

The D.H. Lawrence Society of North America Newsletter



Vol. 17, Summer 1988

From the Secretary-Treasurer

The December 1987 meeting of the D. H. Lawrence Society, held in San Francisco in conjunction with the annual meeting of the Modern Language Association, was a lively and provocative one to report in this first of the secretary-treasurer's columns I undertake. The quality of the proceedings makes easier the task of following in the footsteps of our former secretary, now President-Elect, Judith Ruderman, who has been reporting our activities with such grace and style. Keith Cushman, President, and Lawrence Gamache, Program Chair, presided at a meeting devoted to a discussion of "D. H. Lawrence Among the Moderns." Approximately eighty people heard two stimulating papers--from Earl Ingersoll, SUNY College, Brockport, and Diane Bonds, Candler School of Theology, Emory.

Presenting "Virginia Woolf and D. H. Lawrence: Exploring the Good Darkness," Earl argued that Woolf and Lawrence shared what Woolf called "the same pressure to be ourselves," a

pressure leading them both to recognize that the shape of modern fiction would have to change if it were to "accomodate itself to a radically modern notion of self." In "Lawrence, Joyce, and the Void Incertitude," Diane similarly pursued commonalities between Lawrence and another Modernist, choosing to focus on passages in *Ulysses* and *Women in Love* to show how Lawrence and Joyce employ the image of the void to call attention to the hollow use of language. She saw both writers as exploring the "void incertitude," uncertain "whether we are anchored in the word or in the world."

While there was disappointment that the third paper, to be presented by Marcia Allentuck, had to be cancelled due to her illness, many in the audience agreed with Peter Balbert in welcoming the opportunity for more discussion. The question of Lawrence's interest in language engaged a number of Lawrence scholars in the audience. H. M. Daleski, Holly Laird, Judith, and Peter all speculated on the extent to which Lawrence could be considered a self-conscious writer.

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Membership Data

by Lydia Blanchard

When I became secretary-treasurer of the Lawrence Society in 1987, taking over from Judith Ruderman and Fleda Jackson, we were healthy and active. That same health and activity continues. As of March 1988, we have 177 paid-up members and \$3,900 in the Society's account, with membership renewals for 1988-1989 coming in almost daily. Friends in other societies tell me we are a model, in both the size of our treasury and the diversity of our membership.

Sandra Goode, a student at Southwest Texas State, helped me draw together the following portrait of these Lawrenceans:

- Of the 177 members, 35 live abroad, with nine members in England; five in India; four in France; three in West Germany; two each in Israel, Australia, Switzerland, and Japan; and single members in Algeria, Korea, Jordan, Italy, Sweden, and Mexico.
- Another ten members live in Canada.
- Not surprisingly perhaps, more Lawrence Society members live in New York (20) than in any other state. Membership follows in California (15); Texas and Massachusetts (each with 10); Florida, Pennsylvania, and Virginia (each with 6). There are five Society members in North Carolina; four in Maryland, New Jersey, Ohio, and Oregon; and three in Connecticut, Georgia, and Illinois. Finally, two members come from Arkansas, Delaware, Michigan, New Mexico, Oklahoma, West Virginia, and Wisconsin, and one each from Arizona, Iowa, Kentucky, Louisiana, Maine, Minnesota, Mississippi, Missouri, Montana, North Dakota, New Hampshire, Rhode Island, South Carolina, Washington, and Wyoming. In all, 37 states are represented.

Of interest, I think, is that 58 people active in the Society have belonged since 1981 (the earliest for which I have records). Between January and March we added eleven new members.

Lawrence's Pictures

A letter from Gerald J. Pollinger

This in answer to the plaint from Shirley Mott Graef in the current issue of the Newsletter...

In 1980 I did look into the legal aspects of the Magistrates' Court ruling about the paintings with the able assistance of Michael Rubinstein, noted English lawyer concerned in the past with such matters as the defence at the trial of *Lady Chatterley's Lover*. We came to the conclusion that there probably would not be any action taken if the original paintings were exhibited here unless an individual complained to our Director of Public Prosecutions, which is always a possibility. I contacted the owners of the paintings, including Saki Karavas (who has ten in Taos, as you know), but the expense of freight and insurance ruled out the possibility of transportation. Much more important was the advice of art experts whom I consulted, who opined that as nearly all the paintings had been exposed to an arid atmosphere, their transportation to a humid climate, especially by air in a very cold stratosphere, would result in the paint flaking and the arrival of bare canvases.

