, in particular, its blood-encrusted paws. What could have inspired Australia's greatest painter to have produced this scarifying image of Australia's greatest author? What is Patrick White's link with the scaly reptile and its horrible paws? What has this to do with Lawrence and *Kangaroo*? (Or Nolan, for that matter.) But to explain all this, I must take you back more than 40 years, and the beginning of this long search (which I have sub-titled, in my book, "The Quest for Cooley").

It started in 1972 in Austin, Texas, with the research for Sandra's biography of Lady Ottoline Morrell, the Bloomsbury *salonniere*. Lawrence's bibliographer, Dr Warren Roberts, who was in charge of the Humanities Research Center at the University of Texas, suggested, as our next project, that (being Australians) we look into the time Lawrence spent in Sydney and Thirroul in 1922. Yet the tale of my four-decade quest actually opens at a literary salon in a flat in Chelsea three years later, just before *Ottoline* was published. I was trying to

appear, in that basement flat, as bookish as I could, when one of the ladies present, a dragon of a female, asked me whom I might be, and what I did. I replied, endeavouring to justify my literary presence: "I am just about to go back to Australia and look into Lawrence's novel, *Kangaroo*." She looked down her nose at me and asked, sharply: "And what, Mr Darroch, is *Kangaroo* about?" I had to confess I did not know. So, 35 years on, do I now know what *Kangaroo* is about? Yes, I do – and it's not what it's supposed to be about. I quote from my book: *Kangaroo* is at bottom an exposure and rejection of fascism. It is a novel that reveals the downside, and dangers, of naive authoritarianism. It is, if you like, Lawrence's great anti-fascist novel.

For *Kangaroo* is about Lawrence, on his boat to Sydney, deciding to get round some writing problems he had been having by experimenting with a new diary-technique; then, on arrival, encountering a proto-fascist organisation, and deciding to base his narrative on it; discovering half-way through the writing that what he had initially thought was a benign entity was in fact fundamentally evil; being repulsed by it; and then bequeathing to us one of the great images in modern literature...

...of the scaly back of a reptile, and its horrible, blood-caked, fascist paws.

My climactic discovery was finding out – just over a year ago - who Cooley really was, and thus on whom Lawrence had based his main character in *Kangaroo*. (That, after all, was the goal of *The Quest for Cooley*.) He was someone called George Augustine Taylor - a name few Australians, or anyone else, have ever heard of. Yet he is one of the most significant figures in Australian history – and, now, in world literature. (His image is, curiously, on a stone plinth outside Narrabeen Post Office – see below.)



How Taylor made his way into *Kangaroo* is a saga that, quite literally, defies superlatives. I was very fortunate to have finally tracked him down - with the help of my several co-sleuths (one of them was our fellow-member, Robert Whitelaw) - for without him, I could not have brought *The Quest for Cooley* to a satisfactory conclusion. (For I had feared I never would...and 40 years of work would have been in vain.)

If anyone would like to read the full story, go to our [D.H. Lawrence Society of Australia website](#). –Robert Darroch

Meat-lust

An unpublished manuscript by D. H. Lawrence has been discovered among the papers of John Middleton Murry, recently acquired by the Alexander Turnbull Library in Wellington, New Zealand. Its main interest lies in its unusually blunt and explicit articulation of Lawrence's opposition to an abhorrent form of sexism.

The 185-word piece was written, probably in London, sometime between December 12, 1923 and March 5, 1924, during Lawrence's brief return to Europe from Mexico. It is associated with his short-lived but intense involvement with Murry's monthly journal the *Adelphi*, whose first number had been published in June 1923. Murry had offered Lawrence a free hand in determining the journal's

content, and writing for it absorbed a good deal of Lawrence's energy during his months in Europe, as he struggled to come to terms with his strong feeling of alienation from the country of his birth. During this time he was also re-establishing relations with his wife Frieda, who had returned alone to Europe in August 1923, and had incidentally been attempting to have an affair with Murry.

Lawrence planned to write a series of polemical essays for the *Adelphi*, and he helped Murry and the journal's business manager, his Ukrainian friend S. S. Koteliansky, to secure further contributions. He even used their offices at 18, York Buildings, London WC2, as his forwarding address during his second stay in London between February 26 and March 5, following brief visits to Paris and Baden-Baden. The extent of his involvement in Murry's venture can be gauged by the fact that he entered into discussions with Murry and "Kot" about setting up an Adelphi Press, with a view to publishing a small number of specialized books by friends and contacts; he also offered to help Murry transfer the journal to the United States, where he believed Murry would shortly be joining him.

