



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

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Log-in information for DHLSNA website:

www.dhlsna.org

2017 login for members-only portions (directory, photos, current Newsletter, ballot):

Username = dhlsna

Password = piano

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...

As I write my first President's Column for the DHLSNA Newsletter, I am keenly aware of my responsibility. The DHLSNA has a distinguished history of promoting criticism and scholarship on one of the great writers of the last century, one who is still widely read. To encourage young scholars to study Lawrence, the Executive Board is developing a virtual conference for graduate students. The objective is to provide an affordable alternative to in-person conferences. If you're teaching a graduate course this fall, you may want to let students know that we're planning a way for them to present their work without leaving home.

MLA 2017

The Lawrence Society panel at MLA 2017 was on "D. H. Lawrence and the New Modernisms." The papers expressed various ideas of modernism, including Tonya M. Krouse's contrarian position: "Everything Old is New Again: Lawrence against the New Modernist Studies." Earl Ingersoll engaged a familiar topic in a new way: "D. H. Lawrence and Another Kind of Feminism." Adding to the "corpus" of essays on Lawrence and the body from a cultural studies perspective, Annarose Steinke focused on contemporary medical practices in "'That Which Was Lost in the Body': D. H. Lawrence's Modern Bodies and Modernist Medicines." Focusing on ethics and representation, Michael D. Koontz spoke about "Ethical Undecidability and Modernist Representation in D. H. Lawrence's *Aaron's Rod*."

London Calling

The 14th International Conference takes place in London the first week in July. Titled "London Calling: Lawrence and the Metropolis," the conference features plenaries by Patrick Flannery, David Game, Paul Poplawski, Judith Ruderman, and Marianna Torgovnick. Panels address topics ranging from "Lawrence in Japan and Korea" to "Why Lawrence Hated London."

MLA 2018

The topic of the Lawrence Society session at MLA 2018 is "Dangerous Charisma." The Executive Board will meet during the convention, so please let us know if you have any items for our agenda.

Joyce Wexler
DHLSNA President



Facelift for the *DHLR* Website

Spring is a good time for sprucing up the old *D.H. Lawrence Review* website and bringing new life to its pages. So I have begun the process of updating information and giving it a fresh look that should be easier to read. This includes brightening the background color so the pages aren't as dark and increasing the size of the menu navigation links so they are convenient on both small cell phones and big screen monitors. The separate "News" page has been eliminated and instead the "News" section is now incorporated directly on the "Homepage," under the revised cover photo of Lawrence looking very dapper in his suit and hat. That way, news from the editor greets you first thing without the extra mouse-click. Recent issues of the *DHLR* have been added to the table on the "Archive" page, and I'm in the process of creating subpages that will list the "Table of Contents" for each issue when you click on its cover (I intend to work backward in time through the journal's long history to include "Contents" pages for as many as I can find access to). Once this first wave of revisions is completed, then (along with Richard Kaye) we'll explore what other modifications or additions might be useful for visitors to our website, such as a list of the online libraries in which the *DHLR* participates. Let me know of any other ideas or suggestions for improvement.

I'd like to quickly thank our past editor, Eleanor Green, for her many years of dedication to the *DHLR*; she was a joy to work with. I also wish to congratulate the new editor, Richard Kaye. I'm excited about the journal's future and look forward to working with him, as well. The *DHLR* will be celebrating its 50th anniversary next year!

Tina Ferris

DHLSNA & *DHLR* Webmaster

<http://dhlawrencereview.org/>



Facebook Fun with the DHLSNA

This spring, the Facebook page of the DHLSNA has been a lively place! There have been many events to share, books to mention, events to promote and discuss, and a conference coming up in London to get excited about. Many members of the DHLSNA are "likers" of the page, and many lovers of D. H. Lawrence who are not affiliated with our Society "like" the page, too. So, our audience is broad, and news of the Society and our activities spreads quickly and globally via this social media channel.

As of early May, the DHLSNA Facebook page has 1502 followers from all over the world. The distribution of "fans" is split between men and women very closely: 47% women and 52% men. Followers from India constitute our largest cohort of "likers," with 507 people following the page; India is closely followed by the United States. Also in the top-five countries are the UK, Italy, and Mexico.

The most popular post this spring concerned a talk given by poet and memoirist Mark Doty at the University of New Mexico. The post referred to a well attended event during which Doty spoke about the impact and importance of D. H. Lawrence's poetry; it was made possible by UNM's D. H. Lawrence Ranch Initiatives and DHLSNA member, novelist Sharon Oard Warner. This post reached over 1000 Facebookers.