It was for this reason that I gave Christopher Miles and his artists every facility to reproduce many of the paintings where were on exhibition at the Warren Gallery for the appearance thereof in the relevant scenes in the film of *Priest of Love*. Miles even reproduced dummies of the catalogue. Subsequently, he has lent the paintings not only to cinemas here and abroad but also to the University of Nottingham for their 1985 Exhibition.

I am sure that, if available at the time, they could be seen at Florence in June 1989. They are accurate facsimiles and there is no need now to risk the transportation of the originals to this side of the Atlantic.

Several books, magazines and television programmes have featured a number of the paintings with my approval and no complaints have to date been received from any member of the public. From time to time television producer Richard Bates (son of author H. E. Bates) has optioned the television rights to make a programme about the paintings; if that goes ahead in due course an even wider audience would see what we have been restricted from for sixty years.

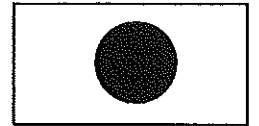
The Newsletter of the D. H. Lawrence Society of North America is published twice a year.

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For membership information, which includes receiving the newsletter, write the Secretary-Treasurer of the Society:

Lydia Blanchard
Southwest Texas State University, San Antonio, TX

News from Japan

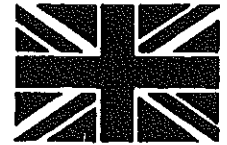


L. D. Clark made a tour of Japan last summer, lecturing on D. H. Lawrence and on American literature at Kansai and other universities at Osaka and Kyoto. He also attended the annual meeting of the active D. H. Lawrence Society in Japan. Later he made a USIS tour of Korea, again speaking on D. H. Lawrence and on American literature.

L.D. Clark addresses the Japanese D.H. Lawrence Society at a reception honoring him at Tokyo University.



English News



The Hags Farm Preservation Society has now produced two newsletters and is looking for new members. Overseas dues are seven pounds, to be sent to Pauline Burnham, The Dell, Prenton Hall Road, Prenton, Birkenhead L43 4AS. The D. H. Lawrence Society of North America has sent a contribution of \$200 to this important endeavor.

At present the British authorities are not willing to do anything more than carry out their minimum statutory responsibilities toward the Hags, and they must be monitored carefully to ensure that they do even that. The buildings are listed as Grade 2 in terms of their historical importance. Recently Cothmanhay Church in Derbyshire received the same listing, but was suddenly destroyed without warning within weeks of receiving this protection.

Moreover, another threat is endangering the Hags. British Coal is now planning opencast mining in the Lawrence countryside. Although, according to the most recent maps of the planned mining, the Hags and its immediate surroundings will be spared, Beauvale Priory is in especial danger of destruction and the character of the neighborhood in general is jeopardized.

Another Lawrencean landmark, Mountain Cottage at Middleton-by-Wirksworth, Lawrence's last English home, is now for sale for about one hundred thousand pounds. It may eventually be sold at auction, if it finds no buyers. Much is being made in the sales publicity on the house about its Lawrence connections.

The D. H. Lawrence Society continues to be active. Number 40 of its newsletter ran 44 pages!

For October 15-23, the D. H. Lawrence Central

Continued next page

English News Continued

Committee has arranged a mini-festival in Eastwood, called not a "Festival" but an "Event." The program is not finalized, but it should include such activities as a writers' workshop at the Sun Inn, an open evening at the Birthplace, a guided walk around Eastwood, a program of hymns at the Methodist Church, a one-man show by Roy Spencer, a talk by Keith Sagar on "Lawrence in His Letters," an exhibition of old school photographs, a piano and verse recital, a slide show of Lawrence's paintings, and other events.

An official program will be available in due course from Broxstowe Borough Council, Leisure Services, Gardener's Cottage, Coventry Lane, Bramcote, Nottingham NG9 3GJ.