At some point during one of Lawrence's two stays in London, but probably during the second, he read a provocative short submission to the *Adelphi* which Murry would publish in the April 1924 number under the title "The Ugliness of Women", over the initials "J.H.R.". It is no surprise that the article attracted Lawrence's attention. In it, J.H.R. explains his struggle to understand the moments in his adult life "when the most beautiful woman I knew appeared ugly and repellent to me", and he proceeds to offer a startling explanation for his feelings of revulsion: "I believe that in every woman born there is a seed of terrible, unmentionable evil; evil such as man – a simple creature for all his passions and lusts – could never dream of in the most horrible of nightmares, could never conceive in imagination." J. H. R. sees this evil as "derived from Eve, who certainly did or thought something wicked beyond words", and he views the absence of the ugliness in beautiful elderly women as a sign that the "Holy Ghost" has fought against the evil and won. He believes that the evil is "so subtle in expression that only a beautiful face can transmit it."

"The Ugliness of Women" would appear in the regular back section of the *Adelphi*, entitled "Multum in Parvo". Among other items, this section printed a lively mixture of short observations and conundrums sent in by readers, and thought-provoking quotations from a range of famous and lesser known authors. The author of "The Ugliness of Women," in keeping with the often lighthearted and sociable tone of other contributions, invited his "clever" fellow readers to supply "a better explanation" for his troubling experience of beautiful women.

This was an interpretive challenge which Lawrence rose with excoriating gusto. He was clearly sufficiently piqued by "The Ugliness of Women" to make a note of the identity of J. H. R. It may have been John Hall Rider (1864–1953), an electrical engineer of some note, formerly the Electrical Tramways Engineer to the London County Council, but all my attempts to confirm this have been unsuccessful. (For Lawrence's response to J. H. R.'s article, written on two sheets of paper, see below.)

May not the ugliness be lurking in Mr Rider's soul. May not his very appreciation of a "beautiful" woman be in itself a nasty, ugly, unreal thing. A plain woman rouses no violent feelings in him anyhow. Only this thing he calls "beauty" sets him working in an unpleasant way.

If he meets a plain woman, he sees her as an individual human being. But if he sees a so-called beautiful woman, up comes a certain nasty lust in him, like when a coyote smells fresh meat and howls hideously outside the camp fire. If he is also a decent human being, there comes upon him at moments a powerful revulsion from his own slightly obscene desires. Then it is that the *object* of his desires appears to him hideous. The hideousness he sees is the reflection of himself, and of the automatic meat-lust with

which he approaches another individual.

Even the most “beautiful” woman is still a human creature. If he approached her as such, as a *being* instead of as a piece of lurid meat, he would have no horrors afterwards.

Lawrence had seen camp fires and coyotes for himself in North America between 1922 and 1923; they furnish a memorable simile for the “nasty” and “automatic” kinds of male “meat-lust” he identifies.

A note (not in Lawrence’s hand) in the top left-hand corner of the first sheet reveals that the reply to J. H. R. was initially earmarked for publication in the April number of the *Adelphi*. The idea may even have been for it to appear following the original article. Two editorial alterations in pencil on the manuscript reveal, however, a degree of unease about the outspokenness of its attack on Rider: these changes restore the author’s anonymity and tone down the final assertion (“he would have no horrors”) to read “he might have no horrors.”

It seems likely that Lawrence’s piece went unpublished because it was felt to libel Rider, but also because – perhaps after Lawrence’s return to the US – Murry judged it too crude or savage for the *Adelphi*. Murry had already rejected Lawrence’s caustic essay “On Coming Home”, the first of a projected series, because he felt that its satirical attack on the English would only serve to make enemies. Lawrence’s sense that the *Adelphi* should assert itself unapologetically as a vehicle for challenging prevailing attitudes in England did not in any way match its founding editor’s vision or his belief in the right way to proceed.

