



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

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Log-in information for DHLSNA website:

www.dhlsna.com

2014 login for members-only portions

(directory, photos, current Newsletter, ballot):

Username = dhlsna

Password = window

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

The DHLSNA on Facebook

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

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

Anyone interested in serving a two-year term on the executive board should let us know: please email holly-laird@utulsa.edu.

From the DHLSNA President...

Dear Lawrentians,

There is nothing more exciting to report in the Spring 2014 Newsletter than the imminent International D. H. Lawrence Conference in Gargnano, Italy. The hard work that has gone into this conference by the conference site organizers, the program developers, the international committee, the website creators, and the other officers of the DHLSNA board has been stunning to witness as it has scrolled forth in my inbox in stimulating sporadic bursts. Once the various segments of this work were completed, the results were no less impressive: from the finished program through the smoothly accessible registration process to the dazzling venue and planned extras. I need say no more than that, for now, since others even closer to the process have reported elsewhere in these pages; and, I hope, most of you—reading this—have noticed these phenomena for yourselves!

I used to wonder how my predecessors (and now also fellow officers) managed to put this newsletter together in the midst of tax season, grading, and the myriad essential activities effectively postponed during the semester or the academic year until the last moment—now—even without the problems that crop up in the final weeks leading up to an academic conference. I am sorry to report that I am still mystified by how they did it. But it occurred to me that, if I once again set aside my scholarly inclinations to speak more casually and directly in this column, I might pursue, casually, a pipe dream I've often had of meditating on a "digital Lawrence." It's a pipe dream because I count among the least qualified to research the "digital" side of that phrase and have certainly never contributed anything worth mentioning to it. But as my comrade DHLSNA officers know, I've been interested in this as a potential panel or panel series topic for some time now. Why not take a look at what comes up today—a slice of it anyway—and report back to you?

Tina Ferris, Julie Newmark, Betsy Sargent, Erin Johns Speese, and Pamela Wright have served at the forefront of the DHLSNA's efforts to reach across and through the web, with the DHLSNA's website, facebook, listserv, newsletter, and twitter book club. What else has been happening outside those arenas all around us? Given the nature of this fast-moving virtual world, it is not inappropriate to give it the attention of a passing hour and then share the results. Lawrentians often mourn (in the U.S., at least) signs that Lawrence's lights have dimmed, his texts become marginalized, his place in a canon of great writers no firmer now than when he first troubled the literary scene.

Nonetheless, a venture into google-land just now, while writing this, yielded in response to the phrase "D.H. Lawrence" 10,200,000 responses in 30 seconds. Are these all the "D.H. Lawrence" we know and love? Neither I nor my computer is equipped to answer that question—10 million, 200 thousand possibilities. It boggles the mind. But the first pages are all about the one and only, starting with the www.uk website that did its own gorgeous job of announcing the 2007 conference. If one assumes that what comes up first is what has received the most "hits," then 2007 was quite an accomplishment—hats off once again to Nottingham. It did have me chuckling,

though, at the curiosities of temporality, google-style.

After that site, the list is more predictable: the D.H. Lawrence entry in Wikipedia, followed by “Images of D.H. Lawrence.” Resisting the temptation to pursue that imagery of the handsome man further, I scrolled down to the next half of the opening page, and wouldn’t you know it: what followed was the D.H. Lawrence entry for poets.org. Now was that a result of my computer scoping out my interests or does that happen to everyone? Since I had not visited the Nottingham site for years, surely its early appearance had nothing to do with my own druthers (what’s more, my own favorite DHL website is, of course, the DHLSNA site, and that did not show up on this first page). There it is: the poetry alive and thriving on the web. Immediately after that, the entries, first, of “D.H. Lawrence—The Literature Network” and, second, “D.H. Lawrence—Biography.com: The Biography Channel,” make their doughty appearances.

Only after these, does “D. H. Lawrence (author of *Lady Chatterley’s Lover*)” show its face—thanks to goodreads.com. Lawrentians may be dismayed to learn, however, that it receives only 3.6 stars out of 5 from only 110,640 votes. I regret that gavingillespie.co.uk’s site on “The Life and Death of author, D.H. Lawrence,” which follows the Lady, cannot be accessed when I click the link. But it is oh-so-easy to access the next link—none other than the IMDb; and I did have to explore this one to get a dose of their “filmography.” After that excursion, second to last on the first page (rather than first, second, third, and fourth, etc., as with numerous other authors I’ve googled) is a GradeSaver site---on the “Biography of D.H. Lawrence.” Then, last but not least is a manifestation of Lawrence’s persisting presence even in news media: The Guardian’s latest news--“D.H. Lawrence/Books/The Guardian”—and its most recent entry is no later than April 1 (I kid you not). Without saying more about this newsy site, visiting it alone would have made my trip to Google Lawrence worthwhile.

But there’s a lot more on this page. For at the bottom (without proceeding to page 2 or 3, which I will spare you) are the f.y.i. “Searches related to D.H. Lawrence”: these unfold in the following order: “d.h. lawrence poems;” “d.h. lawrence quotes;” “d.h. lawrence self pity;” “d.h. lawrence short stories;” “d.h. lawrence the rocking horse winner;” “d.h. lawrence book;” “d.h. lawrence snake;” and “d.h. lawrence the rainbow.” Again, I kid you not; and if you click “self pity,” you’ll see that it is indeed the poem: its page overflows with still more sites both about that poem and other poetry. Never again will I be able to moan about “neglect” of the poetry and take myself seriously.

And still there’s more on this page—because, if you don’t skip the ads in the righthand column, as I religiously have almost always done before, one finds lots of D.H. Lawrentiana for sale: including D H Lawrence Art Prints (from www.allposters.com); D H Lawrence books (from www.alibris.com); DH Lawrence at Art.com; DH Lawrence Biography (from amazon.com); and last but not least *Lady Chatterley Lawrence* (from www.wow.com). “See your ad here >>” this list cheerfully beckons. What more could we want, I ask you? D.H. Lawrence is a brand. As enduring as the web is—as long as electricity and all the other components endure—he seems likely to stay.

Have a great spring, and we’ll see you in Gargnano!

