



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

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TABLE OF CONTENTS

From the DHLSNA President	1
From the Webmaster	2
DHLSNA Session Confirmed for MLA 2017	3
International D. H. Lawrence Conference: Madness, Excess, Vision Université Paris Ouest Nanterre La Défense, 31 March – 2 April 2016	3
DHLSNA at South Atlantic Modern Language Association Conferences	4
Memorial Plaque on the Site of the Ad Astra Sanatorium	5
From the <i>D.H. Lawrence Review</i>	6
Lawrence Tidbits	7
What Lawrentians Are Doing	8
In Memoriam	9
Call For Papers	10

Log-in information for DHLSNA website:

www.dhlsna.org

2016 login for members-only portions (directory,
photos, current Newsletter, ballot):

Username = dhlsna

Password = peacock

http://www.dhlsna.org/member_directory

The DHLSNA on Facebook

If you're on Facebook, be sure to "like" the [D. H. Lawrence Society of North America](https://www.facebook.com/DHLSNA).

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

Betsy Sargent and Tina Ferris request that members of the DHLSNA double check to see if their listings on the membership roster on the DHLSNA webpages reflect their current addresses.

From the DHLSNA President...

Dear Lawrentians,

It is well into spring as I write this letter, and the opening lines of Lawrence's poem, "Spring Morning" come to mind: "Ah, through the open door/ Is there an almond-tree/Aflame with blossom!" I hope that many of you are beginning to think about "how gorgeous the world is/ Outside the door!" Several attractive Lawrence conferences beckon in the near and farther distance. The first, "D. H. Lawrence, Cornwall, and Regional Modernism," will be held 12-14 September 2016 in St. Ives, to mark the anniversary of Lawrence's and Frieda's move to Zennor in March 1916. After finding his way to this beautiful, rugged place beside the sea, Lawrence ecstatically declared, "I felt we were coming into the Promised Land. I know there will be a new heaven and a new earth take place now: we have triumphed." Organized by Jane Costin and Jim Kelly, in association with the University of Exeter Penryn Campus, the conference will be held at the Tregenna Castle Hotel. Neil Roberts will present the keynote address, and the program includes many members of the DHLSNA. If you are not able to attend, watch for the upcoming edition of the *Journal of D. H. Lawrence Studies* which will include selected papers from the conference.

I know that many of you enjoy tracing Lawrence's footsteps, and indeed, they lead to many fascinating places around the globe. Perhaps, like me, you aspire to achieve the kind of cosmopolitan comfort that he describes so memorably in "Return to Bestwood": "I can feel at ease in Canal Street, New Orleans, or in the Avenue Madero, in Mexico City, or in George Street, Sydney, in Tricomallee Street, Kandy, or in Rome or Paris or Munich or even London." In 2017, there are several other exciting opportunities to travel to some of the great cities that Lawrence names here to learn more about his writing and current critical debates about it. Ginette Roy and Steven Rowley are again hosting the 31st conference at Paris Ouest, on "The Relative and the Absolute in D. H. Lawrence's Work," 29-31 March 2017. For more details about this always stimulating, always delicious conference, see the news item below. For more details, see the call for papers posted on DHLSNA.org.

We are also looking forward, with great anticipation, to the 14th International D. H. Lawrence Conference entitled, "London Calling: D. H. Lawrence and the Metropolis." The conference, which will be held 3-8 July 2017, is organized by Catherine Brown, authorized by the CCILC, and co-sponsored D. H. Lawrence Society of North America and the D. H. Lawrence Society (UK). Proposals are due Sept. 15, 2016; details about the keynote speakers and program will be available soon. For more information, see <http://dhlawrencesociety.com/home/14th-international-d-h-lawrence-conference-london>.