A similarly popular post concerned this question of the group's likers: "Do you have a scholarly text on Lawrence that you return to often?" The responses to this post were many and very interesting! Again, over 1000 people were reached by this post.

If you're not yet a "liker" of the DHLSNA's Facebook page, please join in, as the posts prompt interesting responses and share information of interest to Lawrence fans and DHLSNA members.

Julianne Newmark
DHLSNA Social Media Coordinator and Newsletter Archivist



The DHLSNA at MLA 2017

The DHLSNA sponsored a panel at the 2017 MLA in Philadelphia, PA entitled "D.H. Lawrence and the New Modernisms" and moderated by Nancy L. Paxton.

Tonya Krouse, in her paper "'Everything Old Is New Again': Lawrence against the New Modernist Studies," argues that D.H. Lawrence has no place in the new modernist studies based on his position that literature should be distinct from everyday life. Krouse positions her argument against a recent work that defines new modernisms as needing to explore temporal, spatial, and vertical axes. In particular, she highlights the ways that New Modernism expands the temporal timeline for modernism and incorporates mass market texts and media. Krouse then turns to Lawrence's *Women In Love* in order to explore whether or not the New Modernist Studies can rejuvenate an interest in Lawrence. In the novel, Lawrence represents the tension between new and old ways of thinking, and he was especially critical of the very technology and middle brow aesthetics which New Modernisms embrace. Ultimately, Krouse concludes that "New Modernisms might just resurrect old exclusions." In particular, she highlights the ways Lawrence embraces aesthetic objects and art as something distinctly different from the texts and media produced for the masses. She concludes that New Modernisms might help scholars navigate those temporal, spatial, and vertical axes as well as the practices of "old modernism," especially in terms of "modernity, modernization, and modern subjectivity."

In "D.H. Lawrence and Another Kind of Feminism," Earl Ingersoll examines the way Frieda's dowry, alongside the developments in the Ascona movement and community, impacted Lawrence's perceptions of feminism. Drawing on Mary Wigman's "Witch Dance," and its emphasis on the body, Ingersoll argues that the Ascona movement influenced Lawrence's interest in the feminist movement in terms of women's bodies and sexuality. He draws a parallel in *The Rainbow* between Anna's naked pregnancy dance in defiance of Will in *The Rainbow* and Ursula's later dancing of Anton out of existence under the starry night. In particular, Ursula exposes Anton's patriarchal cage and his participation in imperialism throughout the text but especially through the way she challenges him with her bodily dance. In Lawrence's life, Frieda brings the dowry of Ascona, and this appears as an ideology of erotic liberation through Ursula. In particular, Ursula has the power to liberate herself rather than participate in a partnership with a man that is unequal. Ultimately, Lawrence exhibits the need for an "other feminism" that embraces women's bodies and sexuality.

Annarose Steinke's "'That Which Was Lost in the Body': D.H. Lawrence's Modern Bodies and Modernist Medicines" examines "England, My England" and "The Blind Man" through the lens of Lawrence's skepticism toward modern medicine, especially holistic medicine. Lawrence notes that illnesses rarely emerge in isolation from social and environmental factors. In particular, Steinke argues that Lawrence's bodies become sites where language and discourse can be used toward understanding and healing physical pain of modernity. By looking at two texts that deal explicitly with war and its aftermath, she notes that physical injuries are often perceived as needing compensation in terms of spiritual or mental energies. In "England, My England," Winifred exposes sentimental narratives through her belief that what is lost in the body should be replaced by the soul. "The Blind Man" expresses the need for compensation in other ways for his loss of sight; however, his compensations are not adequate payments. Ultimately, Steinke suggests that compensations are not verifiable for either the characters' bodies or the reader's placing of the body, revealing tensions between tradition and innovation as well as form and content.

In “Ethical Undecidability and Modernist Representation in D.H. Lawrence’s *Aaron’s Rod*,” Michael D. Koontz draws on Levinas’s “account of proximity” and theory of alterity to argue for an ethics of responsibility in *Aaron’s Rod*. He examines the central tension between selfhood and otherness as a way of exploring the way responsibility changes as the novel unfolds. Koontz argues that Aaron’s failures stem from the need for a community of love for others he sees as the basis for a new model of life. Formal experimentation in the novel represents Lawrence’s search for responsible representation that recognizes and respects the other. Drawing on the representation of home and the domestic sphere in the novel, Aaron is trapped in his roles as husband and father, and ultimately, the home is uneven, indicating Aaron’s shift from a responsibility toward his home to the other and community. Koontz suggests that Aaron abandons his ideological responsibilities for a larger responsibility toward others.