For the duration of his brief stay in Europe Lawrence had been determined to put something of himself into the journal, but his enthusiasm for it waned considerably after his return to America; Murry’s refusal to publish his more biting contributions may be one of the reasons. He quickly came to see the *Adelphi* as part of the problem with Europe rather than as any kind of solution. This newly discovered piece should be read alongside Lawrence’s other pieces for the journal, such as “On Coming Home” and the arch and satirical essays which did find their way into its pages (“On Being Religious”, “On Human Destiny” and “On Being a Man”); together they reveal Lawrence’s impatience with his fellow countrymen, and his wish to usher in a new understanding of religion and sexuality. The acerbic response to J. H. R. demonstrates his acuteness in detecting and exposing sexist attitudes. Few other writers in the 1920s could have focused so sharply or with such directness on the nature of male desire or its implicit objectification of women. —Andrew Harrison

* *The unpublished text by D. H. Lawrence is reproduced by permission of Pollinger Limited and the Estate of Frieda Lawrence Ravagli.*

IN MEMORIAM...

Jim Boulton

James Thompson Boulton was born in 1924 and has died in his ninetieth year. To generations of scholars he was J. T. Boulton; to his friends, Jim; to the worldwide Lawrence community, he was general editor of the Cambridge Edition of *The Letters and Works of D. H. Lawrence*.

He had spent his early career working on literature pre-1800, in particular on Edmund Burke. But in the late 1960s, the University of Nottingham acquired the letters of Louie Burrows, a figure about whom until then almost nothing was known. Jim took on the job of editing them: and over the years made himself an expert. When Cambridge University Press took up the idea of an edition of Lawrence’s works and letters in the early 1970s, Jim was the man with the skills and the track record; together with Warren Roberts (director of the HRHRC at Texas from 1961 to 1976), the edition started as a joint Austin and Birmingham project. The fact that Jim became editor or co-editor of all the *Letters* volumes, and that Warren Roberts died – after long illness – in 1998, meant that the bulk of

the activity on the edition was carried forward by Jim. I cannot think of another academic who could have done it: undertaking, in conjunction with the Press, the immense work of setting the projects up, finding the right editors, directing, working with and alongside so many different kinds of people. I am glad that, in 2013, he saw volumes I and II of the edition of the *Poems* which (with volume III) will bring the whole edition to a close.

I was one of those brought in to the team of editors in the late 1970s, and discovered quickly how tough Jim could be. If he reckoned you couldn't do the job, you would be out on your ear; if you were slow, or awkward, or foolish, you quickly knew about it. A lot of egos got bruised over the years. But the volumes continued to come out, edited to a very high standard: eight volumes of letters, now thirty-nine volumes of works. I don't know of another scholarly edition which employed so many people but produced such results. He had become a central figure to the entire Lawrence community; a natural recipient of the Harry T. Moore award from the DHLSNA in 1990; hugely respected, a driving force, a man always quick with an irony, a word of praise, a put-down, a smile. That is how we shall remember him; for forget him we never shall. —John Worthen

Donald Gutierrez

Literary and social critic Donald Gutierrez died on 29 October 2013 in Albuquerque, New Mexico. His legacy includes seven books and dozens of essays and reviews, many of them devoted to the work of D. H. Lawrence. These include *Lapsing Out: Embodiments of Death and Rebirth in the Last Writings of D. H. Lawrence* (1980) and *Subject-Object Relations in Wordsworth and Lawrence* (1987). His work approaches Lawrence from a distinctive combination of philosophical and psychological perspectives.

Born in the Bay Area, Gutierrez held degrees in English and Library Science from the University of California, Berkeley. After a few years in Greenwich Village, he returned to the West Coast, where he earned a doctorate in English from UCLA. He taught at the University of Notre Dame and Western New Mexico University in Silver City until his retirement in 1994. He and his wife, the accomplished multi-media layer artist Marlene Zander Gutierrez, then moved to Albuquerque, where Don's later writing turned toward issues of social justice and "American state terrorism abroad"; see especially *Feeling the Unthinkable* (2012). He was a man of great principle and courtesy, who generously devoted his writing and his advocacy to changing the world for the better. —Hugh Witemeyer

Keith Sagar

The Yorkshire-born critic, bibliographer, editor and biographer Keith Sagar died at the age of 79 on October 15, 2013. A pioneering eco-critic and scholar of the poetry of Ted Hughes, Keith also published some twelve books on Lawrence, beginning with *The Art of D. H. Lawrence* (1966), and countless articles and book chapters, many of which were collected in *Art for Life's Sake, Essays on D. H. Lawrence 1962-2008* (2009). Befriended by Lois Ascherman, he travelled often to the USA, where his research in various collections deepened his appreciation of Lawrence's writings in New Mexico. In 2005 he was awarded the Harry T. Moore Award for Lifetime Achievement in Lawrence Studies. Some of his monographs were devoted to Lawrence's work in less regarded media, the paintings and the poetry, and he also compiled works of use to his fellow scholars, witness his *Calendar of Lawrence's works* (1979) and his *D. H. Lawrence Handbook* (1982). As a man as well as a writer, he was a great encourager of others' research and publications.