In addition to these rich offerings, the DHLSNA will also convene an exciting panel on "Lawrence and the New Modernisms," at the annual Modern Language Association conference, 5-8 January 2017, in Philadelphia. We received several very high quality proposals and selected four for presentation on this panel. For details, see the related story below. The DHLSNA has also developed and submitted a proposal in collaboration with the Joseph Conrad Society of America for a second panel at the MLA 17 on "Conrad and Lawrence at Sea." We will provide further details in our Fall 16 newsletter if the session is approved. There is also a fascinating panel on "D. H. Lawrence's Utopian and Dystopian Obsessions" at the South Atlantic Modern Language Association 88th Conference, 4-6 November 2016, at the Hyatt Regency Jacksonville Riverfront in Jacksonville, Florida.

If you are limiting your travels to excursions closer to home, I hope that you take a copy of Lawrence's poems with you. For further inspiration, keep an eye out for the upcoming volume of *the D. H. Lawrence Review* which will focus on Lawrence's poetry.

There are also signs of renewal closer at hand. Tina Ferris, Nanette Norris, and Marco Canoni all deserve our heartfelt thanks for completing the transfer of all the pages of the DHLSNA website to its new location; these pages now include the updated on-line directory. Please go to <http://dhlsna.org>. I will also be calling on some of you in the next month in order to complete the 7-year report required by the MLA in order for us to retain our guaranteed session at the annual MLA conference. I hope that you are as pleased as I am by all these positive signs, and many others noted in the following pages, that Lawrence studies are thriving.

--Nancy L. Paxton
President of the DHLSNA



The online Membership Directory is back up and functioning! I'd like to thank Nanette Norris for supplying the database files in this team effort. We appreciate everyone's patience during the transition period and believe you will be happy with the new vertical Directory format that displays nicely on a cell phone, as well as a computer or tablet sized screen. We've kept features like the alphabetical index and the bold-faced name and email for easy browsing. In addition to being able to email a person straight from the Directory by clicking the email address, the phone numbers are also active when clicked from a smart phone. Since many members have requested a printable version, there is now a downloadable pdf file that contains a condensed Contact List and can be found at the top left under Membership Services. We hope you consider these improvements worth the wait. The Directory will be updated once a year after the completion of membership renewal processing (approx. Feb/March). However, we'd appreciate if all our members would login at the Directory (the password is peacock--there is no longer a member ID, only a yearly password to remember) and check their information. We would like our fresh start to have information that is as complete and accurate as possible.

The Directory is a service that is provided to our current members, but is designed to be more than just a contact list. There is a reason for all the data we collect. For example, the notes on your Area of Interest in Lawrence Studies is used by the *DHLR* book review editor to match books to appropriate reviewers, as well as letting everyone know your current projects. The school affiliation is often attached to a scholar's name when mentioned in articles or formal letters. And the personal, faculty, or LinkedIn webpage is used to find out more in depth knowledge about scholars, and their published works, as a means of networking and collaboration. So please remember that the more complete your entry, the more useful our Directory will be as a resource. If you notice any omissions or errors, please contact me at jedidryad@verizon.net.

While this completes the transfer to our new home at <http://dhlsna.org>, we still have other plans for future web-growth and will be rolling them out soon. At the same time we will begin the process of shutting down our old website by erasing all content but a redirect link to our new website. So if you haven't already, please change any "bookmarks" or "favorites" you may have set up as shortcut links. When searching for the DHLSNA, just remember we are a non-profit organization, not a company (**.org not .com**).