Following the panel, the DHLSNA organized a dinner at Maggiano’s Little Italy. Many Lawrence scholars met to enjoy a meal at the family style restaurant located near the Convention Center.

Erin K. Johns Speese
Recording Secretary



International D. H. Lawrence Conference: The Relative and the Absolute in D. H. Lawrence’s Work Paris Nanterre University, 30 March-1 April 2017

Now in its thirty-first year of existence, the Paris conference has become a beloved annual *rendez-vous* for Lawrence scholars around the world, not only, as Ginette Roy reminded us, for what Lawrence called the “splendours” of the “monumental and handsome” city, but also for the friendly, “informal” atmosphere which characterises the three-day event. This year’s edition was somewhat marked by novelty however, the university having once more changed its name, to Paris Nanterre, and the conference taking place in the brand-new research building, named after German sociologist and philosopher Max Weber, which was rather fitting for this year’s distinctly philosophical topic of “The Relative and the Absolute.” Despite many participants’ slight apprehension of the subject, the twenty-one scholars from Belarus, the UK, Australia, Sweden, the USA, Norway, Lebanon, Italy and France, skilfully rose to the challenge and, to quote Ginette again: “it wasn’t so difficult.”



Voracious Lawrentians, from left to right:
Peter Fjågesund, Soha El Samad (see right),
Cornelius Crowley, Jacqueline Gouirand,
Ginette Roy, Paul Poplawski, Mary Bell,
Stefania Michelucci, Michael Bell,
and Howard Booth

The papers presented and the enlightening discussions which invariably followed repeatedly highlighted Lawrence’s struggle with the notions of individualism and connectedness, and the ways in which his novels, short stories, poems and essays establish the dual necessity for an isolated absolute self and vital relationships with others.

Marina Ragachewskaya’s opening study of “The Ladybird” linked the relativity of absolute love to Hegelian philosophy and Christian dogmas, to foreground Lawrence’s idea that the absolute is to be felt through human contact. Fiona Fleming focused on the theme of regenerative interconnectedness between the human and the non-human in “The Princess,” *Sun*, and *Lady Chatterley’s Lover*. Joe Shafer’s comparative approach of Lawrence’s devastating attack on Whitman’s universalising discourse emphasised Lawrence’s struggle with the American poet’s views on sexual difference and the absolute self. Howard Booth’s paper on the 1941 radio adaptation of “The Rocking-Horse Winner” showed how W. H. Auden accentuated the child’s disturbing relationships with the world through the use of voice and subject-object relationships with the furniture.

Women in Love was thoroughly examined in four papers which considered the chiasmus of the relationship and conflict

between Birkin and Gerald in the light of the relative and the absolute. Jacqueline Gouirand discussed Lawrence's exploration of the possibilities of relationships between men and women through the character of Birkin, the prophet-like proclaimer of absolute truths who fails to establish his new ethic of human relationships. Following this analysis, Brigitte Macadré's close reading of Birkin's countless aphorisms and the ironical distance created by the other characters' response to them, suggested that Birkin may be a false prophet, despite his efforts to smash clichés and established truths. Tony Voss argued that while Gerald embodies the absolute as the god of the machine, absolutely committed to his system, and Birkin achieves a kind of relativity by defending the relativism of living, the relativism of the latter is not opposite to the absolutism of the former, but completely other. Taking a more linguistic approach to the matter, Maria Trejling pinpointed *Women in Love's* exposition of the limitations of human concepts and the slipperiness of language, revealed by the unstable meaning of the word "inhuman" and Derrida's neologism "l'animot."

Élise Brault-Dreux and Theresa Mae Thompson once again delighted us with their meticulous study of Lawrence's poems: Élise engaged with several poems from *Look! We Have Come Through* to outline the poetic incarnation of human relativity and the virtues of communion in separateness which they extol. Theresa then demonstrated how the poem "Fish" constructs the (possibly sexual) connection between the fish and the water, while celebrating the elusive oneness of the fish.

Lawrence's views on fiction and the novel also received significant attention, from both Jonathan Long, who presented a beautiful photocopy of the *Kangaroo* dust jacket from Seltzer's 1923 edition, as well as a useful survey of all the essays which, when put together, give a theory of the novel according to Lawrence; and from Michael Bell, who argued that the novel provides an arena in which the relative and the absolute can find a *modus vivendi*, and demonstrated how Cervantes and Lawrence parodied or thematised the relativity of life and the absolutism of the human mind.