--Holly Laird, DHLSNA President

Meeting at MLA, Chicago, 2014

On January 10, 2014, the DHLSNA held its annual panel at the Chicago Marriott on “Poetry and D. H. Lawrence.” Katherine Toy Miller (University of Arizona, MFA; Florida State University, PhD) led the panel with a historicizing reconsideration of Lawrence as “Bohemian Modernist Poet.” She sought to remind the audience that, though often called an “outsider,” Lawrence “lived among Bohemian Modernists in Germany, England, and America who shared his passions against militarism and mechanization and for nature and spirituality; primitive, exotic, and peasant cultures; and free expression of sexuality.” Focusing her attention on Lawrence’s connection to modern German thought and culture, especially through Frieda; on Lawrence in Bloomsbury, especially in connection to Ottoline Morrell; and to Taos through Mabel Dodge Luhan, Kathy used these contexts to highlight the modernity also of Lawrence’s poems, from *Look! We Have Come Through!* to the war poems to his *American Birds, Beasts and Flowers*. In “Mapping Lawrence’s Poetry,” Alison Lacivita (University of Southern Mississippi) returned to the first context Kathy had drawn to consider the question of place. Displaying a power point image of a letter of June 2nd, 1912, Alison identified a strategy of listing—

“articulating the names of the villages and towns, . . . retracing their itinerary, listing the flowers”—by which Lawrence helped “alleviate his anxieties and possess an aspect of Frieda that he felt he could not at that time.” That strategy, Alison argued, appears often in the poetry, and she has begun to explore its role particularly “in poetry with undertones of anxiety, strife and loss—poems which often obscure a deep spiritual or emotional unease through the articulation of the tangible.” Citing Fabrizio Didonna, Alison further suggested that this technique serves “the purpose of mindfulness . . . by cultivating insight into the workings of the mind and the nature of the material world.”

With the next paper, “D.H. Lawrence’s Zoological Poetics: A Debate with Julian Huxley,” Cari Hovanec (Vanderbilt) turned our attention to Lawrence’s arguments with evolutionary theory. Cari argued that “even as Lawrence seems to reject biology altogether, he covertly intervenes in its debates from his position as a poet.” Through a reading of “Self-Protection,” composed not long after vacationing with the Huxleys, Cari deciphered Lawrence’s “coded” argument for an anti-Darwinian process of self-preservation through self-expression—in song and color. Building on Jeff Wallace’s study of Lawrence and science, Cari took up the discourse on natural selection in some detail, attending especially to R.A. Fisher’s account of sexual selection. Moreover, she pressed beyond those animal studies scholars who have established “that animality plays a key role in Lawrence’s philosophy” to stress that his revisionary relationship to biology also plays a pivotal part in his aesthetics: “His theory of animal behavior,” Cari concluded, “is simultaneously a theory of art.”

In the last paper, “A Praying Poetic ‘I,’” Elise Brault-Dreux (Université de Valenciennes) focused on Lawrence’s four prayer-poems, “Prayer,” “Maiden’s Prayer,” “Modern Prayer” and “Lord’s Prayer,” to analyze his poetic approach to the genre of prayer, “paying particular attention to the I-voice,” and posed the questions:

Who is speaking when the I is re-citing a prayer? When Lawrence both utilizes and mishandles the formulaic Christian intertext or genre, is the poetic praying-I sincere, ironical or creative? What does Lawrence reveal as he manipulates the overused intertext? These questions must take into account the modern context in which Lawrence was writing: a period unsettled by an unprecedented religious crisis significantly coupled with a linguistic crisis. Can words still be trusted in the modern chaos – both by the speaker and the addressee? And in the case of the prayer, can it still be addressed?

Drawing on Kate Hamburger’s understanding of the “praying-I” to show how Lawrence departs from “re-citation’s” pragmatic function in Congregational prayer, Brault-Dreux developed a carefully nuanced characterization of how precisely Lawrence ultimately conjoined the post-Nietzschean secular with the religious, the modern with the pre-Christian in his verse.

As the first MLA panel to benefit from publication of the new Cambridge *Poems*, edited by Christopher Pollnitz, the panelists drew from the two volumes for their papers’ final versions and, during the question period, discussed its impact on their thinking thus far. Betsy Sargent reminded everyone present of the forthcoming international conference in Gargnano, where the edition will receive special attention.

Bright and early the next morning, the DHLSNA convened again for its annual business meeting at the Corner Bakery. Present for this meeting were executive board members Holly Laird, Matthew Leone, Nancy Paxton, Betsy Sargent, Joyce Wexler, and Pamela Wright, along with general members Elise Braux-Dreux and Katherine Toy Miller. In addition to considering the treasurer’s report for 2013, presented by Joyce, we discussed the pro’s and con’s of recent MLA insurance guidelines for nonprofit groups. Nancy brought us up to date with plans for MLA 2015 at Vancouver, and we decided to pursue a panel proposal on *The Rainbow*, in deference to the centenary of its publication. In addition, various topics were suggested for the 2016 MLA, including disability, ecocriticism, the *First Women in Love*, and textual editing. Betsy and Nancy noted that Mark Deggan would be looking for restaurants for our 2015 meetings. Betsy then updated us on the latest developments in planning for the Gargnano conference. For further details about our conversation, please see the 2014 Business Meeting Minutes posted on the “Officers & By-Laws” tab of www.dhlsna.com.

To celebrate the new year, we reconvened once more for our annual dinner on Saturday evening at *Le Sardine*. Elise Brault-Dreux, Feroza Jussawalla, Holly Laird, Mary L. McCarthy, Nancy Paxton, Betsy Sargent, Joyce Wexler, Pamela Wright, and Sijia Yao attended this event and, between bites, repeatedly agreed that *Le Sardine* had lived up to its reputation. We heartily recommend it to everyone who missed this occasion, upon your next visit to Chicago!

--Holly Laird, DHLSNA President

DHLSNA News...

The DHLSNA on Facebook

The DHLSNA Facebook page has arrived at the solid number of 150 “likers” since our last *Newsletter* update. Our goal would be to double that number in the next year. If you’re not following the DHLSNA on Facebook, be sure to “like” us and help us to reach our goal.

Because of Facebook’s analysis utility, we can see who “likes” the DHLSNA on Facebook and the findings are interesting: 49% of our fans are women and 46% are men. The top five countries represented by our fans are the United States, the UK, Canada, India, and Japan. Indeed, we have three “likers” from Tunisia! What all of this goes to show is that the DHLSNA Facebook page can be a vital space for the dissemination of information about our Society; it supports the critical twice-a-year work in that vein that this *Newsletter* does. If you have a question, idea, or event about Lawrence or Lawrence Studies that you would like promoted right away, please email that information to the Facebook-page coordinator for the DHLSNA, Julianne Newmark (jnewmark@nmt.edu). She will be happy to spread the Lawrence-related news.