News from Australia

The owners of the house "Wyewurk" in Thirroul, New South Wales, where Lawrence and Frieda lived while Lawrence wrote *Kangaroo*, have applied for authorization to build a two-storey addition to the bungalow. Such a renovation would obviously destroy the original character of the house, and for this reason such an addition to the building is being strongly opposed by persons interested in its historical and literary significance. Bruce Steele of Monash University has asked Lawrenceans all over the world to write the Heritage Council of New South Wales asking it to deny the owners of the property permission substantially to alter the building. While the deadline for the hearing has passed, letters to the Heritage Council, P. O. Box A284, Sidney South, New South Wales 2000, would still be useful to express international opposition to the alteration of such an important literary site.



News from France

The University of Paris X-Nanterre was the site of an international Lawrence symposium this spring organized by Ginette Roy, who has already done so much for Lawrence in France. Papers were presented in French and English. Some of the participants were Andre Dommergues, David Ellis, Barbara Miliaras, Michael Squires, Therese Vivchy, and Emile Delavaney.

A special issue of *Etudes Lawrenciennes* will be published based on papers presented at this conference.

News from China



Without any doubt, the most exciting international news concerning Lawrence is the growth of interest in and knowledge about Lawrence in China. This is primarily the work of Liu Xianzhi of Fudan University editing the works for China Lit-Four Collected published. copies of *Love* Liu's trans-*Love* will *Prof. Lin Xianzhi* in Shanghai, who is translation of Lawrence's publication by the North erature and Arts Press. novels and Harry T. Moore's *Letters* have already been One hundred thousand *The Rainbow* and *Women in* have already been sold. lation of Moore's *Priest of* be published by Beijing Press this year. The last two works will contain introductions especially written for the Chinese editions by Ian S. MacNiven.



Prof. Lin Xianzhi

Lady Chatterley's Lover, published earlier by

Hu Nan Provincial Press of Literature and Art in late 1986, did not fare so well, its appearance inciting controversy and severe criticism. It has only been in the last year that general



Women In Love

interest in Lawrence's work has been rekindled, and even now *Lady Chatterley* is generally not mentioned. Liu has

been a prolific translator of Western literature into Chinese. He has translated Somerset Maughn, Mark Twain, John Fowls, and the Italian writer Italo Calvino. His textbook, which he co-authored, *Selected Reading*



The Rainbow

in English Literature is now in its seventh edition.



Book News

- The Cambridge University Press edition of Lawrence's works continues to appear at regular intervals. *The Plumed Serpent*, edited by L. D. Clark, and *Reflections on the Death of a Porcupine and other Essays*, edited by Michael Herbert, are now available.

- Dennis Jackson and Fleda Brown Jackson co-edited *Critical Essays on D. H. Lawrence*, published by G. K. Hall and Co. Their 46-page introduction offers a comprehensive overview of the hundreds of books published on Lawrence since the 1920's.

The book contains original articles by Lydia Blanchard, Hebe R. Mace, and Holly Laird, and extensively revised essays by Dennis Jackson, L. D. Clark, and James C. Cowan. Other contributors include Louis L. Martz, Avrom Fleishman, Jack F. Stewart, Joyce Carol Oates, Mara Kalnins, Clyde de L. Ryals, R. P. Draper, Barnett Guttenberg, Sean O'Casey, and J. Gordon. The volume is part of G. K. Hall's "Modern British Literature" series of critical books.

- Aberdeen University Press has published Colin Milton's *Lawrence and Nietzsche: A Study in Influence*, and UMI Research Press has published *D. H. Lawrence: Myth and Metaphysic in "The Rainbow" and Women in Love* by P. T. Whelan, currently at Mu'tah University in Jordan.

- The Whitston Publishing Company of

Troy, NY, has published three books on Lawrence. Wayne Templeton, University of British Columbia, has written *States of Estrangement: The Novels of D. H. Lawrence, 1912-1917*; Bibhu Padhi of Ravenshaw College, Cuttack, India, has produced *D. H. Lawrence: Modes of Fictional Style*; and C. J. Stevens has published *Lawrence at Treggerthen*.