— Christopher Pollnitz

Remembering Keith Sagar.

I especially remember Keith, wearing Lawrence's old jacket and reading his own poems in Santa Fe. So I must quote from his poem "Death of a Poet":

When that oak fell a tremor passed

Through all the rivers of the West.
The spent salmon felt it.

A rare familiar voice
Entered the October silence
While red leaves fell.

To me and to many, he was a giant in Lawrence studies, quite like a huge oak with many acorns spread abroad far and wide. With unique knowledge--about locations of little-known Lawrence art works, for instance, or the significance of specific sites in Lawrence--he helped me importantly during more than twenty years. I pay tribute, too, to his deep friendships, academic courage, and great sense of "art for life's sake" in his invaluable writings—all of them like longtime companions. —Virginia Hyde

CALLS FOR PROPOSALS and PAPERS

Call For Proposals To Host The 14th International D.H. Lawrence Conference

If you or another Lawrence scholar you know is thinking of making an offer to host an international Lawrence conference at some time in the future please give the idea some considered thought during the next few months. On behalf of the Coordinating Committee for International Lawrence Conferences (CCILC), I will be very pleased to receive any such proposal as long as it arrives before June 1, 2014, so that it can be circulated to all CCILC members before the Gargnano conference begins on June 23; the CCILC will meet at that conference to consider all submitted proposals, and the successful proposal will be approved and announced at the final conference session.

If you have questions about how to prepare a proposal, let me know. I can send you a copy of the proposal submitted in Sydney in 2011 for the 2014 international conference in Gargnano.

General guidelines are only the obvious ones: a successful proposal will reveal sufficient groundwork to guarantee that the site is possible (in terms of space, accommodations, expense, likely local university or other financial support) and that an international group of scholars supports the conference proposal by agreeing to take on the key tasks involved in running the conference. Please give institutional affiliation and email addresses for all those listed in the proposal.

Please email your proposal and/or questions to me at p.eggert@adfa.edu.au. —Paul Eggert

INTERNATIONAL CONFERENCE on TIME, TEMPORALITIES AND D.H.LAWRENCE

This conference will take place at the University of Paris-Ouest-Nanterre. It is organized by the Centre de Recherches Anglophones of this university in partnership with the "Texts and Cultures" Research Centre of Artois University.

The consideration of Time and Temporalities in D.H. Lawrence may notably imply the following topics:

- ◆ Lawrence's philosophical approach to time at various stages of his literary career.
- ◆ Theories of temporality which may have influenced him: Blake, Darwin, Bergson, the pre-Socratics.
- ◆ Flux, mutability, evolution, progress.
- ◆ The subversion of linear time.
- ◆ Temporality vs eternity or the absolute. Cf The two eternities ("The Crown").
- ◆ The poetry of the present, the eternal now. Past and present. Utopian space-time.
- ◆ Temporality and narrative technique.

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- ◆ Rhythm and flow of the written words and all stylistic or syntactic effects related to the notion of time.

Deadline: December 9th

Please send a 200 word abstract to Ginette Roy (ginette.katz.roy@gmail.com)

2015 MLA in Vancouver: *The Rainbow and War*

In recognition of the 100th anniversary of the publication of *The Rainbow*, the D. H. Lawrence Society of North America invites proposals for their session at the 2015 MLA on new readings of *The Rainbow*, including how it encodes war, wartime propaganda, surveillance, trauma theory, border-crossings, changes in sex or gender identity, or models of citizenship, race, or British national identity.

Please submit 250 word abstracts (in PDF or Word) to Dr. Nancy L. Paxton, Dept. of English, Northern Arizona University, Flagstaff, Az. (nancy.paxton@nau.edu) by **March 1, 2014**.

Panelists must be current members of MLA and the DHLSNA. For more information, visit: <http://dhlsna.com>.