Recent postings have included inquiries by scholars for research help and inquiries as to whether anyone has interest in acquiring a collection of Lawrence-related scholarly books available for purchase in part or as a set. The DHLSNA Facebook page has also announced the release of the program for the Gargnano conference, deadlines related to submissions to that conference for presentations and fellowships, deadlines for submissions to the DHLSNA’s MLA panels, and other deadline-related information.

We hope you will stop by our Facebook page and give us a “like.” See you in cyberspace!

--submitted by Julianne Newmark Engberg

International D.H. Lawrence Conference News...

13th International D.H. Lawrence Conference, Gargnano, 23-27 June: “Sold Out!”

On behalf of the Organizing Committee, I am delighted to report on a hugely enthusiastic response to the opening of conference registration in mid-March which saw us effectively selling out of places within just over three weeks. With 111 full delegates from 20 different countries (and at least 20 other people joining the conference for events, meals or excursions), this is set to be one of the largest gatherings of Lawrentians in recent times and clearly gives the lie to those scurrilous rumours that Lawrence is somehow no longer in fashion! We would like to thank delegates for their cooperation in responding so quickly to the call for registration, as it is clearly a great advantage for planning purposes to have definite numbers confirmed so far in advance of the actual event. We are also in no small way indebted for the smooth running of the online registration process to the indefatigable efforts of Conference Logistics Director, Betsy Sargent, and to the wonderful technical support and troubleshooting prowess of our webmaster, Tina Ferris.

The high level of interest in this conference augurs extremely well for the future of Lawrence studies, especially as the conference numbers include a good proportion of younger scholars. And, indeed, we are particularly pleased to congratulate the following six graduate students on their selection for awards as our Conference Graduate Fellows: Marco Canani (U. of Milan), Annalise Grise (U. of Nottingham), Andrew Keese (Texas Tech U.), Georgia Leefe (London Metropolitan U.), Joseph Shafer (U. of Warwick), and Jacob Wells (Northern Arizona U.). These Graduate Fellows will become familiar to all delegates during the conference week as they will be on hand to welcome people to Gargnano and to help generally with the day-to-day running of the conference. However, most importantly, they will also be presenting their own scholarly papers and participating fully in the academic proceedings along with other delegates. I’m sure all readers of the newsletter will recognize the enormous value of such a Graduate Fellowship Program, both for the individuals themselves and for the long-term health of Lawrence studies, and will therefore wish to join us in warmly thanking Nancy Paxton for instituting the Program for the first time ever at the 12th International Conference in Sydney in 2011, and for leading the detailed work of the Fellowship Selection Committee this time round.

Registered delegates should remember to visit the conference websites periodically to check for updates, particularly to the Conference Program, which is likely to remain subject to changes – thought hopefully only minor ones – for several weeks yet.

(See <http://www.dhlsna.com/GargnanoConfHome.htm> and the Italian twin-site: <http://users2.unimi.it/dhl2014gargnano/>)

It only remains to say: ‘Andiamo – to Gargnano!’

-- Paul Poplawski, on behalf of the 13th International D. H. Lawrence Conference Organizing Committee.

Upcoming 13th International D. H. Lawrence Conference at Gargnano, June 23-27, 2014

The organizing committee has compiled a program with something for everyone. During the second session Wednesday morning, for instance, participants can take their pick from five concurrent panels on Lawrence and art, music, gender, psychoanalysis, or education. Keynote speeches cover topics ranging from Lawrence as mentor to cultural translation to Jessie Chambers' influence. We have a lineup of 110 speakers, and I am particularly proud of this high number since we needed at least 100 to cover expenses. Thanks to Lawrentians around the world, we not only made it, but we reached the capacity of the University of Milan Conference Centre before the projected date for late registrations (which are now no longer possible).

Our nights will be full as well. Monday is the world premiere of a short film based on “Rawdon's Roof,” Tuesday is the BBC documentary *A Journey Without Shame* (introduced by its director, Rupert Edwards), Wednesday is a celebration of the completion of the Cambridge University Press edition of Lawrence's work, Thursday is the gala dinner/ Harry T. Moore Award ceremony (followed by music from the Gargnano Municipal Band), and Friday is a performed reading of “The Fight for Barbara.” Many of these special events are being made possible by generous donations from the town of Gargnano as well as from the University of Genoa, the University of Naples, and the University of Milan.

Such a rich calendar of events would not have been possible without the continuous work of all of my fellow organizing committee members, whose tireless efforts humble me. Thanks go especially to our co-executive directors—Paul Poplawski, Stefania Michelucci, Simonetta de Filippis, and Francesca Orestano (without whose timely proposal and ongoing negotiations, the use of Gargnano's University of Milan Conference Centre would have been impossible).

Thanks also to Tina Ferris and Marco Canani for creating and then constantly updating the two web sites—and additionally to Tina for handling the technical challenge of setting up and running online registration, with the able help of our conference treasurer, Joyce Wexler (who is handling all the conference-related payments coming in and going out). Betsy Sargent has also been helping with registration and meal planning, as well as making lodging arrangements for those staying in University of Milan accommodation; and Nancy Paxton, Eleanor Green, Holly Laird, and Judith Ruderman, in addition to organizing the graduate fellowships, have been helping with the program in numerous ways.

We all share a sense of excitement about this upcoming conference and look forward to seeing many of you there.

--Jill Franks, Academic Program Director

On a related note, our treasurer, Joyce Wexler, is proud to report the following:

Widespread interest in the Gargnano conference is boosting our membership. The excellent program and the beautiful location are attracting a diverse group of Lawrentians. While most participants are from North America, the UK, and Italy, others are journeying from Sweden, Australia, Japan, Romania, New Zealand, South Korea, Belarus, and Turkey. Their perspectives will provide a global foundation for Lawrence studies in the coming years.

DHLSNA at the MLA 2015 in Vancouver, B.C....