- Peter Balbert has written *D. H. Lawrence and the Phallic Imagination: Essays on Sexual Identity and Feminist Misreading*. It is published by St. Martins Press in New York and Macmillan Publishers in London.

- Longman now has *Sons and Lovers* as one of its fifteen Longman Study Texts.

- Unwin Hyman is publishing *Lady Chatterly: The Making of the Novel* by Derek Britton. He argues that Lawrence's 1926 return to the Midlands shaped the novel's themes and social landscapes.

More on Italy

Keith Sagar's study tour to Lawrence's Etruscan places, mentioned by Lydia Blanchard in her report, is now beginning to take shape. It will occur June 19-24, 1989, the week after the Florence conference, and will be based around the Hotel Tarconte in Tarquinia. Simonetta da Filippis, who is editing *Etruscan Places* for the Cambridge University Press, will be co-director. The guide will be an Etruscologist. Dinner at the hotel will be followed by seminars. For further details, write Keith Sagar, 11 Leys Close, Wiswell Whalley, Lancs. BB6 9DA, United Kingdom.

Journal News

The Summer 1988 issue of *The D. H. Lawrence Review* will be a special issue on Mr. Noon, co-edited by Dennis Jackson and Lydia Blanchard. The issue will include essays by Blanchard, Michael Black, Lindeth Vasey and John Worthen, Paul Delany, Philip Sicker, Peter Balbert, and Maria Aline Ferreira.

The Spring issue included essays on *Women in Love*, *Sons and Lovers*, and *Lady Chatterley*; an article by Robert Darroch on Lawrence in Australia; a bibliography of recent Japanese works on Lawrence; and a number of reviews of recent books on Lawrence.

Subscriptions to *The D. H. Lawrence Review* for 1988 are \$12 for individuals and should be sent to *The D. H. Lawrence Review*, Department of English, University of Delaware, Newark, DE 19711.

The second number of *Etudes Lawrenciennes* is devoted to articles on the short stories. Contributors include Ginette Katz-Roy, Alain Blayac, Jean-Pierre Naugrette, Pierre Nordon, Françoise Dufour, Pascal Aquier, Jean-Paul Pichardie, and Corinne Alexandre-Garner.

Subscriptions orders for this issue should be sent to PUBLIDIX, 200 Avenue de la République, 92001 Nanterre Cedex, France. The cost of an overseas subscription is 65 francs. Postal orders and money orders

should be made payable to Agent Comptable de l'Université de Paris X.

The University College of North Wales will devote a special issue of *Prose Studies* to "Prophets of the New Life: Edward Carpenter and British Radical Thought, 1880-1930."

Address inquiries, suggestions, and proposals to Tony Brown, Department of English, University College of North Wales, Bangor, Gwynedd LL57 2DG, United Kingdom.

Leonard Orr (Dept. of English, University of Notre Dame, Notre Dame, IN 465456) and Kathleen O'Gorman (Dept. of English, Illinois Wesleyan, Bloomington, IL 61702) are soliciting abstracts and topic suggestions for the first four volumes of *Studies in the Twentieth-Century British Literature*, an annual series to be published by Penkevill. Each volume will focus on a different topic. The 4th volume will focus on D.H. Lawrence. Interested persons should query either editor.

People of Interest

Exactly one hundred persons helped Frances Steloff, founder of the Gothic Book Mart, celebrate her hundredth birthday at her birthplace in Saratoga Springs, New York. The mayor presented Steloff with a key to the city. In New York City, the birthday was celebrated again, this time



by some four hundred people in the gallery above the bookshop. Among other items on display in the gallery was a cancelled check made out to D. H. Lawrence in the amount of \$37.50 for copies of *Lady Chatterley's Lover*, which she had ordered directly from him as this was at that time the only way to get them into the United States.

Bruce Clark, Texas Tech, has completed two books, *Anatomy of Prophecy: Structures of Judgment in D. H. Lawrence* and *The Literary Daemonic: A Topology of the Metaphoric Term*.

Evelyn Hinz, University of Manitoba and editor of *Mosaic*, has become President of the Conference of Editors of Learned Journals.