--Tina Ferris
Webmaster



DHLSNA session confirmed for MLA 2017

The DHLSNA will offer at least one session at the upcoming annual MLA convention in Philadelphia, 5-8 January 2017. This guaranteed session will demonstrate some of the ways that the "New Modernisms" have transformed critical discussions about several of D. H. Lawrence's best known and most provocative texts. We received many impressive abstracts, though MLA guidelines allowed us to select only four for this panel. Tonya Krouse's "Everything Old is New Again: Lawrence against the New Modernist Studies," will describe some of the ways that the New Modernisms have generated new methodologies and vocabularies that have shifted critical debates about several of Lawrence's most famous novels. Earl Ingersoll will speak on "D. H. Lawrence and Another Kind of Feminism," focusing on *The Rainbow* and *Women in Love*. Annarose Steinke will discuss "'That Which Was Lost in the Body': D. H. Lawrence's Modern Bodies and Modernist Medicines," which will analyze several short stories from *England, My England*. Finally, Michael D. Koontz will complete the panel with his paper on "Ethical Undecidability and Modernist Representation in D.H. Lawrence's *Aaron's Rod*." This panel will offer stimulating new perspectives on some of Lawrence's most interesting and controversial texts, and we hope you will plan to attend this session and the business meeting of the DHLSNA.

We have also collaborated with the Joseph Conrad Society of America to sponsor a panel on "Conrad and Lawrence at Sea," at the MLA in 2017. We received several excellent abstracts for interesting and theoretically sophisticated papers that demonstrate some of the new and sometimes surprising critical insights that have emerged from comparisons of Lawrence's and Conrad's fiction. We will provide details about this panel in the Fall newsletter if it is selected by the MLA programming committee.

--Nancy Paxton



International D. H. Lawrence Conference: Madness, Excess, Vision Université Paris Ouest Nanterre La Défense, 31 March – 2 April 2016



Clean plates (no excess) at Auberge Nicolas Flamel

Left to right: Nick Ceramella, Susan Reid, Ginette Roy, Benjamin Bouche, Marie-Géraldine Rademacher, Fiona Fleming, Joseph Shafer, Holly Laird, Michael Bell, Mary Wylde

Scholars from Belarus, Canada, France, Germany, Italy, Sweden, UK and USA gathered recently in Paris – in defiance of acts of terrorism or even the weather – to discuss 'Madness, excess, vision' in the work of D. H. Lawrence. These challenging themes stimulated an exceptionally high quality of papers and debate that ranged across the oeuvre from the early poems (Holly Laird) to *The Man Who Died* and *Apocalypse* (Joseph Shafer).

We enjoyed the rare treat of a whole afternoon of papers on Lawrence's poetry (Holly Laird, Elise Brault-Dreux, Bethan Jones, Theresa Mae Thompson, Sarah Bouttier), panels which spoke to Nietzschean resonances (Michael Bell, Adam Lecznar, Nicolas Noble), biographical conflicts (Keith Cushman, Nick Ceramella, Carl Behm) and *The Plumed Serpent* (Margaret Storch, Benjamin Bouche, Jane Costin), papers which re-addressed major novels, such as *Women in Love* (Howard Booth), *Sons and Lovers* (Marie-Géraldine Rademacher) and *Kangaroo* (Marina Ragacheskaya), and several that tackled relatively neglected areas, including the short stories 'Tickets Please' (Andrew Harrison, Jarica Watts) and 'The Woman Who Rode Away' (Fiona Fleming), *The Trespasser*

Trespasser (Susan Reid), the paintings (Brigitte Macadré-Nguyễn) and presentation copies of Lawrence's books (Jonathan Long).

Speakers returned again and again to the violence and frenzy of the First World War that marked Lawrence's life and work so deeply and although, as Keith Cushman reminded us, Paul Delany's *D. H. Lawrence's Nightmare* (1979) remains the seminal work here, the papers presented at this conference testify that this subject is ripe for reassessment. Andrew Harrison's re-reading of the courtship cruelty in stories from *England, My England* and Howard Booth's new reading of an aesthetics of violence in *Women in Love*, for example, paved the way for widespread discussion of Lawrence's increasing desire to transgress the bounds of Western civilisation, including Bethan Jones's exploration of 'expendable humanity' in poems of the 1920s and a trio of papers concerning horror and Dionysian madness in *The Plumed Serpent* (Storch, Bouche, Costin).