Over the last six months, I have been working with Holly Laird, president of the D. H. Lawrence Society of North America, and with Alice Ridout, president of the Doris Lessing Society, on proposals for two sessions at the next Modern Language Association conference, to be held Jan. 8-11, 2015, in Vancouver, B. C. Now that the MLA restricts each allied organization to one guaranteed session, we decided to highlight *The Rainbow* at our guaranteed session in order to recognize the 100th anniversary of its publication. We received more than a dozen interesting proposals offering new readings of *The Rainbow*, showing how it encodes war, wartime propaganda, surveillance, and trauma theory, and/ or how it interrogates models of citizenship, race, or British national identity. In order to ensure time for discussion, after much deliberation, we selected three provocative proposals: Helen Wussow, currently Associate Professor of English and Dean of Lifelong Learning at Simon Fraser University, will speak on "Surveillier *The Rainbow*." Erin K. Johns Speese, currently at Indiana University of Pennsylvania, will present a paper entitled, "The Whipping Girl: Ursula and 'Corporeal' Punishment in D.H. Lawrence's *The Rainbow*." Finally, Tamara Beauchamp, who is currently a Research Associate at the Humanities Research Center at the University of California, Irvine, will speak on "Pretending to Be Normal: Lawrence's War Against the Impulse to Psychoanalyze." Julianne Newmark, from New Mexico Tech, will act as our moderator.

Please watch this column in our Fall Newsletter for further details about the time of this session on *The Rainbow* and for details about the annual D. H. Lawrence dinner. We also have submitted a proposal for a collaborative session with the Doris Lessing Society of North America. If that session is approved by the MLA Program committee, we will announce the speakers and other details in our Fall Newsletter as well.

--Nancy L. Paxton

Sons and Lovers Centenary Conference

The City University of New York Graduate Center sponsored a one-day conference commemorating and celebrating the 100th anniversary of the first American publication of *Sons and Lovers* on 24 September 2013. Richard Kaye of Hunter College organized the conference.

The CUNY Graduate Center is located in the beautiful old B. Altman department store at 34th St. and 5th Avenue. This was the first Lawrence conference in the United States in recent memory. The conference also marked D.H. Lawrence's return to New York City. In his welcoming remarks Professor Kaye noted Lawrence's disdain for the "great stupid city, without background or atmosphere," which Lawrence also characterized as "horrid, hot and sticky." Professor Kaye also quoted from Lawrence's little-known review of John dos Passos's *Manhattan Transfer* in which he called the book "the best modern novel about New York" that he had ever read, describing it as a "very complex film . . . of the vast loose gang of strivers and winners and losers which seems to be the very pep of New York."

The conference was notable for the variety of perspectives on *Sons and Lovers*. Following is a list of the participants and their presentations:

Andrew Harrison, University of Nottingham, "I tell you it has got form': Plot, Structure, and Meaning in *Sons and Lovers*"

Robert L. Caserio, Penn State University, "Lawrence, *Sons and Lovers*, and Italy"

Keith Cushman, University of North Carolina at Greensboro, "Feeling Oceanic: Civilization and Discontented Paul"

Seamus O'Malley, Yeshiva University, "Garden flowers, Wildflowers, and Machines"

Colm Toibín, Columbia University (Keynote), "On D. H. Lawrence's *Sons and Lovers*"

Peter Hitchcock, Baruch College, "The Collier's 'Small, Mean Head': Class, Form, and Perfection"

Jane Eldridge Miller, Independent Scholar, "The Modern Women of *Sons and Lovers*"

Howard J. Booth, University of Manchester, "Broken Baxter: Masculinity and Queer Melancholia in *Sons and Lovers*"

Maria DiBattista, Princeton University (Keynote), “Dereliction”

Colm Toibín’s keynote address included substantial and fascinating discussion of Henry James’s late novels. This was not surprising since the great Irish novelist is the author of *The Master*, a sympathetic portrait of James during the last years of the 19th century. Toibín, who is openly gay, also provoked the day’s most uproarious laughter when he shared his memory of being a teen-ager in a Catholic boys’ school and watching the nude wrestling scene in “Women in Love” emerge on the television screen of a common room.

After a reception the conference participants walked two blocks to Don’s Bogam, the best Korean restaurant in New York City, for a memorable banquet.

--Keith Cushman

International D.H. Lawrence Conference: Time and Temporalities Université Paris-Ouest – 3-5 April 2014

For this year’s annual conference, the twenty-six participants took time to expose their reflections on the theme of “time and temporalities.” Though time is definitely untouchable, they grabbed the topic and delivered quite elaborate papers. The speakers’ various nationalities (English, American, French, Italian, Russian, Belarus, Norwegian, Indian, Nigerian and Lebanese) enriched the approaches to and ways of seeing (and analyzing) Lawrence’s writing. And it was actually analyzed rather extensively: while *The Rainbow* and *Women in Love* were, as often, commented upon, *Lady Chatterley’s Lover* was at the heart of three papers, and Lawrence’s Mexican fiction was acutely examined. His short stories and – which is rarer – his poetry were analyzed in depth, and his essays were also recurrently turned to. This heterogeneous corpus proves that a reflection on “time and temporalities” in D.H. Lawrence’s work was necessary.

Nick Ceramella opened the conference with a study of Lawrence’s peculiar use of time in “Piano,” and he invited us to listen to the music adaptation of the poem (by the American musician William Neil). Joygit Gosh demonstrated how in *Last Poems* Lawrence seizes the moment with nascent creation, grasps the “insurgent” throb of the “instant moment” when the temporal and the timeless intersect. With her close reading of *The Tortoise Poems*, partly relying on Einstein’s theory of relativity, Soha el-Samad explained how poetic rhythm is a temporal entity through which Lawrence seeks to escape the anxiety of his own temporality. Carla Comellini’s paper discussed the various references to the remote mythic past in *Birds, Beasts and Flowers* as indirect comments on Lawrence’s contemporaneous society.

Beatrice Monaco examined “sick” time in “England, my England” in commenting on the historical tensions and complexities, discords and discontinuity, of the pre-war and war periods. Natalya Reinhold first questioned the new sensibility of time in the Modernist period and then relied on Bakhtin’s “chronotope” to explore the nexus of being and non-being in Lawrence’s early stories. Time in “The Man Who Loved Islands” and “The Woman Who Rode Away” was studied by Marina Ragachewskaya who sees time in both novellas through the concept of the Freudian death-drive. She argued that both main characters’ search for an elsewhere translates their psychic disturbance which is revealed in their quest for timelessness.

Howard Booth shed light on how for Lawrence, in the 1920s, there was a new awareness of clock-time which changed modernity. Lawrence then expressed a need to reconnect with how time worked in the older civilizations. My paper was also broaching the issue of the subjective awareness of time, but in the precise case of moments of boredom: the Lawrentian characters experience boredom either as an experience of not being enough or of being in excess.

Both Richard Feinberg (a psychotherapist) and Boris M. Proskurnin discussed time in *Sons and Lovers*. The latter showed how Lawrence broke with the linear temporality of the Bildungsroman and how the novel’s temporal structure is in fact determined by the main protagonist’s changing consciousness.