Leo Hamalian of CCNY has published a lengthy review-essay entitled "Inside Lawrence" in the Fall 1987 number of the *Literary Review*. Hamalian discusses the third volume of the Cambridge Letters plus ten critical and biographical studies of Lawrence. Earl Ingersoll (SUNY at Brockport) interviewed John Montague in the same issue of this review.

Cornelia Nixon, Bunting Fellow at the Radcliffe Bunting Institute, claimed in her Bunting Institute Colloquium that many early twentieth-century writers, specifically Wyndham Lewis and D. H. Lawrence, were unabashedly antifeminist and protofascist. She claimed that antisemitic and homophobic themes are closely related to these prejudices and are also common in

Lewis, Lawrence, and many other contemporary writers. Nixon is author of *Lawrence's Leadership Politics and the Turn Against Women*, published by the University of California.

Keith Sagar gave a lecture on Lawrence as a letterwriter last summer as a part of the "Lives and Letters" series at the Art Centre in Croydon.

Jeffrey Meyers is working on a new biography of Lawrence to be published by Knopf.

Keith Cushman has received an advance contract from the Rutgers University Press for his book *D. H. Lawrence and the Brewsters*,

Holly Laird has taken a job at the University of Tulsa, where she will serve as editor of *Tulsa Studies in Women's Literature*.

Sachidananda Mohanty at the University of Hyderabad in India recently taught a course on Lawrence and the novel to masters students.

Pierre Vitoux, professor at the University of Montpellier, has completed an edition of selected passages from the *Women in Love* typescripts.

Peter Balbert, currently Professor of English and Chair of the Humanities Division at Wells College, will become Professor of English and Chair of the English Department at Trinity University in San Antonio, Texas.

Randy Brandes has taken a job at Lenoir-Rhyne College in Hickory, North Carolina.

Two completed dissertations:
—Wayne Templeton, "States

of Estrangement: Alienation in the Novels of D. H. Lawrence, 1912-1917," University of British Columbia, directed by J. Doheny. ---Carol Siegel, "D. H.

Lawrence and Traditions in Women's Literature," Berkeley, directed by Alex Zwerdling. Siegel is now teaching at Loyola of New Orleans.

Eugene Goodheart is teaching a course on Lawrence and Joyce at Brandeis.

Earl Ingersoll, one of the participants in the Lawrence seminar at MLA also presented a paper in the program arranged by the Conrad Society, entitled "Cinematic Effects in Conrad's Secret Agent."

B.K. Tripathy, Berhampur University, India, has completed a paper on "Polyphonic Music and the Structure of Women in Love." He is presently working on a book tentatively titled *The Post-structuralist Lawrence*.

E. Lynn Harris of the University of Illinois-Chicago has published "The Island as a Mental Image of Withdrawal, Used in a Literary Work, D. H. Lawrence's 'The Man Who Loved Islands'" in *Imagery 2*, the proceedings of the Second International Imagery Conference in Swansea, Wales.

Eugene Adkins, owner of a number of paintings by Dorothy Brett, reports from Tulsa, Oklahoma, that the local PBS channel aired the film of Anthony Burgess discussing Lawrence.

Collector's Corner



• The Scholar's Bookshelf, 51 Everett Drive, Princeton Junction, NJ 08550, is selling the two volumes of *D. H. Lawrence: An Annotated Bibliography of Writings about Him* for \$34.95 (reduced from \$80) with \$3.75 for handling.

• George Robert Minkoff, Inc., RFD #3, Box 147, Great Barrington, MA 01230, is offering the original galley sheets of the first edition of Catherine Carswell's *The Savage Pilgrimage: A Narrative of D. H. Lawrence*, published by Chatto and Windus in 1932 (8vo., enclosed in 1/4-leather slipcase). The galleys are heavily corrected by Carswell, with important additions and deletions throughout. The book was suppressed on publication because of a lawsuit by John Middleton Murray, and only a small number of the original edition was sold. These proofs contain all the passages Murry found objectionable and are thus an important Lawrence item. The cost is \$1750.