All of us are deeply grateful to our hosts Cornelius Crowley and Ginette Roy, especially, since she has fed our intellectual and gastronomic appetites so magnificently for so many years. Lawrentian friends, old and new, will confer again in Paris on 29–31 March 2017 on the intriguing theme of 'The relative and the absolute in D. H. Lawrence's work'. For further information please contact Ginette Roy (email: ginette.katz.roy@gmail.com).

--Susan Reid

Photograph, Courtesy of Jonathan Long



DHLSNA at South Atlantic Modern Language Association Conferences

In November 2015 the DHLSNA was represented at the Modern Language Association Conference in Durham, North Carolina, whose theme was "In Concert: Literature and the Other Arts." Dr. Katherine Toy Miller chaired the panel on "D. H. Lawrence: The Art of Living Through the Arts" that explored connections between Lawrence's writing and his participation in and reflections on other arts, particularly dance and music.

Earl G. Ingersoll, Distinguished Professor Emeritus at the State University of New York at Brockport and a past president of the DHLSNA, presented "D. H. Lawrence's Invitation to the Dance" featuring Lawrence's evocative descriptions of dance in *Sons and Lovers*, *Women in Love*, and *Mr. Noon* and drawing connections with Lawrence's exposure to his own father's superb dancing and to the ideas of the father of Modern Dance, Rudolph Laban, and the psychoanalyst and disciple of Sigmund Freud, Otto Gross, through Lawrence's wife, Frieda, and her efforts to liberate Lawrence.

Susan Reid (University of Nottingham, United Kingdom), the Editor of the Journal of D. H. Lawrence Studies, presented her paper, "'The Insidious Mastery of Song': D. H. Lawrence, Music, and Modernism," which won the DHLSNA biennial award 2014, and showed how Lawrence's intense enthusiasm for music, which lasted a lifetime, shaped his writing from the outset as he experimented with how musical themes and forms might heighten his expressions of art and life.

In November 2016 the DHLSNA will be represented at the South Atlantic Modern Language Association Conference in Jacksonville, Florida, whose theme is "Utopia/Dystopia: Whose Paradise Is It?" with a panel on "D. H. Lawrence's Utopian and Dystopian Obsessions" chaired by Katherine Toy Miller.

Nanette Norris, Assistant Professor of English at the Royal Military College Saint-Jean and Directory Editor for the D.H. Lawrence Society of North America, will present "Lawrence and the Occult during the War Years, 1914-1918," exploring Lawrence's focus on the occult as a way to overcome the process of modernity's fracturing of self, of relationships, of nation, as exposed by the war.

Jill Franks, Professor of English, Irish, and Film Studies at Austin Peay State University, past president of the DHLSNA, and past Associate Editor of the D. H. Lawrence Review, will present "Lawrence's Utopia: Rananim" on Lawrence's ideal of Rananim as it modified over time, reflecting the story of a man (Lawrence) who grew old (and lived through the Great War). From Rananim's inception as a series of planned lectures with Bertrand Russell about a new socialist, spiritual community in 1915, Lawrence's

utopian dream recurred in several iterations until, arguably, he deconstructed it altogether in his late short story "The Man Who Loved Islands."

Adam Parkes, Professor of English at the University of Georgia, in his essay "Barren Tragedies: D.H. Lawrence and Elizabeth Bowen" will focus on Bowen's praise of Lawrence for answering posthumously to what she saw as England's need, after the Second World War, for a "new raw personal social consciousness, with its lifting of the protective veil between individuals" and her homage to the disillusioning, dystopian counter-energies of *Women in Love* (1920) in one of her own earlier works, *The Last September* (1929).

Katherine Toy Miller, Lecturer in the Department of Languages and Literature at Texas A & M University-Kingsville, will present "D. H. Lawrence's Influences on Brave New World" on how Lawrence and his stories of New Mexico inspired Huxley's Savage Reservation section set in New Mexico and the young idealistic failed hero, John, who is transported to the brave new world along with his mother, Linda, inspired by Lawrence's wife, Frieda, where they are doomed.



