

The Newsletter of the
D.H. Lawrence Society of North America
VOLUME 50 December 2016



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Log-in information for DHLSNA website:

www.dhlsna.org

2015 login for members-only portions (directory, photos, current Newsletter, ballot):

Username = dhlsna

Password = peacock

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.

DHLSNA members should check to see if their listings on the membership roster on the DHLSNA webpages reflect their current addresses.

From the DHLSNA President...

Dear Lawrentians,

Hoping for some relief from the acrimonious and divisive political debates that have gripped our nation in the last few months, not to mention the unexpected election results, I found some solace in reviewing the outpouring of new and recent publications in Lawrence studies. Much to my surprise, I also found that Columbia University Press has reissued Kate Millett's influential 1969 classic: *Sexual Politics*, with a new introduction by Catherine A. MacKinnon and an afterword by Rebecca Mead. While Millett's vehement criticism of *Lady Chatterley's Lover* and other Lawrence texts did not persuade me to stop appreciating them, it certainly provided one starting point for subsequent analysis and has framed many feminist critical debates about Lawrence's writing. My students and friends often asked me variations of the question: "What is a feminist like you doing writing about Lawrence's works?" I imagine some of you have been asked similar questions.

It has been nearly fifty years since Millett's work first appeared. It has been nearly fifty years since Millett's work first appeared, and I have no doubt that feminist criticism, along with masculinity studies and queer theory, has transformed the way many of us read Lawrence's novels, dramas, poems, and non-fiction prose. However, as Rebecca Mead presciently observes, "we got the cultural change that feminism promised but without the concomitant political transformation." For this and many other reasons, Lawrence's texts continue to provoke questions about our past and present sex and gender arrangements as well as many other social issues that remain unresolved.

In my last two years as president of the DHLSNA, I have seen persistent evidence of renewed interest in Lawrence's writings. Since my letter last spring, I count more than a dozen new publications of interest to Lawrence scholars, some focused entirely on his writing like Peter Balbert's *D. H. Lawrence and the Marriage Matrix: Intertextual Adventures in Conflict, Renewal, and Transcendence* (2016), David Ellis' *Love and Sex in D. H. Lawrence* (Liverpool, 2016), and collections like Simonetta de Filippis' *D. H. Lawrence: New Critical Perspective and Cultural Translation* (Cambridge Scholars, 2016), that include research presented by many of you at the Gargnano conference. We have also witnessed the proliferation of important comparative studies of literary modernism that frequently include chapters on Lawrence's writings as well as analysis inspired by the new modernist studies. I'm thinking, for example, of Joyce Wexler's *Violence Without God: The Rhetorical Despair of Twentieth-century Writers* (Bloomsbury 2016); Claire Jarvis' *Exquisite Masochism: Marriage, Sex, and the Novel Form* (Johns Hopkins 2016); Bridget Chalk's *Modernism and Mobility: The Passport and Cosmopolitan Experience* (Palgrave 2014); and Julianne Newmark's *The Pluralist Imagination from East to West in American Literature* (Nebraska 2014), to name only a few of the dozens of books and essays that have opened up new critical perspectives on Lawrence's writings.

I hope you will also join me in congratulating Eleanor Green as she completes her term as editor of the *D. H. Lawrence Review*; we commend her for her fine work in publishing high quality scholarship on Lawrence's writings over the last thirteen

years. We hope you will welcome Richard Kaye, who will assume the role of editor of the *DHLR*, and urge you to continue your support of this important Lawrence journal.

Perhaps because of the D. H. Lawrence Society of North America has sponsored several international conferences outside North America, our membership now includes many global citizens who have helped to expand our critical horizons and deepen our appreciation for the expansive appeal of Lawrence's works. At the same time, I also note that there are many scholars publishing studies of Lawrence's writings who have not yet joined the DHLNSA. As we approach the end of our membership year, I am appealing to you not only to renew your membership for 2017 but also to invite your students, old friends, and new scholars interested in Lawrence to join us. For more details about the benefits of membership, please see the related story in the following pages.

There are other signs of growth and change in this newsletter as well. Please look at the names and impressive professional profiles of the officers and Executive Board members who have stepped forward to lead the DHLNSA in the coming years. In early December you should receive your ballot for the new officers via email. Please open your Survey Monkey ballot, mark it, and return it by Dec. 30, 2016.

You will also see that these pages include enthusiastic reports about recent D. H. Lawrence conferences, including the D. H. Lawrence conference in Cornwall this past September. Catherine Brown has extended the deadline for papers to Dec. 31, 2016, for the exciting 14th International D. H. Lawrence Conference, "London Calling: Lawrence and the Metropolis," which will be held in London, July 3-8, 2017. There is also the irresistible 31st annual Lawrence conference organized by Ginette Roy at the Université Paris Ouest, March 29-31, 2017; the theme of this year's conference is "The Relative and the Absolute in D.H. Lawrence's Work."

I also want to recognize some events a little closer to home of interest to Lawrence scholars and enthusiasts. We hope that many of you will be able to join us at the Lawrence session at the Modern Language Association Meetings in Philadelphia. We received numerous proposals and have chosen four panelists to present their stimulating studies of Lawrence's writing at the DHLNSA session, "D. H. Lawrence and the New Modernism," on January 7, 2017, at 5:30. You are cordially invited to attend the business meeting of the DHLNSA on January 7 at 10:00, and to celebrate at the D. H. Lawrence dinner beginning at 7:30 that evening. For details, see the related story in the pages that follow.