Many scholars alluded to Lawrence's stance towards the religious absolute and highlighted the gradual change in his opinions towards religion. Mélanie Lebreton spoke of the "nauseating fixity" of religion which impelled Lawrence to track down the absolute all over the world in a quest to shape his own religious views and rewrite biblical symbolism. Peter Fjågesund explained that Lawrence sought alternatives to religion in art, where man and woman are reconciled in a dialectical relationship. Paul Poplawski retraced Lawrence's move from the absolute crucified Christ in the Tyrol essays of *Twilight in Italy*, through the philosophised Christ opposed to God the Father in "The Crown," to the resurrected Christ in *The Man Who Died*, who reawakens to the world and becomes relative, dependent on relationships. This late work by Lawrence also underwent close scrutiny by Jane Costin, who illustrated the importance of touch as a way for the soul to live on after death by referring to *Sketches of Etruscan Places* and the beautiful engravings by John Farleigh in the 1935 edition of *The Man Who Died*.

Shifting the focus to the question of "absolute music," Sue Reid considered the contrasting views of Wagner, Haweis, Hanslick, Beethoven and Lawrence on how music relates to life, nature and man. Papers and discussions recurrently revolved around Lawrence's theory of polarity in duality, which Nick Ceramella described in his comparative study of Lawrence and Blake. Benjamin Bouche explored the meanings of "absolute", "existence" and "being" to demonstrate that Lawrence understood the absolute to mean completion, the realisation of each individual's own nature, through vital relationships, not separateness. Soha El Samad linked Einstein's principle of light with Deleuze and Guattari's rhizome to show that Lawrentian characters, like the rhizome, grow amidst relationships and follow the light to blossom and reach completion. Stefania Michelucci concluded the three-day programme with a reflection on the relationships between the human and non-human characters in *The Fox* and the complexity which surrounds Banford's death.

Besides the large variety of topics and the stimulating complexity of the philosophical considerations they entailed, which once again treated us to Cornelius Crowley's extraordinary gift for association (including a much appreciated connection between Aeolian harps and G-strings), this year's conference will remain memorable for the exceptionally warm weather which Ginette must have divined as she arranged for our delicious meal in the appropriately named, Provençal-themed restaurant Le Sud.



Nick Ceramella, Élise Brault-Dreux, Brigitte Macadré, Maria Trejling, François-Xavier and Natalia Desmarécaux, Marina Ragachewskaya, Sue Reid, Joe Shafer, Fiona Fleming, Theresa Mae Thompson, Jonathan Long and Jane Costin.

Interdependence and vital relationships are indeed the sure paths to the absolute of fulfilment for thankful Lawrentian friends who were delighted with Ginette's announcement of next year's topic: "Resisting tragedy"—for further details please contact Ginette Roy (ginette.katz.roy@gmail.com) and Cornelius Crowley(crowley@u-paris10.fr).

Fiona Fleming

Photos Courtesy of Theresa Mae Thompson and Jonathan Long



The Saga of Durban House (The D.H. Lawrence Heritage Centre)

The Eastwood and Kimberley Advertiser of 27th January carried a front page story "New Spa Opens at Durban House," and a page 4 story giving pictures and a detailed account of the opening. It noted "The museum....was closed last year due to Broxtowe Borough Council's funding cuts," so what is actually left for the Lawrence visitor to see in the area? The Birthplace remains open, but not every day, the headstocks remain at Brinsley, and the Breach House is available to visit, or even to stay in and, of course, much of the countryside that Lawrence loved so much, and tramped so often, still remains. The Birthplace Museum is still run by Broxtowe Borough Council, but the Council have recently set up an independent arm *Liberty Leisure* to co-ordinate and run leisure, recreation and culture in the area. It is independent in one sense but wholly owned by Broxtowe Council. We are still dealing with the same people at Broxtowe Council offices. It is early days yet but I am concerned that the emphasis seems to be towards sport, gyms etc. The Web page for *Liberty Leisure* gives an indication of priorities, and the place given to D.H. Lawrence in terms of his importance in the area. The Eastwood Advertiser of 20th Jan 2017 reported the refurbishment of a number of gyms, so there must be some money available.

I think we must recognise that the role of Durban House as a museum, the Lawrence Heritage Centre and as a community facility is over, but the pity is that the process and the outcome illustrate the attitude of some whose enthusiasm and open support we might have counted on.