The Rainbow and *Women in Love* were at the heart of Peter Fjagesund’s, Brigitte Macadré’s and George Hyde’s papers. Peter contrasted both novels showing that the time of *The Rainbow* is natural, organic and cosmic, while that of *Women in Love* rests on moments of individual ecstasy, more related to mechanical time. Brigitte explored the traces, marks and imprints of time, not only as

memories of things past but also as doorways opening on the future. They partake of a subjective psychological type of time. George, with references to the Russian ballet and to Lawrence's fascination for the mystery of dance, argued that linear time was completely refashioned in *Women in Love*.

Lady Chatterley's Lover inspired three speakers, starting with James Ile who apprehended Lawrence's novel as a utopian space-time, a literary intervention for the hopeless age. Jacqueline Gouirand showed how Constance gradually frees herself from the obstacle of Wragby's time to eventually experience the intense time of love. And Stefania Michelucci, whose approach was historical, focused on the physical, cultural and social paralysis of the aristocratic Clifford. Aristocracy, she argued, therefore mirrors the decadence of early 20th-century Western Civilization.

The mythical dimension of Lawrence's work drew the attention of both Fiona Fleming and Shirley Bricout. Fiona's paper demonstrated how Lawrence creates imagined cultural times in order to shed light on the declining civilization. He finds in these various myths, more than in scientific evidence, a mode of regeneration. Shirley provided an acute analysis of *Apocalypse* in which she reads Lawrence's mapping his own appreciation of time. Lawrence's writing of his *Apocalypse*, whose purpose is to explore the pagan layers and pre-socratic dimensions of the Book of Revelation, evolves, Shirley argued, like a spiral, thus breaking free from the impending limits of time. Sue Reid brought together D.H. Lawrence (*Mornings in New Mexico* and *The Plumed Serpent*), Aldous Huxley (*Beyond the Mexican Bay*) and Carlos Fuentes (*Terra Nostra*) and explored their "Mexican temporalities." She showed how a confrontation between a universalizing present time and a fluid, continuous, historical time, led to new concepts of Mexican nationhood for both British writers.

Joseph R. Shafer brought our attention to the demonic trope in Lawrence's work, using the American poet's, Charles Olson's, perspective on Lawrence. The latter's ambiguous "demon," Joseph argued, disrupts the structured linearity of both composition and time.

Four speakers offered philosophical approaches to the question of time in Lawrence, starting with Michael Bell who proposed that Lawrence's free verse puts forth a metaphysic of life, pointing out the complexity of Lawrence's injunction to live in the present. Sanatan Bhowal, borrowing the idea of "lines of flux" from Gilles Deleuze, argued that for Lawrence, time was before all "becoming." Jane Costin and Layla Salter both discussed Henri Bergson's notion of *durée* in relation to Lawrence's work. According to Jane, in *The Plumed Serpent*, the clocks are not just stopped but are, more importantly, removed. The inhabitants then experience another sense of time which is equated with Bergson's "real time," beyond linear time. Layla turned to Bergson to show how Lawrence's time, in his work, is experienced on the body level. It is an *élan vital* which relates the individual to a non-personal and non-human lived time.

The conference closed with Ryan Pollock's detailed analysis of several of Lawrence's paintings, with a peculiar attention paid to phallic representations.

As usual in this annual conference, each panel was followed by a session of abundant questions and discussions. And even if Lawrence argues that in modern times temporality can no longer be apprehended nor represented discursively, the various questions and discursive conversations after each panel (and during the coffee breaks) were perfect evidence that time (even tightly scheduled by a linear conference program) can be fruitfully spent in a three-day conference on Lawrence.

Ginette Roy and Cornelius Crowley beautifully organized our time in Paris: no time was wasted, and time spent eating and in the margins of our "time and temporalities" reflection was very enjoyable. Dinner-time in central Paris, in an excellent French restaurant close to the famous Sorbonne University, was a very pleasant moment (though our subjective apprehension of temporality makes this type of moment always appear too short to us), and the after-dinner stroll by the River Seine and Notre Dame Cathedral took us "back down the vista of years."

We all look forward for next year's Paris conference whose theme will be "D.H. Lawrence among women" – for further details please contact Ginette Roy (ginette.katz.roy@gmail.com) and Cornelius Crowley (crowley@u-paris10.fr).

--Elise Brault

2015 International D.H.Lawrence Conference
D.H. Lawrence among Women; 9-11 April 2015 Paris Ouest University

Passionately a “son and lover” Lawrence created a number of female characters which are a testimony both to the women he knew in his life and to the more general process of profound change in the status of women at the beginning of the twentieth century. His heroines are definitely modern and are women in the world, unlike Tennyson’s Lady of Shalott, whom he repeatedly mocks. While Lawrence showed a passing interest in the feminist movement he quickly came to conceive of it as a threat to the fulfillment of both men and women. Strong-willed women inspired him with a mixture of fear and fascination. Hence the dream, cherished by one of his heroes, of a “star-equilibrium” between the sexes. His heroines, notably the famous Lady Chatterley, are moderately willful, aspiring to a type of emancipation which differs from that envisaged by the feminists, a form of emancipation, harmless to the stability of the couple, which has often been misunderstood as being purely sexual. Lawrence’s work may perhaps be read as a persistent questioning on the importance of woman in the building of a new society.

This conference invites proposals from Lawrence scholars and gender studies specialists on both the ambiguous relation of Lawrence to women and the relation of women writers, biographers or film makers to Lawrence. These topics will be explored from various angles: *gender studies, literary history, social history, psychoanalysis, philosophy etc.*

The following is a provisional, non-exclusive list of possible themes:

Femininity (in women or men). Women’s special talents. Women’s voices.

Metaphorical associations.

Lawrence and the question of women’s sexuality.

Lawrence and female stereotypes. Is there an ideal woman for Lawrence?

Lawrence and antifeminism. Misogyny, satirical attacks on women.

Women’s education.

Women’s authority or power. Women and art. Women and literature.

Women and social constraints, women and morality.

Women as agents of progress or regression.

Motherhood.

The narrative point of view of Lawrence’s heroines, the dynamics of their position in dialogue.

Lawrence’s acknowledged or obvious influence on other women writers or artists.

(This conference is co-funded by the Research Centre of Paris Ouest University and the Research Centre of Artois University)

Contacts: Ginette Roy roy@u-paris10.fr and Cornelius Crowley cornelius.crowley@u-paris10.fr

Rananim: The Online Writing Community of the Taos Summer Writers’ Conference

What can be done to create a revenue stream for the D. H. Lawrence Ranch and bring the property to the attention of possible donors and philanthropists?