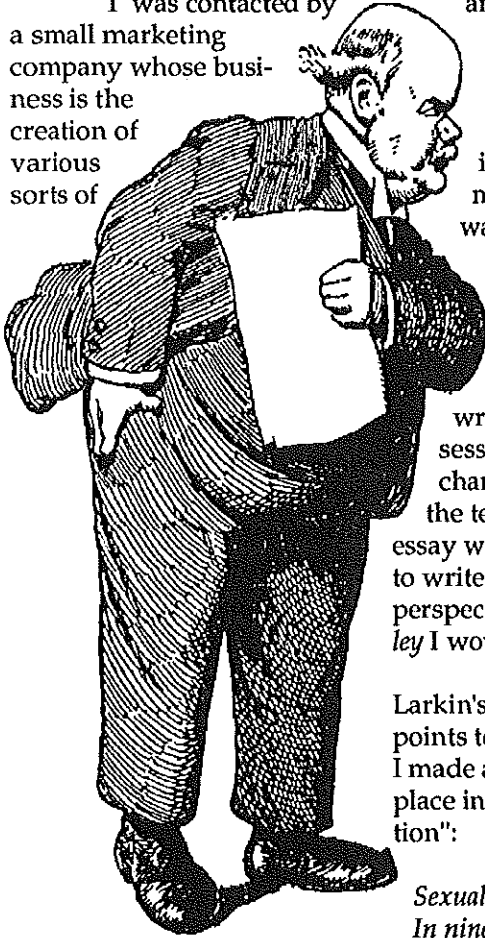


Lawrence and the American Corporation

by Keith Cushman

Late last year I climbed down from my ivory tower to write an essay on Lawrence for the corporate world. The experience, which turned out to be both fascinating and amusing, might be a fable for our time.

I was contacted by a small marketing company whose business is the creation of various sorts of



publications in the health care field. This company had sold a major pharmaceutical corporation on the idea of a series of upscale promotions. The pharmaceutical company would be promoting a new medicine that combats herpes, but each of three or four mailings would also include a new essay by a literary scholar discussing a novel that had a significant impact on modern psychosexual

consciousness. I was of course asked to write about *Lady Chatterley's Lover*.

Mercifully, the promotional material and literary essay would be printed separately. Everything would be packaged in a box designed to look like an elegantly embossed leather-bound book. Each mailing would reach 25,000 doctors. The honorarium suggested by the marketing company was generous.

I decided to take on the job. I enjoy writing for different audiences, and the idea of actually writing for money possesses an unmistakable charm. I reasoned that the ten-to-twelve-page essay would not be difficult to write. I also liked the perspective on *Lady Chatterley* I would be exploring.

A stanza in Philip Larkin's "Annus Mirabilis" points toward the argument I made about the novel's place in the "sexual revolution":

*Sexual intercourse began
In nineteen sixty-three
(Which was rather late for
me)--*

*Between the end of the
Chatterley ban
And the Beatles' first LP.*

My essay emphasized the novel's enduring notoriety and the ironic gap between this reputation and the reality of the book's rather earnestly moral vision. The landmark trials in America and England that found the novel not obscene immediately led to greater sexual

candor in fiction. But *Lady Chatterley* had even more impact--though misguided--as a symbol of sexual liberation in an era looking for such symbols.

I also assumed that an audience made up mostly of gynecologists and urologists might be interested to know what aspects of the novel got it banned in the first place. So I described Lawrence's depictions of sexual inter-

though the essay was "quite good, we will be doing some adjusting to the text." I wondered what sort of adjusting they had in mind. I was told only that "more background on the novel, the setting and the times will be added as well as the author's sociological objective,"

When I called the head of the company to suggest that perhaps I could simplify matters by doing

*My essay emphasized [*Lady Chatterley's*] enduring notoriety and the ironic gap between this reputation and the reality of the book's rather earnestly moral vision. The landmark trials that found the novel not obscene immediately led to greater sexual candor in fiction.*

course, quoting the well-known "she was like the sea" passage at length. Noting however that more was "in store for *Lady Chatterley* than the missionary position," I discussed the scene in which Connie and Mellors make love outdoors in the rain and also--discreetly, I thought--demonstrated that the novel's fascination with both the anal (the "night of sensual passion") and the excremental ("I don't want a woman as couldna shit nor piss"). A final section discussed how Lawrence thumbed his nose at the "censor-morons" by aggressively using four-letter words.