These troubling times have given me new insights into why Lawrence turned away from the more overt political concerns of his leadership novels to the more elemental themes in the final version of *Lady Chatterley's Lover*. As we look to the future, I hope you share my hopes for the future for this particular organization. Please join me in welcoming Joyce Wexler as the new president of the DHLNSA (2017-18), and accept my thanks for all your support and advice during the last two years.

Sincerely,
Nancy L. Paxton
President of the DHLNSA

CANDIDATES FOR OFFICERS and BOARD MEMBERS for the EXECUTIVE COMMITTEE

President Elect: Nanette Norris.

Nanette Norris is Associate Professor at Royal Military College Saint-Jean, Quebec, Canada, where she teaches twentieth-century literature to Officer-Cadets with the Canadian Armed Forces. Her MA thesis focused on *The Rainbow* and her PhD dissertation considered the occult and metaphysics in D.H. Lawrence, H.D., and Virginia Woolf. She has published articles in the *D.H. Lawrence Review*, among other journals. She is the author of *Attack on All Fronts: The Culture of Twentieth-Century War* (Inter-Disciplinary Press, 2013) and editor of *Great War Modernism: Artistic Response in the Context of War, 1914-1918* (Fairleigh Dickinson Press, 2016). She also edited a volume of ecocriticism, *Words for a Small Planet: Ecocritical Views* (Lexington, 2012). Her present research centers on the artistic interconnectedness of Lawrence and his circle during the war years; some of this research has been presented at international D.H. Lawrence conferences in Gargano, in St. Ives, and most recently at the SAMLA conference in Jacksonville.

Social Media Editor: Julianne Newmark

Julianne Newmark, author of *The Pluralist Imagination from East to West in American Literature, 1899-1933* (University of Nebraska Press, 2015), and many articles on D. H. Lawrence and other early-twentieth-century writers, teaches in the English Department at the University

of New Mexico. She has been an officer in the DHLNSA since the year 2000, serving in the roles of Secretary, Newsletter Editor, and, now, Social Media Coordinator.

Newsletter Editor: Pamela Wright

Pamela Wright is Assistant Professor of English at Texas A&M University—Kingsville, specializing in nineteenth- and twentieth-century British literature. In Lawrence studies, her main interest is in his use of the disabled body—most especially as it relates to characters disabled by the Great War or in the gritty mines that so populated the countryside of his birth. She has served as newsletter editor for a few years now, and has been a member and officer of the DHLNSA even longer.

List-serve Moderator: Betsy Sargent

Elizabeth (Betsy) Sargent is an Emeritus Professor of English and Founding Director of Writing Studies at the University of Alberta, Edmonton, Canada (BA Duke University; Ph.D. University of Kent at Canterbury). She wrote *Part-Time Academic Employment in the Humanities: A Sourcebook for Just Policy* (MLA 1984) and co-authored *Approaches to Teaching the Works of D.H. Lawrence* (MLA 2001) and *Conversations about Writing* (Nelson 2005). Her work has appeared in the *D. H. Lawrence Review*, the *ADE Bulletin*, *Profession*, and *College English*. She served as DHLNSA membership/treasurer 1992-99; DHLNSA President-Elect, President, and Past-President 2008-2014; and DHLNSA Listserv Moderator 2015-2016. She also served as Logistics Director for the 13th International DHL Conference in Gargnano and is currently Chair of CCILC (the Coordinating Committee for International Lawrence Conferences).

Assistant Webmaster: Marco Canani

Marco Canani is a Post-doctoral research fellow at Università degli Studi di Milano, where he is currently working on the Italian reception of John Keats and Percy Bysshe Shelley (supervisor: Prof. F. Orestano). He received his PhD in 2015 with a dissertation, entitled “Vernon Lee and the Italian Renaissance: Plasticity, Gender, Genre.” In 2014, he discussed part of his research at the 13th International D.H. Lawrence conference in Gargnano, with a paper on Lee’s genius loci and Lawrence’s *Twilight in Italy*. As a graduate fellow, he helped organize the conference and was responsible for the Italian website. He is the author of the book *Ellenismibritannici. L’ellenismo nell’epoesia, nelle arti e nell’aculturabritannicadagliAugustei al Romanticismo* (2014), and has written essays and articles on Keats, Shelley, and Cronin.

Board members:

Paul Eggert

Paul Eggert (2015-2016 Term) is an editor of Lawrence and a theorist of the editorial act. In his recent criticism of Lawrence he takes a book-historical orientation. He read for his PhD in that then-Lawrentian hothouse, the University of Kent at Canterbury (1981), subsequently editing *The Boy in the Bush* (1990) and *Twilight in Italy* (1994) for the Cambridge Works series. Much later came his co-editing of Joseph Conrad’s *Under Western Eyes* in Cambridge’s counterpart series (2013), after having spent much of the 1990s and early 2000s general editing the *Academy Editions of Australian Literature*. His latest work is *Biography of a Book: Henry Lawson’s ‘While the Billy Boils’* (2013). He has published many book-chapters and articles on Lawrence over the years; the principal arguments are brought together in his monograph *Securing the Past* (2009). He also co-edited with John Worthen the collection *Lawrence and Comedy* in 1996. In 2015 he took up the Martin J. Svaglic Endowed Chair in Textual Studies at Loyola University Chicago, following thirty years at the University of New South Wales, Canberra. He is a corresponding fellow of the Australian Academy of the Humanities.