Lawrence scholars gather during the November 2015 South Atlantic Modern Language Association Conference in Durham, North Carolina:
(left to right) Earl Ingersoll, Judith Ruderman, Katherine Miller, Susan Reid, and Keith Cushman.

--Katherine Toy Miller



Memorial Plaque on the Site of the Ad Astra Sanatorium



Left to Right: Sue Reid, Robert Bullock, Neil, the mayor of Vence, and Simone Pissoni, the Honorary British Consul in Nice.

As all Lawrence enthusiasts know, he spent the last few weeks of his life in Vence, just inland from Nice. By the end of January 1930 he weighed less than 90 pounds, and he finally agreed to go into a sanatorium. From 6 February till 1 March he was living at the Ad Astra sanatorium (so called because it had been the home of the astronomer Camille Flammarion), from which Frieda moved him to

the Villa Robermond, which she had rented, and where he died the following day. He was buried in the local cemetery. Neither the Ad Astra nor Villa Robermond still stands today, and both Lawrence's body and the phoenix headstone that Frieda commissioned were long ago removed, but for some years there have been plaques commemorating him at the site of Robermond and the cemetery. Where the Ad Astra once stood is now the 'Clinique des Cadrans Solaires', a centre for the treatment and education of young people of school age and now, thanks to the initiative of Robert Bullock, a Lawrence enthusiast resident in Paris, and the co-operation of Jacques Vallée, the director of Cultural Affairs in Vence, and of Didier Périssé, director of the clinic, its association with Lawrence is also remembered.

The plaque was unveiled on 15 December, at a ceremony attended by Neil Roberts and Sue Reid, editor of the *Journal of D.H. Lawrence Studies*, representing the British D.H. Lawrence Society which with the town of Vence financed the venture. M. Périssé was so enthusiastic about the project that he arranged a presentation of the life and works of Lawrence, by the young people studying and being treated at the clinic. This performance, in French and English, attended by more than a hundred people, was the most moving aspect of the event: to see these young people, many of whom were themselves suffering from serious afflictions, presenting and explaining the writer who fought his last battle against tuberculosis on the site of their clinic, to their fellow students was a truly uplifting experience and a heartening example of how Lawrence still has the power to inspire people far removed from him in time, place and culture.



--Neil Harris



From the *D.H. Lawrence Review*

The *D. H. Lawrence Review* has up to now used the in-text abbreviation *Poems* to refer to the volume of Lawrence's poetry edited by Vivain de Sola Pinto and Warren F. Roberts that first appeared in the 1960s and has been regularly revised at intervals since that time. The abbreviation *Poems* in the future, however, will refer to the new Cambridge University Press edition of the poems that was published in 2014. This new edition, edited by Christopher Pollnitz as the last of Lawrence's works in the massive CUP collection of all Lawrence's writings, will be the edition that authors submitting articles to the *DHLR* will need to cite from now on. Scholars who need to refer to the Pinto/Roberts edition for whatever reason will do this as a regular citation within the text and on their Works Cited page. The abbreviation *Poems* will refer only to the CUP edition.

This latest CUP edition of the poems has been a massive undertaking. As of now, it consists of two volumes, with continuous pagination throughout both. The first volume contains the poems themselves, while the second has the entire scholarly apparatus involved in the determining a definitive version for each poem. In this way, readers can enjoy the poems by themselves as literary artifacts in the first volume, and at the same time have the second volume open and available, if desired, to understand the way in which the various versions of each poem developed. A third volume in the series is being planned that will include unpublished poems and earlier versions of the published poems.