Malcolm Gray

Chairman, D.H. Lawrence Society (Eastwood, Nottingham)



Andrew Harrison's Lecture— 8th March 2017

On Wednesday 8th March Andrew Harrison gave a very interesting lecture to the Society meeting at the Horse and Groom pub in Moorgreen—some 36 people attended and we ran out of chairs, great news. From the meeting we gained two new members and new contacts, so we look forward to even more support in the future. What was even more encouraging was that some of these were students at Notts Uni and some from a local school.

At the meeting Andrew spoke about his recent book *The Life of D.H. Lawrence: a Critical Biography*, and gave us some background information regarding his sources, and especially his work on The Danes, and his visit to meet members of Kai Gotsche's family in Denmark. At the beginning of his talk, Andrew outlined in some detail Lawrence's early family life in Eastwood. Andrew emphasised the strength of Lawrence's mother's ambitions for her sons, and in his reading of an extract from his text, illustrated the extent to which the Eastwood influence made such a lasting impression on the young Lawrence. The account included in Andrew's text of Lawrence's school experiences, and his association with the Chambers, served to

emphasise the full scope of Lawrence's real journey to Mexico, but also hinted at the distance Lawrence had travelled emotionally and intellectually in his trip to the Del Monte ranch and his friendship with Gotzsche and Merrild, and his rides with them in 'Tin Lizzie'—the model T Ford -and on horseback. It was very clear that Andrew had enjoyed studying the links between these three friends and took great delight in researching some aspects of Lawrence's life at this time because of the new insight the letters and painting of the period gave into Lawrence's friendships at this period of his life, and his financial situation.

In the 2016 *Journal of the Society* are transcripts of a letter and a post-card that Lawrence wrote to Kai Gotzsche in 1923 (Postcard) and 1925 (Letter), and a Review of Andrew Harrison's book written by Jonathan Long.

Malcolm Gray
Chairman, D.H. Lawrence Society (Eastwood, Nottingham)



Garsington Revisited



The big news from the DH Lawrence Society of Australia is that our secretary, Sandra Jobson Darroch, has written a new revised-and-updated edition of her 1976 biography of Lawrence's greatest patron, Lady Ottoline Morrell. This was the second major "Bloomsbury book," after Sir Michael Holyroyd's seminal biography of Lytton Strachey, published in 1967. Sandra has added 24 new interludes and anecdotes that tell the story of how she came to write her original Ottoline - *The Life of Lady Ottoline Morrell*. Her new book, entitled *Garsington Revisited*, published by the Australian digital publishers Svengali Press, will be launched in London in July after the International D.H. Lawrence Conference, which will be held in Bedford Square, not far from Number 44, where Ottoline lived and conducted her famous literary salon, which was where Lawrence met and mixed with literary London after he and Frieda returned to England from Italy in 1914.

Sandra will be delivering a paper, provisionally entitled "Lawrence in Bedford Square", at the London conference in July. Her book launch will be at the Lady Ottoline pub in Bloomsbury on July 11, following the conference.

Rob Darroch
President, D.H. Lawrence Society of Australia



Introducing Richard Kaye...

Beginning in 2017, Richard Kaye will assume editorship of the *D. H. Lawrence Review*, which now will be affiliated with Hunter College. From 1997-2000, he was Assistant Professor at Davidson College and is currently Associate Professor in the Department of English at Hunter, and in the Ph.D. Program at the Graduate Center of the City University of New York (CUNY), where he served as Acting Deputy Officer. From 2014-2016, he was Acting Associate Dean of Arts and Sciences at Hunter. Richard received his B.A. from the University of Chicago, where he completed a thesis on the art critic Harold Rosenberg under the supervision of the novelist Saul Bellow (who once informed Richard that one of his favorite novels was Lawrence's *The Lost Girl*.) Richard received his Ph.D. in English Literature from Princeton. He is the author of *The Flirt's Tragedy: Desire Without End*

in *Victorian and Edwardian Fiction*, and is working on an edited collection of essays on Oscar Wilde's *The Picture of Dorian Gray*, under contract with Oxford University Press, as well as a book-length study of the figure of St. Sebastian in literature and visual culture, entitled *Voluptuous Immobility: St. Sebastian and the Decadent Imagination*. His essays and reviews have appeared in *Modern Fiction Studies*, *Studies in English Literature*, *Victorian Literature and Culture*, *Modernism/Modernity*, *The Wallace Stevens Journal*, *English Literature in Transition*, and *Modern Language Quarterly*. In 2013, Richard sponsored a conference at the CUNY Graduate Center in New York City for the centenary of the publication of *Sons and Lovers* that featured two keynote talks by the novelist Colm Toibin and Princeton University professor Maria DiBattista, a day-long conference that also featured talks by Keith Cushman, Andrew Harrison, Jane Eldridge Miller, Howard Booth, and Seamus O'Malley. The talks for this conference appeared in a special 2015 issue of the *D. H. Lawrence Review* edited by Richard and Keith Cushman.