Lee Jenkins

Lee Margaret Jenkins is Professor of English at University College Cork. She is the author of *Wallace Stevens: Rage for Order* (Sussex Academic Press, 1999), *The Language of Caribbean Poetry* (UP Florida, 2004), and *The American Lawrence* (UP Florida, 2015). With Alex Davis, she is the editor of three Cambridge University Press collections, *Locations of Literary Modernism* (2000), *The Cambridge Companion to Modernist Poetry* (2007), and *A History of Modernist Poetry* (2015). Lee Jenkins completed her PhD at the University of Cambridge in 1991 and has taught at University College Cork, in Ireland, since 1994. An associate editor of *The D.H. Lawrence Review*, her research interests are in Lawrence, modernist poetry, the literature of the Americas, and transatlantic / transnational modernisms.

Tonya Krouse

Tonya Krouse is Professor of English at Northern Kentucky University, where she teaches courses in critical theory, gender and sexuality in

literature, and twentieth- and twenty-first-century British fiction. She has published one book, *The Opposite of Desire: Sex and Pleasure in the Modernist Novel*, and her articles have appeared in *Virginia Woolf Miscellany*, *Doris Lessing Studies*, and *Journal of Modern Literature*. Her current research centers on reevaluating D.H. Lawrence's modernism and establishing Lawrence's influence on contemporary authors, most notably Jonathan Franzen.

NEW WEBPAGE: OFFICERS TRAINING MANUAL

I'm happy to report that our website has grown to be a necessary component in the running of the DHLNSA. That fact, however, has been worrying me for a while--the idea that it could easily become the weakest link unless more people knew its operation. The fear was brought home during the past few years as my attention was drawn to several health issues that plagued my family. Switching to a cloud based web-editor and having Marco as web-assistant was a great first step. But a website's worth is based on content. I realized that the jobs of the other officers have also evolved in a manner that requires particular coordination with the website, and so something more was needed.

Thus we now have a new webpage called the "Officers Training Manual" (OTM). The goal of this page is to help ease the transition between terms of office, avoiding lag times and maintaining continuity for our organization. With most of the duties being integrated through the website, it makes sense to facilitate the learning curve by providing procedural instruction, computer tips, and timelines for the various sections of the website and the officer roles supporting them. This will be an on-going project, since we are still learning the simplest and most efficient means of running our organization electronically. These guidelines will also document why things are done a certain way so that we don't have to reinvent the wheel every two years. But it will remain flexible enough to allow us to be ever on the lookout for new technologies or methods that will help us grow as an organization rather than following outdated procedures by habit. We hope that all our officers will contribute their experience to help expand this page and to guide their successors. Ideally, the "OTM" should not only provide reference for newly elected officers but also allow others to take over or fill in during emergency situations.

If any of our members plan to run for future office or would like a peek behind the scenes, the first installment, titled "Website Procedures, Timelines & Coordination," may be of interest. It provides a page by page overview of website operations. In the future it would be useful to have an exit survey to give outgoing officers an opportunity to share their knowledge and present ideas for improving their tasks to help guide the webmaster. The "OTM" is a password protected page ("peacock," same as the Directory) since it contains information useful only to the operation of the DHLNSA rather than the general public: <http://dhlсна.org/officer-manual>.

To my fellow Lawrentians: Live Long and Prosper

Tina Ferris
Webmaster

THE D.H.LAWRENCE REVIEW

I will be retiring as Editor of the *DHLR* on December 31, 2016, after thirteen rewarding years in this position. I am grateful that the *DHLR* Executive Committee has selected Richard Kaye as my successor. He is an Associate Professor of English, teaching at Hunter College, and the CUNY Graduate Center, and he has expressed real eagerness to take on this new responsibility. It will be much easier in many ways for the journal to be associated with an academic institution like CUNY instead of functioning independently, and I believe that Richard will continue as well as advance the high level of quality the journal has come to exhibit.

We went through a very difficult period during the first years after I became the editor, but the *DHLR* is now highly selective in the articles it accepts and is for once not terribly behind in publication. Owing to our membership on several academic databases, print subscriptions are down, but readership has grown. Early on, we shifted from three issues a year to two more substantial issues. Fiscally, we are now on strong ground, and financial records and records of subscribers are up to date. I have enjoyed working with several guest editors recently to produce issues on particular topics. As a result of decisions made at the International D. H. Lawrence Conference in Gargnano, Italy, we now actually have a backlog of articles waiting for publication.

I could not have functioned as an effective editor without the continued help and support of my associate editors--Jill Franks, Rebecca

Carpenter, Jorgette Mauzerall, and Keith Cushman in past years, and currently Lee Jenkins, Laurence Steven, and Ron Granofsky--as well as Tina Ferris, our webmaster, and the advice and help of the *DHLR* Executive and Advisory Committees. Our large group of readers/reviewers make it possible to maintain the high standards of the *DHLR*; many of these readers have reviewed scores of articles over the years, and their careful comments have been of great value to our authors. It is a relief that we can now with confidence look forward to a bright future for the longest running peer-reviewed scholarly journal in existence that features articles of interest to Lawrentians around the world.