Volume 40.2 of the *DHLR*, guest edited by Holly Laird, should appear in the next couple of months. It will contain an article by Christopher Pollnitz describing the research he undertook over the period of a decade to verify the most accurate version of each Lawrence poem, many of which took on a number of different forms and included errors made by typists, editors, and printers. Christopher also discusses in detail some of the problems that exist with the earlier Pinto/Roberts volume, problems that have continued through the many editions and revisions of that work over the past half century. We are indebted to Pinto and Roberts for their early effort in collecting Lawrence's poetry together in one place for the first time. But with the new CUP scholarly edition now available, it is time to move to these new thoroughly researched volumes. Unless there is a serious dispute about a particular poem, the text in the CUP edition will from now on be considered the definitive version.

Eleanor

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Lawrence Tidbits...

The Travel Writer Paul Theroux's Childhood Reading

In *The New York Times* of 12 November 2015 the travel writer Paul Theroux reports that "having grown up in an era of book banning, I sought out forbidden books – Henry Miller, D. H. Lawrence, lurid comic books, anything execrated by the Legion of Decency."

Vladimir Nabokov, D. H. Lawrence, Frieda Lawrence

In *Nabokov in America: On the Road to "Lolita"* (2014) Robert Roper observes that "Lawrence was one of the authors [Nabokov] never mentioned without an ostentatious sneer; he had read some Lawrence, he admitted (the novels probably), and Lawrence's daring way with sex and the immense notoriety of *Lady Chatterley's Lover*, the most banned book of the twentieth century, were Lawrentian developments so relevant to Nabokov's future career that his sneer, when he affected it, might have signaled a debt of an uncomfortable size."

Roper also mentions that on a western trip in the summer of 1954, Nabokov "asked a local man to introduce him to Frieda Lawrence, D. H. Lawrence's notorious widow." Apparently the visit did not take place. Roper adds that "Nabokov's attentions to graves and writers' widows are little known—in America, this appears to have been his only attempt to pay such respects."

What Story Does This Remind You Of?

In "The Weir" by the English writer Mark Haddon (*The New Yorker*, 16 November 2015) the main character (an unnamed 53-year-old man) jumps into a river (rather than a round pond) to save a troubled young woman who is trying to commit suicide.

Operatic Lawrence

Tapestry Opera in Toronto will be staging an operatic version of "The Rocking-Horse Winner" in spring 2016. The opera is a co-commission with Scottish Opera. The composer is Gareth Williams, the librettist is Anna Chatterton.

Lawrence in *The New Yorker*

In a review of Laura Claridge's biography of Blanche Knopf, *The Lady with the Borzoi*, in the April 2016 issue of *The New Yorker*, Charles McGrath includes Lawrence in a list of Knopf writers that "reads like a syllabus of the great twentieth-century European authors." Mann, Sigrid Undset, Hamsun, and Camus also appear on the list.

David Denby's article, "Sex and Sexier" (2 May 2016), about the impact of the Hays Code on the movies states that "No less a sexual

prophet than D. H. Lawrence . . . was shocked by couples kissing on the big screen, which he thought ‘pornographical,’ and likely to “excite men and women to secret and separate masturbation.”

The Poet Gary Snyder on First Reading Lawrence’s Poetry

The first poet who touched me really deeply, as a poet, was D. H. Lawrence, when I was fifteen. I had read *Lady Chatterley’s Lover* and I thought that was a nifty book, so I went to the library to see what else he had written, and there was something called *Birds, Beasts and Flowers*. I checked it out. I was disappointed to find out that it wasn’t a sexy novel, but read the poems anyway, and it deeply shaped me from that moment in my life. (From a 1992 interview at the 92nd Street Y in New York City)

New Books About DHL

James Moran. *The Theatre of D. H. Lawrence: Dramatic Modernist and Theatrical Innovator*. Bloomsbury, 2015. In the Critical Companions series.