Richard Kaye
Editor, *DHLR*



The Essence of Lawrence – Mark Doty gives Inaugural D.H. Lawrence Lecture

In an event co-hosted by the UNM Alumni Association through their Lobo Living Room, award-winning author Mark Doty gave a discerning, passionate, and both scholarly and artistic reading of Lawrence poems.

Doty offered insights into Lawrence's use of image, presentation of nature, and how these mirror, reflect, and juxtapose the human condition. During his 45-minute presentation, Doty read and interpreted a number of Lawrence's poems and then proceeded to read some of his own as well as excerpts from his memoirs.



Mark Doty delivering the inaugural D.H. Lawrence Lecture

Doty's reading powerfully demonstrated how important D.H. Lawrence's work remains to the present day. In particular, Lawrence's connection to nature and his ability to portray the soul of flora and fauna is one that was never more timely as we discover how fragile our environment and our planet truly are.

Doty is the author of nine books of poetry, including *Deep Lane*, *Fire to Fire: New and Selected Poems*, which won the 2008 National Book Award, and *My Alexandria*, winner of the *Los Angeles Times* Book Prize, the National Book Critics Circle Award, and the T.S. Eliot Prize in the UK. Doty is also the author of three memoirs, including *The New York Times*-bestselling *Dog Years*, *Firebird*, and *Heaven's Coast*, as well as a book about craft and criticism, *The Art of Description: World Into Word*. Doty has received two NEA fellowships, Guggenheim and Rockefeller Foundation Fellowships, a Lila Wallace/Readers Digest Award, and the Witter Bynner Prize.

This event marks the beginning of a series the UNM Department of English Language and Literature hopes to continue every spring.

The D.H. Lawrence Ranch Initiatives, which procured the funding for this event thanks to a grant from the Witter Bynner Poetry Foundation, fundraises on behalf of the D.H. Lawrence Ranch. The purpose of the Ranch Initiatives is to preserve the legacy of novelist D.H. Lawrence and his wife, Frieda Lawrence.

Widely considered one of the most important writers of the twentieth century, the British novelist owned only one piece of property in his lifetime, a 160-acre ranch located some fifteen miles outside of Taos, New Mexico, which was bequeathed to the University of New Mexico by Frieda Lawrence. Fundamental to the mission of the D. H. Lawrence Ranch Initiatives is preservation of the property and historic buildings.

The Ranch Initiatives program seeks to place the operation of the property on a firm financial basis and to restore and develop the site so that it can support educational, cultural, and research activities for students, faculty, and the greater New Mexico community. This mission honors the directives of Frieda Lawrence's will, which stipulated that the property "be used for educational, cultural, charitable, and recreational purposes."

Submitted by Eva-Lipton Ormand
D.H. Lawrence Ranch Initiatives and
Ranim - UNM's Online Writing Community



Outrage Over Loss of View which Inspired D.H. Lawrence to New School Development

Changes are happening in Eastwood that will obstruct the view that so inspired D.H. Lawrence. Please click on the following link for the complete story and photos, published on 31 May 2017 in the *Nottingham Post*:

<http://www.nottinghampost.com/outrage-over-loss-of-view-which-inspired-dh-lawrence-to-new-school-development/story-30364757-detail/story.html>.

Submitted by Keith Cushman



Lawrence Tidbits

DHL in Barney Rosset's Posthumous Memoir

Chapter 10 of *Rosset: My Life in Publishing and How I Fought Censorship* (2016) is titled "Into the Fray: *Lady Chatterley's Lover*." Interestingly, Mark Schorer wrote Rosset as early as 1954, suggesting that Grove Press publish the unexpurgated *LCL*. Grove published the novel in 1959 – with an excellent introduction by Schorer. As Rosset puts it, publishing the novel "would be a savage kick in the face to Death and a lovely kiss to Life." But – as we already knew – Rosset's real goal was to publish Henry Miller's more shocking and subversive *Tropic of Cancer*. If he "could get Lawrence through, then Henry Miller might surely follow." *Lady Chatterley* was Grove's "Trojan horse."