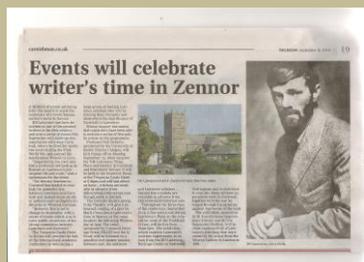
Eleanor Greene

THE *D.H. LAWRENCE REVIEW* JOINS JSTOR

Through the good offices of Richard Kaye and Eleanor Green a collaboration has been finalized between the journal and JSTOR. The *DHLR* will be included in JSTOR's digital archive as part of a forthcoming collection of journals devoted to modernist authors. The journal is not yet available on JSTOR since the project is still taking shape. Anne Ray, Senior Licensing Editor for JSTOR, writes: "We are delighted that the *D. H. Lawrence Review* will be part of JSTOR."

"OUTSIDE ENGLAND"... "FAR OFF FROM THE WORLD"

International D.H. Lawrence Conference
St Ives Cornwall, 12-14 September 2016



It was a great pleasure to welcome so many delegates from around the world to mark the centenary of Lawrence moving to Zennor, close to St Ives in Cornwall. As delegates discovered, the above quotes from Lawrence seemed particularly apt as, even today, St Ives is some six hours by train from London! Nevertheless, they came from Australia, America, Belarus, Canada, Italy and Japan, as well as from all parts of the UK, to endow this conference with a wealth of riches in the form of their fascinating papers. All the abstracts of these are available on the conference website and selected papers will be published in a forthcoming, special Cornwall edition, of the *Journal of the D.H. Lawrence Society*, edited by Sue Reid. It was also very pleasing that the conference was able to accommodate a number of non-speaking participants, including a relative of Louie Burrows, which enhanced the after paper discussions.

In addition to this abundance of interesting papers, there were several other events that made this conference a little unusual. It had always been a firmly held intention of the conference organizer to try and reach out, beyond the enclosed academic discussions, and try and engage the general public with ideas of Lawrence and his time in Cornwall. To this end, a series of free public events were planned to take place during the conference, which also coincided with the annual St Ives September Festival. On 12 September there was a lecture by Neil Roberts on 'D.H. Lawrence: Time, Place and History in Cornwall and Elsewhere,' sponsored by the University of Exeter. On 14 September there was a rehearsed reading by the Cube Theatre Group of 'Cops and Lovers,' a new play that had been specially written for the conference by the local playwright, Mark Crees, and told some of the story of Lawrence in Cornwall from the perspective of a policeman sent to spy on Lawrence, which was followed by a lively Q&A session between the audience, cast and playwright. This was sponsored by the Q-fund, FEAST and Cornwall Heritage Trust. Throughout the three days of the conference there was also an exhibition in the Guildhall St Ives of replicas of Lawrence's paintings that were seized by the police from the Warren Gallery, together with exhibition boards that explained Lawrence's war time experiences, many of which were in Cornwall. This was sponsored by BID St Ives and St Ives September Festival Committee. It was extremely gratifying that all these public events were very well supported - indeed, such was the demand for tickets for the lecture that some people were disappointed as the venue had reached its maximum capacity - which clearly demonstrated the strong public interest in Lawrence and his time in Cornwall.

But perhaps the highlight of this conference for many delegates was the opportunity to visit Lawrence's cottage in Zennor. This cottage is in

private hands and the owners, because of sustained and totally unacceptable harassment by so-called 'Lawrence enthusiasts' have, understandably, taken all possible measures to protect their privacy. However, appreciating the significance of this conference, they generously allowed delegates a unique, and not to be repeated, chance to visit the cottage to see where Lawrence lived and wrote the final version of *Women in Love*.

DHL AT SAMLA 2016

The South Atlantic Modern Language Association 88th Conference was November 4–6 2016, at the Hyatt Regency Jacksonville Riverfront in Jacksonville, Florida. The special focus was "Utopia/Dystopia: Whose Paradise Is It?" Katherine Toy Miller chaired the DHLNSA Affiliated Group panel on "D. H. Lawrence's Utopian and Dystopian Obsessions." Nanette Norris presented on "Lawrence and the Occult During the War Years, 1914-1918." Jill Franks presented on "Lawrence's Utopia: Rananim." Adam Parkes presented on "Barren Tragedies: D.H. Lawrence and Elizabeth Bowen." Katherine Toy Miller presented on "D. H. Lawrence's Influences on Brave New World."

Adam Parkes will chair the DHLNSA Affiliated Group panel for the SAMLA 89 Conference November 3–5, 2017, at the Westin Peachtree Plaza, Atlanta, Georgia. The theme is "High Art/Low Art: Borders and Boundaries in Popular Culture." See the SAMLA website for details and contact Adam Parkes at aparkes@uga.edu if you are interested in participating.

LAWRENCE AND ROME

A conference on "Mediterranean Modernism. Origins and Otherness in 20th Century 'Modernism,'" was organized by the Norwegian Institute in Rome (3-4 October 2016). Simonetta de Filippis gave the opening keynote lecture ("Close Encounters: D. H. Lawrence and Italy Between Past and Present") and the closing paper, delivered by Niklas Salmose (Linnaeus University, Sweden), was "The Mediterranean Exotic as Nostalgia: Lost Worlds and Found Worlds in D. H. Lawrence's *The Lost Girl*"

NEW IN LAWRENCE STUDIES...