I was pleased with my work, but after submitting the essay, I received a letter from the marketing company informing me that

the revisions myself, I quickly learned what the problem was. The sexual explicitness and four-letter words in my essay made the president of the marketing firm nervous. He worried that the pharmaceutical concern would be afraid that such an essay would offend some of those 25,000 doctors. Furthermore, the pharmaceutical company has the FDA looking over its shoulder, and what might the FDA think about my essay--especially the section on anal eroticism--given the current sexual climate? Art and commerce were intersecting with a vengeance.

I respected this point of view, though why launch such a project in the first place if you're afraid of corporate cold feet? Why write an essay about the

psychosexual impact of *Lady Chatterley* if you must begin by censoring the essay? Why not do an essay on the Bobbsey Twins instead?

But the scenario was easy enough to grasp. I suggested that the marketing company should go ahead and edit my essay, using whatever words of mine they wanted to. I asked them to send the revised text to me for final corrections and suggestions. When I saw the final version, I would decide whether I wanted my name attached to it.

The final text that emerged retained the "she was like the sea" passage--but nothing else about Lawrence's depiction of heterosexual love. You can be sure that the discussion of anal sex had vanished, along with the mention of Mellors' fascination with Connie's secret openings. Most tryingly, the revised essay included a discussion of Lawrence's use of four-letter words while gingerly abstaining from quoting any four-letter words. The essay had become a dazzling exercise in hypocrisy, sympathizing with Lawrence's battles with the censors while--sixty years later--censoring him.

After a I offered my corrections and suggestions to the editor--all of which he accepted--I told him that I could stand behind every word in the essay. But I could not attach my name because the portions that had been omitted were integral to my understanding of the novel. I didn't tell him that you'd have a hard

time finding a Lawrence scholar who would be party to the censorship of Lawrence.

This experience was always fascinating and instructive but never distressing. Though the marketing company's point of view seemed extremely cautious to me, I understood it. I suffered no hard feelings. I received my honorarium, and in fact I signed a contract to write another essay in the series, it would be easier to write about *Lolita*, a novel that contains no dirty words. Furthermore, in the process of putting together the *Lady Chatterley* essay, the marketing company had figured out what they wanted and I had learned what was expected.

I re-read *Lolita* over Christmas vacation and checked out a stack of books about Nabokov. As my deadline approached, I began to dread the thought of sitting down to write an essay on *Lolita's* impact on the psychosexual consciousness of the age. Then at the last minute I received a phone call from the head of the marketing company.

The pharmaceutical corporation ombudsman had decided to scrap the entire project for fear of offending some physicians. (And who's to say that some of those 25,000 doctors wouldn't have been offended?) My immediate response was relief. I don't really believe that I was put on earth to write promotional materials for pharmaceutical companies, and certainly this "moonlighting"

took time away from more pressing work I should be doing. Innocent that I am, I did not at first even think about the contract I had signed to write about *Lolita*. Needless to say, my heart leaped up when I learned that I would be paid for this essay though I had not committed a single word to paper. (Dennis Jackson has suggested that this is a variation of the farm program: getting a check in exchange for not writing an essay).

Presently I'm back in the ivory tower, working on an essay on Lawrence and Raymond Carver for which I will receive no honorarium. I enjoyed my foray into the corporate world, but it's nice to be back. The lessons to be learned are obvious enough. What do you expect when you're writing an essay on *Lady Chatterley* that will be used to help promote a drug that combats herpes? Let's face it, this episode should be a footnote to "Postmodernism, or The Cultural Logic of Late Capitalism," Fredric Jameson's fascinating diatribe.

Furthermore, it's not that startling to discover that to the world at large, D. H. Lawrence endures in perpetuity as a writer of offensive books. The pharmaceutical corporation must have felt enlightened to be distributing a scholarly essay on the notorious D. H. Lawrence--only it wound up scrapping even the expurgated version of my account of the novel. We can only be sure that somewhere in immortal novelist's heaven, Lawrence is laughing sardonically.