As an English professor at the University of New Mexico, as a fiction writer, and as a lifelong reader of Lawrence’s work, Sharon Oard Warner has often pondered this question. Back in 1998, she established the Taos Summer Writers’ Conference (TSWC) to make a clearer connection between the UNM English Department and the D. H. Lawrence Ranch, which is widely recognized as an international cultural property. In the intervening years, the Conference has grown to become one of the leading writing events in the nation, but the success of the Conference has not benefited the Ranch, at least not until now.

The "Kiowa Ranch" (as it was known in Lawrence's time) is the closest Lawrence ever came to realizing his Rananim, a congenial community of artists and intellectuals. Rananim is thus an apt name for an online writing community which will offer non-degree workshops, classes, and facilitated critique groups to writers from around the nation and the world.



D. H. Lawrence at the 2012 TSWC Photo: © Teddy Warner

Net proceeds from this venture will benefit the D. H. Lawrence Ranch and serve to publicize both the property and ongoing efforts to preserve and protect this site and plan for its future use for the arts, as Frieda Lawrence and others envisioned. These new non-credit courses will be taught online by established writers, such as those who have come from around the nation to teach at the TSWC each year over the past 15 years. The new program and its net proceeds (projected to exceed \$75,000 per annum by year 3) will also be used to fundraise for the Ranch and eventually to launch a proposal to establish National Landmark status for the Ranch (a step beyond the National Register listing achieved by the nomination prepared and submitted by Virginia Hyde and Tina Ferris).

Warner will give a panel presentation on the Rananim Writing Community at the International D. H. Lawrence Conference in Gargnano. And she is pleased to announce that the first slate of classes will be open for registration at the 2014 Taos Summer Writers' Conference this July.

--Sharon Oard Warne

NEWS FROM THE DH LAWRENCE SOCIETY OF AUSTRALIA...



Artist Garry Shead's depiction, from his Kangaroo series, of the secret army that Lawrence calls "The Maggies" in Kangaroo.

NEW LAWRENCE FILM PREMIERE

A new film about Lawrence has just been premiered in Australia. Its subject is Lawrence's Australian novel *Kangaroo*. It was made by the renowned Australian painter Garry Shead.

The film, which features Garry's paintings of Lawrence and Frieda, is a recreation of their stay in Sydney and Thirroul between May 27 and August 11, 1922.

It is accompanied by music by leading Australian composer Peter Sculthorpe. It is narrated by Australian film-actor Jack Thompson and Robert Darroch, author of *DH Lawrence in Australia* (and President of the DH Lawrence Society of Australia).

In the film Garry explains how his 30-year-long interest in Lawrence, which inspired his *Kangaroo* series of paintings, was originally sparked by Robert Darroch's 1981 book *DH Lawrence in Australia*, in which it was first revealed that Lawrence had stumbled across a real-life secret army in Sydney in 1922. (A revised and substantially up-dated version of this work is due to be published soon.)

As well as works from his renowned series of paintings of Lawrence and *Kangaroo*, Garry's film uses documentary footage to

dramatise the post-war climate of disaffected returned soldiers (the “Diggers”) which Lawrence encountered during his time in Australia (the Australian upper-classes being so fearful that they recruited a local secret-army to forestall an outbreak of revolution).

The film features a pair of actors portraying Lawrence and Frieda exploring the bushland near Thirroul and enjoying the ocean beach below Lawrence’s famous “cottage by the sea,” *Wyenurk*.

It illustrates, vividly, how Lawrence in *Kangaroo* captured the essence of both "the silvery freedom" he encountered in Australia, and the underlying "horrible paws" of the fascist movement he unexpectedly chanced upon there.

--Sandra Jobson, Secretary, DH Lawrence Society of Australia

Eleanor Green shares the following link to a piece on Garry Shead’s film, *In The Steps of Lawrence*, in the *The Sydney Morning Herald*: [Undercover](#).

Lawrence Tidbits...

John Worthen has been fortunate enough to have been left, by the late Joan King (Lawrence's niece), the still-life water-color of a Ginger Jar with Oranges which Lawrence painted on 15 December 1910, the subject of which had been used for a Davidson Road School Art examination the previous day (see 1L 201). The painting has been reproduced a number of times, though only once in color; it appeared in the “Young Bert” exhibition at Nottingham Castle in 1972 and in the “Lawrence in Notts” exhibition, which John curated at the University of Nottingham in 2005. It is now in the hands of restorers near Cambridge, as at some stage it was glued to a piece of acidic board and was, in the 1950s, framed with other inappropriate materials. John hopes to have it back in a re-framed and safely restored state by July 2014, when it will be hung in his Cambridge flat. If any Lawrentian visiting Cambridge then wishes to see it, please get in touch with John, who thinks it the very best of all Lawrence's early paintings, and it is not, of course, a copy, as are so many of his early water-colors. DrJohnWorthen@btinternet.com

The novelist Chang-rae Lee was interviewed in the *NY Times Book Review* for January 26, 2014. When asked if he is a re-reader, and, if so, what books he returns to, he mentioned *Women in Love* among other books by other authors. Here’s what he said about DHL:

“Reading Lawrence, for example, is sometimes cringe-inducing, for a certain gaseousness and the interminable-feeling meditations on morality and desire that I ate up as a profundity-seeking undergraduate. And yet there’s an irrepressible life-force and iconoclastic urge that’s artistically inspiring.”

--submitted by Judith Ruderman

James Wood on *The Rainbow*...

The parents of the literary critic James Wood were seriously “engaged Christians.” Reading great literature was a way for him to escape from their severe world-view into a space “where anything might be thought, anything uttered.” His essay titled “Why?” in the December 9, 2013, issue of *The New Yorker* includes a wonderful memory of his first discovery of *The Rainbow*: “*Lady Chatterley’s Lover* was still officially a ‘naughty’ book, but Lawrence’s earlier, beautiful novel *The Rainbow* had somehow escaped such censure. And yet open the pages of *The Rainbow*, and here were Will and Anna, in the first, gloriously erotic, ravishing months of their marriage; and here was Will noticing that as his pregnant wife neared her due date she was becoming rounder, ‘the breasts becoming important.’ And here was Anna dancing naked in her bedroom, as David once danced before the Lord; and Ursula and Skrebensky kissing under the moon. And here were the scenes in which Skrebensky and Ursula run away to London and Paris—how simply

and purely Ursula falls in love with sex, and her lover's shape. In a London hotel room, she watches him bathing: 'He was slender, and, to her, perfect, a clean-straight-cut youth, without a grain of superfluous body.'"