Peter Balbert announces his publication of *D.H. Lawrence and the Marriage Matrix: Intertextual Adventures in Conflict, Renewal, and Transcendence*. This innovative study of eight major works of fiction by D. H. Lawrence examines the dominant presence of what is here termed a "marriage matrix." It reveals how this intense pattern of preoccupation not only structures the symbology and plot development of these powerful stories, but also consistently engages with such important subjects in Lawrence's life as depression, illness, friendship, renewal, transcendence, and impotence. As a compelling interpretation of Lawrence's craft and a provocative foray into the intimations of psychobiography, the book's notions of "synergistic criticism" integrate various approaches to this modernist writer to reveal provocative linkages between his visionary art and turbulent career and marriage. The volume contains well-grounded speculations on the sexual life of Lawrence and Frieda, on the oedipal residue of Lawrence's relation to his parents, on the complex friendships with Cynthia Asquith, J. Middleton Murry, and Katherine Mansfield, and on the theories of James Frazer, Sigmund and Anna Freud, James W. Pryse, Peter Ouspensky, and Norman Mailer. *The Marriage Matrix* also reproduces six paintings by Lawrence and one by Georgia O'Keeffe within pertinent discussions of Lawrence's practice and theory of visual art and how they further enhance the priorities of his fiction. To further contextualize the book's eclectic approach to impinging issues about the current province of research, teaching, and literature, the texts of two of the author's controversial presentations to the academy are also included, as well as relevant correspondence with the late writer, Norman Mailer, on the subject of Lawrence's genius and influence.

Virginia Hyde's paper, prepared for the 2016 MLA National Convention (Austin), "From the Pueblos to Cambridge: *Mornings in Mexico and Other Essays*," is slated for publication by *Archiv für das Studium der Neueren Sprachen und Literaturen* (Vol. 253.2, 2016) along with Paul Eggert's "Versions and Versioning: A Critical Archive of D. H. Lawrence," from the same session on insights gained from the Cambridge Lawrence Edition. Hyde's contribution concerns the essays on Southwestern Pueblos that are part of the Cambridge *Mornings* volume. *Archiv*, believed to be the oldest philological journal (published since 1846), is currently edited by Christa Jansohn of the University of Bamberg. The DHLNSA was one of the sponsors for the joint MLA session ("Lawrence, Editions and Critical Renewal"), along with the international Society for Textual Scholarship.

Virginia Hyde (Washington State University), with Michael Bell (University of Warwick, UK) and Nak-chung Paik (Seoul National University, Korea) served as a guest-editor for the international issue of *D. H. Lawrence Studies* (Korea), 20.2, which appeared in December (2015) with essays from six countries. Selections were mostly based on papers presented at the 13th International Lawrence Conference in Gargnano, Italy. Starting with Bell's Introduction, the contributions are by Martin Štefl, "Cosmic Agoraphobia in *The Trespasser* and Other Texts" (Charles University, Prague); Kiwook Han, "Would Lawrence Agree with Deleuze's View of American Literature? A Comparative Study of Their Critical Essays on Melville" (Inje University, Korea); Marina Ragachewskaya, "D. H. Lawrence and a New Ecological Consciousness" (Minsk University, Belarus); Hiroko Mizuta, "Foreign Bodies: The Problem of the Other in *The Plumed Serpent*" (Osaka University, Japan); Peter Balbert, "The Dark Secret and the Coccyeal Continuum, 1918-1920: From Oedipus to Debasement to Maturity in *The Lost Girl*" (Trinity University, USA); Jung-A Hwang, "The Concept of 'Life' in D. H. Lawrence and in Biopolitics" (Hallym University, Korea); Neil Roberts, "The Spirit of Place and the Spirit of Race: Lawrence and Nineteenth-Century Racial Theory" (University of Sheffield, UK); Ben Stoltzfus, "Writing the Iceberg: Hemingway, Camus--and D. H. Lawrence?" (University of California, Riverside, USA); and Courtney Carter, "'Lawrence's Review of *Georgian Poetry*: Manifesto for a New Age" (Hood College, USA).

Earl Ingersoll's "'Ausdruckstanz' and 'Ars Amatoria': D.H. Lawrence and the Interrelated Arts of Dance and Love" will appear in the forthcoming issue of the *Journal of D.H. Lawrence Studies*.

In July 2016, a volume, edited by Simonetta de Filippis, collecting a number of papers from the 2014 International D.H. Lawrence Gargnano Conference, was published as: *D. H. Lawrence. New Critical Perspectives and Cultural Translation*, Cambridge Scholars Publishing.

Lee Jenkins's "'A Propos of the War': D.H. Lawrence's 'All of Us'" is forthcoming in the *Journal of D.H. Lawrence Studies* 4.2 (2016).

Ben Stoltzfus is proud to announce his "Killing the Porcupine--Finding the Sun: D. H. Lawrence, Madness, and Cosmic Sanity," (forthcoming any day), in *Hermeneutics of Textual Madness/ Herméneutique de la folie textuelle: re-lectures* (2 vols), directed and edited by M. J. Muratore. Series: *Mentalità e scrittura*, vol. 70--within the international collection "BIBLIOTECA DELLA RICERCA" (founded and directed by Professor Giovanni Dotoli (Univ. Bari & Univ. de Paris, Sorbonne). Co-published by Schena Editor (Fasano, Italy) and Alain Baudry & Cie, Éditions (Paris, France).

Ben has also recently published *Romoland*, a pictonovel, in collaboration with Judith Palmer (her art, his writing). It's a 100-page book with some 30 images—images that generate the fiction. The squiggles, circles, and arabesques in Palmer's art represent the woman's endeavors to break through the squares and straight lines of man's authority (the language of male dominance). It's a story of one woman who emancipates herself and finds her identity in art.