Peggy Galnville-Hicks’ “Etruscan Concerto”

On Monday, May 2, 2016, BBC Radio 3 played “Etruscan Concerto.” According to Petro Trelawny, who introduced the work, it was inspired by lines from D.H. Lawrence’s “Etruscan Places.” To hear the piece and to read more information about it, follow this link: <http://www.abc.net.au/classic/content/2013/01/10/3674209.htm>.

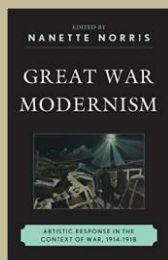
The preceding tidbits are courtesy of Keith Cushman

Judith Ruderman reports, “in the April 11, 2016, issue of the *New Yorker*, an essay about hiking in the Alps quotes from *Mr. Noon* more than once. Since the author mentions Lake Garda as well (though not in relation to Lawrence), this reader became nostalgic for our 2014 conference in Gargnano!”



What Lawrentians Are Doing...

Andrew Harrison’s book, *The Life of D.H. Lawrence: A Critical Biography*, was released in May 2016, by Wiley-Blackwell. Click on this link for more information: <http://www.wiley.com/WileyCDA/WileyTitle/productCd-0470654783.html>.



Great War Modernism: Artistic Response in the Context of War, 1914-1918, edited by Nannette Norris, featuring essays by Joyce Wexler, Jerry Mathes McCarthy, and David Davis, among others, was published by Fairleigh Dickinson Press in late 2015. For more information, click on this link: http://www.amazon.com/Great-War-Modernism-Artistic-1914-1918/dp/1611478030/ref=sr_1_1?ie=UTF8&qid=1464985196&sr=8-1&keywords=9781611478037.

Peter Balbert has been one busy Lawrence scholar, and has several publication notices:

“The Dark Secret and the Coccygeal Continuum, 1918-1920: From Oedipus to Debasement to Maturity in *The Lost Girl*,” has been published in *Journal of D.H. Lawrence Studies*.

“From *Lady Chatterley’s Lover* to *The Deer Park*: Marriage, Instinctual Primacy, and the Dialectic of Erotic Risk”—a major updating and revision of the essay published in 1990 in *Studies in the Novel* in 1990, and in Harold Bloom’s collection on Mailer in 2003, has been published in *The Mailer Review*.

His reviews of *The American Lawrence*, by Lee Jenkins, and David Game’s *D.H. Lawrence’s Australia: Anxiety at the Edge of Empire*,

have been published in *English Literature in Transition*.

In the fall of 2016 Cambridge Scholars will publish Balbert's book, *D.H. Lawrence and The Marriage Matrix: Intertextual Adventures in Conflict, Renewal, and Transcendence*, a work that also includes relevant and unpublished correspondence with Norman Mailer on D. H. Lawrence and other matters.

Balbert's "Snake's Eye and Obsidian Knife: Art, Ideology, and 'The Woman Who Rode Away,'" originally published in 1986 by the *D.H. Lawrence Review*, was republished in *Short Story Criticism*.

Finally, "From Panophilia to Phallophobia: Sublimation and Projection in D.H. Lawrence's *St. Mawr*," has been published in *Papers on Language and Literature*.

Robert Darroch's two-volume series, *D.H. Lawrence's 99 Days in Australia*, will be launched in Sydney, Australia, in June. They are the product of over 40 years research by Rob into *Kangaroo* and Lawrence's time in Australia in 1922. The first, "The Quest for Cooley," tells the story of that four decades hunting down the truth about Lawrence's eighth major novel, and reveals on whom Lawrence based the novel's main character, Benjamin Cooley (and it is not the person many thought it was). The second, and main, volume is an account of Lawrence's 99 days in Australia, and how he came to write *Kangaroo*.

**D.H. Lawrence's
99 Days
In Australia**

(Volume 1)

"The Quest for Cooley"



Robert Darroch

**D.H. Lawrence's
99 Days
In Australia**

(Volume 2)

**"The Silvery Freedom...and
The Horrible Paws"**



Robert Darroch



In Memoriam...