—submitted by Keith Cushman

Sebastian Faulks on Being Influenced by D. H. Lawrence...

On December 26, 2013, the English novelist Sebastian Faulks (*Birdsong*, *Charlotte Gray*) was interviewed for the "By the Book" feature of the *New York Times* Sunday Book Review. Here is how he answered the questions "Which novels have had the most impact on you as a writer?" and "Is there a particular book that made you want to write?":

It may sound odd, because he is so out of fashion now, but "Sons and Lovers," by D. H. Lawrence, which I read when I was 14 or 15. There was something about the tenderness he showed towards his characters; he seemed to love them as if they were real people. After I had read "The Rainbow" I tried to write a novel of my own. It was only three pages long, though; I couldn't think how Lawrence had found so much to say. I read all his novels then, and I hate to think what effect they had on me. The girls I met at school socials were not like Ursula or Gudrun.

—submitted by Keith Cushman

Russell Banks on D. H. Lawrence...

On January 2, 2014, the American fiction writer Russell Banks (*Continental Drift*, *The Sweet Hereafter*) was interviewed for the "By the Book" feature of the *New York Times* Sunday Book Review. Here is how he answered "Do you remember the last book you put down without finishing?":

"Sea and Sardinia," by D. H. Lawrence. All Lawrence all the time. Nothing about Sardinia, which I had recently visiting, and nothing about the sea.

—submitted by Keith Cushman

Ginette Roy would like all Lawrentians to know that the most recent editions of *Etudes lawrenciennes* are now online. The website is: lawrence.revues.org/. Back issues of the journal will be progressively added to the site.

Eleanor Green, editor of *The D.H. Lawrence Review*, reminds all Lawrentians that they are always accepting new submissions on Lawrence's work.

What Lawrentians Are Doing...

Art Efron and Australian Lawrence scholar Robert Darroch have engaged in an extensive exchange on *Kangaroo*, set off by Darroch's recent *DHLR* study, a 40-page article, "Looking Over Lawrence's Shoulder: Lawrence in Australia and the Creation of *Kangaroo*." As a result, Art has written a 40-page paper himself, accepted for publication in *Commonwealth Review* (New Delhi), "Experiencing D. H. Lawrence's Unconscious: An Approach to *Kangaroo* and to Lawrence's Courage."

Earl Ingersoll's book *Understanding Steven Millhauser* was recently published by the University of South Carolina Press in their "Understanding Contemporary American Literature" Series.

Judith Ruderman's new book, *Race and Identity in D. H. Lawrence: Indians, Gypsies, and Jews*, was recently published by Palgrave Macmillan.

Lee M. Jenkins's book, *The American Lawrence*, is in press with the University Press of Florida, forthcoming later this year or early next, ISBN 978-01-81-306050-7.

Matthew Kochis and Heather Lynn Lusty have edited a book: *Modernists at Odds: Reconsidering Joyce and Lawrence*. This collection of essays examines similarities between the two authors. Contributors include: Margot Norris, Earl Ingersoll, Zack Bowen, Enda Duffy, Gerald Doherty, and others. Submitted to Sebastian Knowles, editor of the Florida James Joyce Series, forthcoming in 2015 from the University Press of Florida.

Naveed Rehan is proud to report that he read a paper on Lawrence, "D.H. Lawrence's Aesthetics" at the FICLL 2014, the First International Conference of Literature and Language on Modern and Contemporary Literature, Language and Culture, held between April 14 and 16, 2014, at Government College University Lahore--one of the oldest and most revered educational institutions in Pakistan.

Keith Cushman's Retirement Song

At the conclusion of the party honoring Keith Cushman's retirement from the English Department at the University of North Carolina at Greensboro, he sang the following song to the melody of "Jean" (from "The Prime of Miss Jean Brodie").

Footnotes: Deb Bell is Keith's wife, Linda Brady is the Chancellor of UNCG.

Keith, Keith,
With most of my teeth,
Retirement's nothing to fear.
If push comes to shove
I'll read *Women in Love*.
"Thank heaven for Lawrence," said Keith.

Keith, Keith,
I'll accept a bay wreath
In honor of my long career.
Without further ado
I'll re-read *Kangaroo*
"As I head toward the sunset," said Keith.

Children, grandchildren, and Deborah Bell.
I wish I were younger, but everything's swell.
So long, Linda Brady,
Oblivious lady.
And English Department, farewell.

Keith, Keith,
I hereby bequeath
My tenure to some buccaneer.
And so help me God,
I'll re-read *Aaron's Rod*,
"And I'll miss all my colleagues," said Keith.

And so help me God,
I'll re-read *Aaron's Rod*.
"And I'll miss all my colleagues," said Keith.

Lawrence Items For Sale...

Andrusier Autographs (andrusierautographs.com) is offering Lawrence's letter to Frieda's sister Else Jaffe dated 21 August 1929 for sale for £950. This short letter is mostly concerned with Lawrence and Frieda's travel plans from Lichtental, Baden-Baden, to Munich. The Lawrences left for Munich on 25 August.

Julianne Newmark shares the following post from Maggie Wright on the DHLSNA Facebook page, which may be of great interest to all Lawrentians: I have been tasked with disposing of a very dear friend's catalogue of D H Lawrence books as she sadly passed away last year. Dr Smith's specialty was D H Lawrence and she has edited and reviewed many books on Lawrence - which are now in my possession. Many of these books are first editions, bibliographies which have been reviewed and edited by Dr Smith and many other rare gems. I want to find out if there are any D.H. Lawrence fans out there who would be interested in any of these books, or even the complete collection - which I have not even managed to finish cataloguing yet!!

Please PM Maggie Wright (on FB) if you are interested. Just click on the following link to reach her: [Maggie Wright](#).

In Memoriam...

L. D. CLARK, R. I. P.

Born in 1922 near Gainesville, Texas, a great Lawrentian L. D. Clark died March 19, 2014, in Gainesville. I can still hear him singing the music from *David*, along with Lawrence's favorite songs, on the riverboat trip during the Ottawa Conference--or conducting a plenary session on *Quetzalcoatl* and *The Plumed Serpent* at the Taos Conference. All of us can supply such individual recollections. His major contributions on Lawrence, still essential scholarship, included *Dark Night of the Body: D. H. Lawrence's 'The Plumed Serpent'* (1964), the groundbreaking *The Minoan Distance: The Symbolism of Travel in D. H. Lawrence* (1981), and the scholarly Cambridge University edition of Lawrence's *The Plumed Serpent* (1987), along with many articles and presentations. He was a charter member of the D. H. Lawrence Society of North America, its third President, and the 1991 recipient of the Harry T. Moore Award for lifetime achievement in Lawrence studies.