LAWRENCE TIDBITS (compiled by Keith Cushman)

A New DHL Chamber Opera

From 27 May through 4 June 2016 Tapestry Opera of Toronto presented the world premiere of *Rocking Horse Winner*, a co-commission with Scottish Opera. Irish-Scottish composer Gareth Williams composed the score and Canadian playwright Anna Chatterton wrote the libretto. *Opera News* (August 2016) reported that "this attractive work projected both sensitivity and assurance and received an elegant production." "The admirable succinctness of Chatterton's libretto, combined with the variety and allure of Williams's music, made this a thoroughly appealing work that deserves the widest success." The *Toronto Globe and Mail* (30 May) described the opera as a "finely executed gem that hopefully stays in Tapestry's repertoire for some time to come and travels the world as well."

Two New Critical Studies of DHL by Major DHL Scholars

David Ellis. *Love and Sex in D. H. Lawrence*. Clemson University Press. \$120.

Neil Roberts. *"Sons and Lovers": The Biography of a Novel*. Clemson University Press. \$120.

DHL in Helen Dunmore's Fiction

In Chapter 7 of Helen Dunmore's brilliant novel *Exposure* (2016) Simon Callington gives his wife Lily a copy of the "full, unexpurgated edition of *Lady Chatterley's Lover*." The book is clearly the first edition of the Penguin paperback. It has "been only two weeks" since the British trial had finished on 2 November 1960. Penguin had published the first unexpurgated English edition of the novel on 16 August 1960 – that is, before the trial had even begun. Simon purchased the book "from a bookseller who had stockpiled copies from the first edition. He's safe to sell them now, so good luck to him." *Exposure* also includes two paragraphs from *Lady Chatterley* that Lily reads aloud and Simon comments on.

Lawrence and Frieda are important characters in Dunmore's excellent first novel, *Zennor in Darkness* (1983).

DHL in John le Carré's Memoir of His Father

In "Son of the Author's Father" the novelist John le Carré remembers that his mother "even found a bad word for [her husband's] grandfather, whom I remember as a white-bearded D. H. Lawrence lookalike riding a tricycle at ninety."

DHL in the TLS

The *Times Literary Supplement* for 16 November 2016 includes a lengthy, very substantial article by Seamus Perry titled "Angry, difficult D. H. Lawrence." The article, although not a review, was apparently inspired by three recent books about DHL: Andrew Harrison's *The Life of D. H. Lawrence* ("a lucid and well-informed biography"), James Moran's *The Theatre of D. H. Lawrence* ("a useful companion to the theatrical works"), and David Ellis's *Love and Sex in D. H. Lawrence* ("an excellent, humane and independently minded account"). Perry also mentions that David Ellis "is candid enough not always to admire what he finds."

DHL in The New Yorker

In a *New Yorker* review of a new edition of Henry James autobiography (16 January 2016) Adam Gopnik cites Stephen Potter's observation that the "essence of 'reviewmanship'" consists of "giving writers credit for qualities they are supposed to lack, or criticizing them for not having ones that they clearly possess." Gopnik offers two examples: "extolling the open sadism of Jane Austen or lamenting the sexual timidity of D. H. Lawrence."

DHL in The New Yorker (cont'd)

In "Sex and Sexier," his article about the Hays Code and movie censorship (2 May 2016) David Denby observes that "no less a sexual prophet than D. H. Lawrence . . . was shocked by couples kissing on the big screen, which he thought "pornographical," and likely to "excite men and women to secret and separate masturbation."

DHL in the Czech Republic

Lenka Čizová and Ondrej Skovasja's translation of "Why the Novel Matters" has been broadcast on Czech national radio. The translation was also published in the Czech literary magazine *Tvar* last year. Čizová and Skovasja are currently working on a Czech translation of "Pornography and Obscenity."

DHL and A. B. Yehoshua

In the 16 June 2016 issue of *The New York Times* the Israeli novelist and playwright A. B. Yehoshua reported that the book at his bedside was *The Rainbow* (!). Reading Lawrence, Yehoshua is "amazed and edified by the raw emotional intensity of his characters." He also observes that "most Israeli literature in translation was written in the last 40 or 50 years." Hebrew books that preceded the founding of Israel in 1948 "are unknown to readers abroad. This is comparable to "reading translations of contemporary English literature without having an inkling of Dickens, Thomas Hardy, D. H. Lawrence, James Joyce or Virginia Woolf."

DHL and Geoff Dyer

An interviewer in the 30 June 2016 issue of *The New York Times* asked Geoff Dyer (author of *Out of Sheer Rage: In the Shadow of D. H. Lawrence*) which three writers, dead or alive, he would invite to a literary dinner party. Dyer's choices: D. H. Lawrence, Billy Collins, and Rebecca West.

DHL and Arthur Frommer

Over the last six decades the travel guru Arthur Frommer's guidebooks have sold over 75 million copies. He practiced law before going into travel writing. *Hadassah Magazine* for June/July 2016 reports that as a lawyer "he defended *Lady Chatterley's Lover* against pornography charges and won the case on appeal." (It is obviously more complicated than that since Charles Rembar was the lead lawyer defending the novel.)