Necrology

Raymond Williams, the English leftist cultural historian and literary critic died in January. Williams taught at both Cambridge and Oxford and published twenty-five books, including *Culture and Society*, *The English Novel from Dickens to Lawrence*, and *The Country and the City*. Lawrence featured significantly in many of his works.

The novelist and critic Anthony West also died this winter. He was the son of Dame Rebecca West and H. B. Wells and published many essays in *The New Yorker*. He is best known in Lawrence circles for his early study of Lawrence published in London in 1950.

British actor Trevor Howard died in Hollywood after a long and illustrious career in films. He is known to Lawrenceans for his memorable performance as Mr. Morel in the 1960 Jack Cardiff film of *Sons and Lovers*.

Lawrence on Stage and Screen

In October and November of last year the Warehouse Theatre in the south suburbs of London presented a new play by David Allen called *Upside Down at the Bottom of the World*. The four-character play is about Lawrence and Frieda's visit to Australia in 1922.

A revival of *A Collier's Friday Night* also played in London last fall, this time at the Greenwich Theatre.

The BBC gave the first British television showing of the 1985 film *Leave All Fair*, starring John Gielgud and Jane Birkin as Katharine Mansfield and J. M. Murry. Murray was presented negatively as exploiting his wife's genius for his own ends. Lawrence appeared only briefly, but was treated sympathetically.

According to *The New York Times*, Ken Russell, director of the successful film version of *Women in Love*, is now planning a filming of *The Rainbow*, possibly again

with Glenda Jackson, who won an Oscar for her performance in 1970 in the earlier film. "It's the same heroines," says Russell, "but they're in their teens rather than in their 20's. It's them growing up and battling all the things that females of all ages have had to do throughout history," for example parental control, Oedipal problems, leaving home for the big city and sexual encounters. If plans for the film go forward, Jackson would play Anna, the mother of Gudrun, whom she depicted in the film of *Women in Love*, while Sammi Davis (of *Hope and Glory*) would play Ursula.

In the meantime, Russell has completed filming *The White Worm* by Brian Stoker of *Dracula* fame, set this time in Derbyshire, not Transylvania; it's about the conflict of Christianity with pagan religion, according to Russell, and about the "worshiping of snakes."

From the Secretary-Treasurer Continued From Page 1

Keith summed up by asking, "Why has Lawrence's interest in language gone so unrecognized?" The interest we demonstrated in pursuing that question suggests the discussion is by no means over.

Keith then presided at the business meeting that followed, reviewing the history of the Society and describing its activities--the twice-annual newsletter, publishing endeavors, Harry T. Moore Award, and support for such Lawrence activities as the work of the Haggis Farm Preservation Society. At our now annual Society book drawing, Peter won an autographed copy of H. M. Daleski's *The Forked Flame*, and Neal Metcalf, of Sea Ranch, California, won a second copy of the same book.

Larry reminded members that the Society program at MLA next year in New Orleans will be "D. H. Lawrence and Politics, Sexual and Otherwise." We will investigate the possibility of two sessions in 1989: one on "The Impact of the Cambridge Edition of Lawrence" and the other (acknowledging that our meeting will be in Washington, D.C.) on "Lawrence and America." Also considered--and possible future topics--were "The Later Lawrence," "Contemporary Critical Approaches to Lawrence," and "Re-evaluation of Established Lawrence Critics."

Keith discussed continuing plans for the Lawrence Conference in Florence, tentatively scheduled now for June 16-21, 1989. Peter Preston, who teaches in the extra-mural division of Nottingham, has agreed to organize the Florence conference, with support from the University of Nottingham Extension Division. Keith Sagar will hold a summer school on Etruscan Places in Italy, coordinating the date with the Lawrence Conference.

After asking the Secretary-Treasurer to prepare a demographic study of the Society for our Newsletter (see page 1), the membership adjourned to Bardelli's, where twenty-three Lawrenceans, after feasting on cannelloni, scallopini, and red wine, then addressed themselves to the serious question of where to dine, in 1988, in New Orleans.

The D.H. Lawrence Society of North America

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