He had once stayed at Lawrence's ranch and in 1997 wrote an important letter regarding its preservation and upkeep. He was influential in proposing some now-standard views on Lawrence--the importance of specific travel writing to his "spirit of place"; the pertinence of Lawrence's novel essays (the series on the novel as a genre) to *The Plumed Serpent*, of the same period; and the relation of that novel, along with the shorter Southwestern fictions, to a certain American romance form as defined in *Studies in Classic American Literature*.

L. D. served in the Army Air Corps in World War II. He later met the love of his life, LaVerne Harrell (later Clark), a creative writer and photographer who was also a Texas native, at Columbia University. Her luminous travel photographs were to illustrate several of his books. He received his B.A., M.A., and Ph.D. degrees from Columbia and taught English at the University of Arizona for 33 years (and also taught at universities in Nice, Osaka, and Seoul). After retirement, the Clarks returned to Texas and established the sizeable L. D. Clark and LaVerne Harrell Clark Literary Endowment at Texas State University, San Marcos, near the several historic pioneer properties that formed part of the endowment. It provides a retreat and other awards for select creative writers (there have now been three such Clark Writers-in-Residence) and is administered by the Texas State English Department and the NEH Southwest Humanities Center. L. D. published 17 books. As a historian, he edited the previously unpublished Civil War recollections of James Lemuel Clark (1984), on the famed mass hanging in Gainesville (1862), a source for his historical novel *A Bright Tragical Thing* (1992), itself the source for his screenplay *Reapers of the Whirlwind* (2013). His fiction, appearing over 50 years, included *The Dove Tree* (Doubleday, 1961), launching a multi-generational (multi-text) saga set in the North Texas Cross Timbers region.

We will miss his wisdom, quick wit, irrepressible talents, down-to-earth congeniality, and professional generosity. In his last year, he

was still singing (from community theater to hymn-sings and carols), writing steadily, and participating actively in several historical and literary societies. His niece Colleen Clark Carri informs us that a late December fall had precipitated his sudden health failure. Services were held in Gainesville with burial in Smithville, beside LaVerne. *Vaya con Dios, Amigo.*

—Virginia Hyde

GERALD DOHERTY, R.I.P.

Gerald Doherty passed away on January 26, 2014 at the age of 84. Born in Ireland, the son of a physician, Gerald pursued a career in medicine, perhaps surgery, until he was diagnosed with Essential Tremor, which made it impossible to continue. Because of his neurological challenge, he never presented at conferences, and particularly after his retirement from the University of Turku, Finland, and his wife's death, he concentrated on his research and writing. To the end he drafted material for publication on an old manual typewriter, then asked Outi, or Eleanor Green, or my wife Mary to word-process his drafts. A couple of years ago he bought a laptop but never used it. Similarly, he had little or no access to a university library but depended on journals he subscribed to or books he bought.

Shortly before his wife's death in 2000, he asked me to blurb a book on Lawrence. We began a correspondence that continued until last December, usually a letter per month. Our friendship deepened in large part because we were both of that rare breed with investments in both Lawrence and Joyce. Indeed, when I was at work on my book on *Dubliners* I not only benefited from Gerald's insights but worried he would scoop me with a book of his own. I had a similar experience with my Lawrence book. I look forward to the publication next year of UP Florida's collection of essays on Lawrence and Joyce, edited by Heather Lusty and Matthew Kochis, since Gerald and I both made contributions in it.

I never met Gerald and spoke to him by phone only on the occasion of his 80th birthday, but no one could have asked for a better friend. I am mindful of what Yeats wrote: "Think where man's glory most begins and ends / And say my glory was I had such friends."

--Earl Ingersoll

RICHARD H. HOGGART, R.I.P.

Richard H. Hoggart, a pioneering British cultural historian who was most widely known outside academia as the star witness for *Lady Chatterley's Lover* in a 1960 trial that ended British censorship of that novel, died on April 10 in London. He was 95.

Professor Hoggart was a senior lecturer in English literature and the author of a seminal analysis of changes in working-class culture in England when he was summoned to testify in a London courtroom in defense of Penguin Books. It had been charged with violating British obscenity laws by printing 10,000 unexpurgated copies of *Lady Chatterley's Lover*, D. H. Lawrence's last novel.

Though Professor Hoggart was not the most renowned literary figure called — the novelist E. M. Forster was among the better known — his testimony was widely credited as the most persuasive in convincing a jury of nine men and three women that Lawrence's graphic descriptions of sex between Lady Constance Chatterley and her husband's groundskeeper, Oliver Mellors, were not obscene: "The first effect, when I first read it, was some shock, because they don't go into polite literature normally," he said, testifying about the sexually explicit passages. "Then as one read further on, one found the words lost that shock. They were being progressively purified as they were used."

By using a common four-letter term for sexual intercourse, he went on, Lawrence was trying to remove the stain of profanity from plain English words. "We have no word in English for this act which is not either a long abstraction or an evasive euphemism, and we are constantly running away from it, or dissolving into dots," Professor Hoggart said.

The facts of life had spoken plainly to Lawrence's ear, he said, and to convey sexuality honestly, Lawrence had felt compelled to do

the same. Far from being pornographic, Professor Hoggart argued, Lawrence's book was poignant and "puritanical." The word puritanical, he explained, was meant to denote "the intense sense of responsibility for one's conscience" that characterized the Protestant Puritan movement.

Until the trial, *Lady Chatterley's Lover* had not appeared in Britain in Lawrence's authorized final form since 1928, when he self-published a first edition of about 100 copies in Florence, Italy. A heavily censored edition was later released, as were several mangled bootlegged printings, all of which Lawrence protested.

Professor Hoggart said his grandmother, who had little education, was an important influence. Her "vitality of spirit" and "the vigor of her language" helped alert him to the rich heritage of his working-class culture, he wrote. When he lived with her, he said, "She read many of the books I brought home."

"I remember especially her reaction to D. H. Lawrence," he added. "Much of it she admired, and she was not shocked. But of his descriptions of physical sex she said, 'E makes a lot of fuss and la-di-da about it.'"

--excised from *The New York Times* Obituary (23 Apr. 2014)

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