News of Andrew Harrison

On 15 June the D. H. Lawrence Birthplace Museum sponsored a book launch for Andrew Harrison's new biography, *The Life of D. H. Lawrence: A Critical Biography* (Wiley-Blackwell, 2016). The occasion took place at the Birthplace Museum. Andrew read sections of the book to the people who had gathered.

More News of Andrew Harrison

Andrew also recently received the Vice-Chancellor's Medal of Nottingham University, where Andrew is an assistant professor of English literature. The citation reads: "Through numerous community outreach events, Andrew has made exceptional effort to improve the lives of Nottinghamshire residents, in helping them to learn about and appreciate their literary heritage."

News of Keith Cushman

The English Department of the University of North Carolina at Greensboro has created an annual Keith Cushman Graduate Prize for Scholarly Publications.

A DHL Poem in Poem-a-Day (Poets.org)

The Poem-a-Day poem for 25 June was "Week-Night Service." Poem-a-Day prints the *Amores* text. The CUP *Poems* text (p. 23-24), based on the *Collected Poems*, is rather different. Note that the Poem-a-Day text includes a glaring typo in line 21: "The light distresses he eyes" for "The light distresses her eyes."

Rebound Copy of the First Edition of *Lady Chatterley's Lover* Sold at Auction

In the Swann auction of 19th and 20th Century Literature held on 10 November 2016 Lot 173 was a rebound copy of the Florence first edition of *Lady Chatterley's Lover*. The copy once belonged to Davis Grubb, the author of *The Night of the Hunter*, and includes Grubb's signature. The pre-auction estimate was \$2000-\$3000. The price realized (with buyer's premium) was \$1750. (A copy of this book in the original wrappers would sell for a great deal more.)

DHL Paintings at the Hotel La Fonda

It now costs \$3 to see the nine paintings by DHL ("Forbidden Art") at the Hotel La Fonda in Taos. An explanatory audio includes misinformation and mispronounces both *Ravagli* and *Saki*.

DHL in *Last Tango in Halifax* (Season 3, Episode 4)

In Season 3, Episode 4 of the BBC television series *Last Tango in Halifax* a character says that an infant with colic can be quieted if you take the baby for a drive. The vibration and sound of the car make the infant think that it's back in the womb. "It's very D. H. Lawrence," the character explains.

DHL and Pierre Drieu La Rochelle

Pierre Drieu La Rochelle (1893-1945) was a French novelist, short story writer, and political essayist who became an advocate of French fascism and a prominent collaborator during the German occupation of France. He was also a great admirer of Lawrence's writings. He was the co-translator of *The Man Who Died (L'homme qui était mort)* (Gallimard, 1933), an edition to which he also contributed a 31-page preface. In the preface Drieu La Rochelle declared that "the work of Lawrence serves to underline the profound and fruitful side of the present stirrings of fascism and communism: the repossession of man's animal and primitive self." He also asserted that Lawrence was a true prophet, "that is to say, not what is generally regarded as a prophet, an obscure and thundering lyrical poet, but a man passionately taken with reason, with a sense of the profound order of things."

Drieu La Rochelle was a friend of Aldous Huxley's, but Frederick Brown's assertion in *The Embrace of Unreason: France, 1914-1940* (Knopf, 2014, p. 182) that Drieu La Rochelle knew Lawrence personally is surely incorrect. Drieu La Rochelle went into hiding after the liberation of Paris in August 1944. He committed suicide on 15 March 1945.

DHL in a John Wayne Obituary

John Wayne died on 11 June 1979. The film critic Michael Wilmington wrote: "If every other Western movie were put to the torch, and only Wayne films survived, the whole genre would still be encapsulated and preserved perfectly. He was the complete Westerner. To the inch, he measures up to D. H. Lawrence's definition of the type: 'harsh, isolate, stoic, and a killer.'"

Mabel Dodge Luhan Exhibition

The Harwood Museum of Art in Taos is presenting a comprehensive exhibition titled "Mabel Dodge Luhan & Company: American Moderns and the West" through 22 September 2016. The exhibition, organized chronologically, traces "Luhan's role as a cultural entrepreneur, following her life as an author, art patron, and social engineer who changed the face of American Modernism and helped to shape a distinctly Southwest Modernism." One of the highlights is the newly cleaned large-scale portrait of Mabel Dodge and her son John, painted by Jacques-Émile Blanche in c. 1911. Of course D. H. Lawrence, Knud Merrild, and Kai Gótzsche all figure in the exhibition. After leaving Taos the exhibition will travel to the Albuquerque Museum and the Burchfield Penney Art Center in Buffalo.

Lawrence's Stay in Gargnano Featured on BBC Program

Members may have missed the 'Great Continental Railway Journeys' on BBC2, which featured quite a long section on Lawrence's stay at Gargnano, and an interview with the Lawrence scholar Stefania Michelucci. It is available for the next 29 days on BBC iPlayer at <http://www.bbc.co.uk/iplayer/episode/b06myfmr/great-continental-railway-journeys-series-4-3-pisa-to-lake-garda>

DHL in the Bible

Shirley Bricout has contributed the entry on DHL in the new two-volume *Dictionnaire de la Bible dans les littératures du monde* (Paris: Editions du Cerf, 2016). Bricout is the author of *Politics and the Bible in D. H. Lawrence's Leadership Novels* (2014).