Jorgette Mauzerall

It is with a heavy heart that I report the death of Jorgette Mauzerall. Jorgette became associate editor with the *D. H. Lawrence Review* when I first began editing the journal in 2005. She joined the faculty at Fort Valley State University in Perry, Georgia, after receiving her doctorate from the University of Virginia rather late in life. Eventually, she wrote a piece in the *ADE Bulletin* about her experience at this historically African-American institution in the deep South ("Taking the Plunge Off the Ivory Tower," 1997) and the positive influence of this change in the direction of her career despite its many challenges.

Jorgette was conscientious and effective in her work with the *D. H. Lawrence Review*, continuing to process articles for me even after health issues had become an increasingly serious concern. She will be greatly missed.

--Eleanor Green



PARIS OUEST UNIVERSITY
31st International D.H. Lawrence Conference
29-31 March 2017
The Relative and the Absolute in D.H. Lawrence's Work

CALL FOR PAPERS

The focus of the topic of the 2017 D.H Lawrence conference is not restricted to the poetico-philosophical ideas which Lawrence expresses in his essays, notably in "The Crown" and "Fantasia of the Unconscious". The aim is above all to address the way that such ideas connect with his artistic production. Many of his statements about the *relative* and the *absolute* appear baffling and seem contradictory, when looked at outside their immediate contexts: in other words, when *abstracted* from their specific and *relational* or *relative* context in an artwork. In "The Crown", Lawrence asserts both that "All absolutes are prison-walls" and that "without *something* absolute, we are nothing"—doing so with a touch of relativism and equivocation often to be found in his writings. The inquiry into Lawrence's considerations on the absolute will obviously lead the participants in the conference to reflect on his idiosyncratic form of spirituality and his attempts to convey it through his novels and poems, almost from the start of his career. What he read about Einstein's Theory of relativity in 1921 reinforced his belief in the importance of universal relatedness and personal relationships, along with his desire to reconcile the *relative* and the *absolute*. In *Kangaroo*, Richard Somers, who torments his mind quite as much as his author does, reflects that "even relativity is only relative. Relative to the absolute". How is the meditation of this fictional character to be deciphered? And how are we to assess the distinctions between Lawrence's voice and the voice of his characters? For these voices are, by way of the subtle mediations and transformations of poetic voice and narrative form, receivable as two *related* modes of utterance. And how is this interminable conflict between the antithetical claims of the *absolute* and of the *relative* resolved or balanced, temporarily or conditionally, by way of the specific mode of expression and form that is proper to art, as fashioned by the artist and as received by the reader or the viewer?

We invite reflection on the following, non-exclusive list of themes:

Relativity, relatedness, relativism in Lawrence. Influence of his philosophical readings.
Lawrence's mouthpieces. Fiction and philosophy. Distancing devices. Dialogism.
Dualities. The opposing infinities. Microcosm and macrocosm.
The yearning for an ideal. Desire. Transcendence.
Beyond metaphysics and materialism
The absolute within the relative. The absolute or the relativity of love. The place of the body and the material world.
The absolute dimension of self and being.
Poetry, art and insubordination; the absolute of dogmatic truth. The absolute or relativity of art
Images and symbols of the absolute (The Crown, the Morning Star etc). The fourth dimension.
Godhead. Religions. False absolutes. The absolute of death and timelessness.

The deadline for proposals is **15 November 2016**. Priority will be given to proposals received before the deadline, but we will continue to accept proposals until **1 December 2016**.

Please send a 200 word abstract to Ginette Roy ginette.katz.roy@gmail.com or roy@u-paris10.fr

Organizing Committee :
Ginette Roy, Cornelius Crowley, Stephen Rowley.

Link to our journal *Etudes Lawrenciennes* : <http://anglais.u-paris10.fr/spip.php?rubrique56>
A few numbers of the journal are online: <http://lawrence.revues.org/>

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