Rosset hired Charles "Cy" Rembar, whom he had met playing tennis in the Hamptons, to represent Grove Press in the suit against the U.S. Post Office for confiscating copies of the novel as obscene. Rembar won the case, basing his argument on Justice William Brennan's statement in an earlier obscenity case that "all ideas having even the slightest redeeming social importance" enjoy the protection of the First Amendment. Rosset doesn't mention that Cy Rembar had never argued a case in court.

Grove Press announced the publication of *Lady Chatterley's Lover* in March 1959. The novel went through fourteen printings—161,000—“between the first order on March 17 and the last on July 22, the day after Judge Bryan cleared the book of obscenity charges.”



The Best Book Rachel Cusk (Novelist and Writer) Ever Received as a Gift

The best gift book Rachel Cusk ever received was a signed edition of *Women in Love* with “a mark on it where Lawrence rested his pen after signing it.” Not a bad gift! Cusk wrote the introduction to the 2011 Vintage paperback edition of *The Rainbow*.



The English Novelist Angela Carter on DHL

In a letter to a friend Angela Carter wrote that “D. H. Lawrence is infinitely more feminine than Jane Austen, if one is talking about these qualities of sensitivity, vulnerability and perception traditionally ascribed by male critics to female novelists. . . . D. H. Lawrence’s tragedy is that he thought he was a man.”



David Storey (1933-2017)

The English novelist and playwright David Storey died in March 2017. Storey was the son of a Yorkshire coal miner. Not surprisingly, some of his writing is situated within the orbit of D. H. Lawrence. Storey attended the Slade School of Fine Art between 1953 and 1956; he played rugby professionally to pay for art school. His first literary success, the novel *This Sporting Life* (1960), tells the turbulent story of a miner who tries to make it as a rugby league player. The movie adaptation (1963), starring David Harris and Rachel Roberts, is an important example of the new wave of British cinema.

Two of Storey’s works seem to converse with *Sons and Lovers*. In the play *In Celebration* (1974) three grown brothers return to the village where they grew up to celebrate their parents’ 40th anniversary. The father has been a miner for 49 years. His wife, who is above him in social status, urged the sons not to follow their father into the mines. The novel *Saville*, which tells the story of a miner who breaks away from his background, won the Man Booker Prize for 1976.



DHL in a *New Yorker* Short Story

The main character in “A Small Flame” by Yiyun Li (*New Yorker*, 8 May 2017) had a high school teacher who first introduced her to DHL. “The work of [D. H. Lawrence] Miss Chu read aloud to them, ‘The Rocking-Horse Winner’ and then ‘The Princess’ and finally ‘The Fox,’ which she read several times, no doubt her favorite.”

“Bella remembered falling under D. H. Lawrence’s spell while listening to Miss Chu, her voice almost beautiful when she herself fell under that same spell. The story should be made into a stage play—why had that never occurred to Bella? No doubt Miss Chu would have scoffed at her request, but Bella, who lived with a will to overwrite other people’s wills, would not have needed her grandfather to summon Miss Chu through a secretary. She would have insisted to Miss Chu that they play the two women in the story. Bella would be the unattractive and neurotic Banford—she wouldn’t mind playing an unappealing role—and Miss Chu would play the other woman, March, endowed, for the duration of the performance, with a beauty that she had not been born with. Bella would be killed by the end—someone else has to be in a Lawrence story. She wouldn’t mind that either because her death would leave Miss Chu in a permanent trance.”

Of course Alan Miller’s stage version of *The Fox* premiered in 1981.



Stephen Dunn's "Ship of Death"

Stephen Dunn's poem "Diet Mountain Dew," which appeared in *The New Yorker* issue of 21 March 2016, is a complex, rather surreal complaint about contemporary America. It uses the phrase "I have built my ship of death" four times. Here's a sample:

I have built my ship of death
aglow in sturdy chemicals
and powered up at night like
American Express, I'm all
customer service only minus
the customer, no service to speak of
other than death. . . .



And Now for Something Completely Different

Enjoy the "Monty Python's Flying Circus" skit called "Working-Class Playwright." It takes place in a sitting room straight out of *Sons and Lovers*. The son (dressed in a suit and speaking in a posh accent) visits the family home, where his hostile father is dressed like a collier and speaks in a broad Midlands accent. The son is a coal miner, and the father is a professional writer! "It's just an ordinary suit, Father. It's all I've got apart from the overalls." The skit is available on YouTube:

<https://www.youtube.com/watch?v=0l6ko5ElHrc> .

Compiled by Keith Cushman



What Lawrentians Are Doing...

Judith Ruderman has a book coming out with Indiana University Press in 2018, called *Passing Fancies in Jewish American Literature and Culture*.



The paperback edition of *Great War Modernism: Artistic Response in the Context of War, 1914-1918* (Fairleigh Dickinson Press), edited by Nanette Norris, with essays by Joyce Wexler, Jeffrey Mathes McCarthy, and others, will be published in July, 2017.



Joyce Wexler's book *Violence Without God* was published by Bloomsbury Academic. It includes a chapter on "D. H. Lawrence's *Women in Love* and Men at War."



In Memoriam...

Judith Harcourt Ryder Cowan, 85, died peacefully on Wednesday, April 19, at Edgewood Place in Burlington, North Carolina. Judy was the widow of Jim Cowan, the eminent Lawrence scholar and founding editor of the *D. H. Lawrence Review*. Judy is survived by her four children, their spouses, and six grandchildren.

Judy was born and raised in Oklahoma City. She majored in psychology at the University of Oklahoma, where she graduated Phi Beta Kappa. She graduated first in her class at the University of Oklahoma College of Medicine before completing a residency in psychology. She met Jim Cowan, then a doctoral student at the University of Oklahoma, at a folk-singing party. After marriage in 1960 they took jobs at Tulane University. They moved to the University of Arkansas in 1966, where Judy ultimately became Director of Student Health Services, and Jim became a professor in the English Department.

The Cowans moved to Chapel Hill, North Carolina, in 1981, where Judy became Director of Student Health Services and Jim taught in the English Department. Judy retired in 1998 and continued to practice psychiatry in the Chapel Hill area for several years. To celebrate her retirement she joined Jim at the 1998 Lawrence conference in Taos, where she participated in the discussion of papers that approached Lawrence from a psychological perspective. Jim and Judy were notable for the beautiful way that they complemented one another as husband and wife.

Jim Cowan died in 2005. He edited the *D. H. Lawrence Review* from its founding in 1968 through 1983. He was the first president of the D. H. Lawrence Society of North America and the author of numerous books and essays about Lawrence.



Calls for Papers...

PARIS-NANTERRE UNIVERSITY
32nd International D.H.Lawrence Conference
29-31 March 2018

RESISTING TRAGEDY

The theme of this conference has been prompted by the first line of *Lady Chatterley's Lover*: "Ours is essentially a tragic age, so we refuse to take it tragically." The statement invites reflection on the literary means and devices that were adopted by Lawrence in order to resist tragedy, both here and elsewhere in his writings. The strategies of resistance include various arts of distanciation through which the tragic can be warded off. They can be linguistic, poetic, rhetorical, or can involve the interplay between a variety of perspectives, tonal shifts, humour, satire, romance, poetic license, the refusal of seriousness etc. The focus of the 2018 Conference should not be exclusively or too explicitly on WW1 and its consequences. If the opening to *Lady Chatterley's Lover* offers an explicit reference to the war and, in the second sentence, an explanation of its origin and a hypothesis regarding the responses that it arouses, "the cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes," the focus of the conference is to be less on the specific nature of the "cataclysms" than on the nature and the substance of these "little habitats" and "little hopes" that are devised, conjured up, as if the immensity of "cataclysm," apocalypse, were unable to put an end to an irrepressible individual and collective inventiveness. The resistance to tragedy thus appears to be the condition or cost exacted of a society or of a social agent who is to survive or outlive the "cataclysm," a "cataclysm" which is both historical, epochal, but also, perhaps, existential or anthropological. Lawrence asserts "Tragedy looks to me like man/ in love with his own defeat" (*Pansies*). We may then suggest further lines of reflection on the following themes: resistance or non-resistance to tragedy, whether personal, social or political, heroism or escapism, the denunciation of Hamletizing, the temptation of oblivion, the refusal of sacrifice or self-annihilation, resilience and creative destruction.

Organizers: Cornelius Crowley, Ginette Roy Deadline for proposals: 1 November 2017 Contact: Ginette.Katz.Roy@gmail.com



SAMLA 89
3-5 November 2017

South Atlantic Modern Language Association conference in Atlanta on November 3-5, 2017. Proposals for papers about any aspect of D.H. Lawrence are welcome, though preference will be given to those addressing the SAMLA 89 theme of High Art/Low Art: Borders and Boundaries in Popular Culture. By June 1, please submit a 250-word abstract, brief bio, and A/V requirements to Adam Parkes, University of Georgia, at aparkes@uga.edu.

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