TIME TO RENEW YOUR MEMBERSHIP IN DHLSNA

Membership in the D. H. Lawrence Society of North America will help you keep in touch with other Lawrentian scholars and enthusiasts around the world. Benefits include access to our members-only Directory posted our newly designed webpages. You will also receive current news through our members-only list serve and our semi-annual newsletter, which will be delivered as a .pdf file to the email address you provide. Our newsletter includes information about new books and research, conference updates, calls for papers, officer reports, news about the Lawrence Ranch and preservation efforts, international news, and other items of interest concerning Lawrence and his circle. We will also solicit your suggestions for topics for the sessions sponsored by the DHLSNA at the annual Modern Language Association meetings and other conferences. The membership year runs from Jan. 1 to Dec. 31.

Current members should receive a membership renewal reminder the first week of December, and we urge you to renew your membership by Dec. 31 to ensure that you continue to receive news from us. It's very easy to renew: simply go to our new webpages: <http://dhlsna.org> and select the tab to "join." The dues are modest: only \$25.00 per year, or \$10.00 for students and the underemployed. Click on the appropriate amount and be sure to update your email and postal addresses. You do not have to be a member of Pay Pal to pay for membership on line; you may use one of the major credit cards listed instead. See our webpages for more details. Because the DHLSNA is a non-profit organization, membership dues are tax deductible for U. S. citizens.

There is another one-time benefit for 2017 for members planning to attend the upcoming international Lawrence conference, "London Calling: D. H. Lawrence and the Metropolis," which will be held in London, July 3-8, 2017. Registration for this conference will require membership in either the DHLSNA or the D. H. Lawrence Society (U.K.). If you have paid your 2017 dues for the DHLSNA, you will not have to pay this portion of the registration fee. Please join or renew your membership in the DHLSNA by Dec. 31, and invite your students and other Lawrence scholars you know to join us. I can promise you that we are a friendly and welcoming group.

LAWRENCE AND SICILY

Geoff Andrews invites you to experience Lawrence's Sicily...

A unique opportunity to explore D.H. Lawrence's relationship with Sicily, a place which inspired some of his major works, including *Lady Chatterley's Lover*. We will visit his old home Fontana Vecchia in the historic town of Taormina, a haven for many writers, as well as discuss his writings in morning discussions in the tranquil surroundings of the Alcantara Valley. In addition to the talks on Lawrence, there will be talks on other writers inspired by Sicily and the chance to explore the nearby wine region in the shadow of Etna, Sicily's live volcano. There will be nature walks and the opportunity to learn more about the local food and experience at first hand Sicilian Easter traditions. The tour will take place during Easter week 2017, and will be led by the British writer Geoff Andrews and the Sicilian journalist Francesca Marchese. For more details please visit <http://sicilyunlimited.com/> or email info@sicilyunlimited.com.

DHL CONFERENCES and CALLS FOR PAPERS

"Lawrence and the 'New Modernisms'" on Jan. 7, 2017

This year's DHLSNA sponsored panel, "Lawrence and the 'New Modernisms,'" will be held on Saturday, January 7, from 5:15-6:30 pm. (Session 648) in Room 102A in the Pennsylvania Convention Center. Tonya Krouse will provide a frame for the discussion with her talk: "Everything Old is New Again: Lawrence against the New Modernist Studies." Earl Ingersoll will follow, speaking on "D. H. Lawrence and Another Kind of Feminism"; Annarose Steinke will talk about "'That Which Was Lost in the Body': D. H. Lawrence's Modern Bodies and and Modernist Medicines"; and Michael D. Koontz will conclude the panel with "Ethical Undecidability and Modernist Representation in D.H.

Lawrence's *Aaron's Rod*." Nancy Paxton will moderate. Please join us for what will certainly be a fascinating discussion following these provocative papers.

Other DHLSNA Events at the MLA conference

The DHLSNA gala dinner will follow shortly after the session on "Lawrence and the 'New Modernism.'" We hope you will join us at 7:30 p.m. at Maggiano's Little Italy, 1201 Filbert St. The restaurant is in easy walking distance from the Pennsylvania Convention Center and the main conference hotels. We have arranged for a very reasonably priced prix fixe evening meal for \$32.95 per person (excluding beverages). The dinner will be served family style; it includes: Appetizers: Spinach and Artichoke dip; Caesar Salad; first course of Four Cheese Ravioli or Shrimp Scampi; main entrées: Veal Marsala or Balsamic-Glazed Salmon; and for dessert, the house specialties: Chocolate Zuccotto Cake or Crème Brûlée. If you want to attend, please send your name and any additional guests to nancy.paxton@nau.edu. by Fri., Dec. 30. Advance payment will not be required.

The annual business meeting of the DHLSNA will be held on Saturday morning, Jan. 7, at 10:00 am. It will be a breakfast meeting at the Bank and Bourbon Restaurant in the Loews Hotel, 1200 Market St.; the restaurant will allow diners to order hot or cold breakfast from the menu. At the business meeting, we will approve the topics for the next MLA and conduct other important business. The second session we hoped to offer in Philadelphia on "Conrad and Lawrence at Sea," co-sponsored with the Joseph Conrad Society, was not approved by the 2017 MLA Program committee; we will discuss re-submitting the proposal for the MLA in 2018, if interest allows.

Double Header

For those of you interested in Lawrence's relationship with other modernists, you might want to combine your trip to London for the "London Calling: D. H. Lawrence and the Metropolis," July 3-8, 2017, with attendance at the 27th annual conference of the International Virginia Woolf Society which will be held at the University of Reading June 29-2 July 2017 to coincide with the centenary of the Hogarth Press.

The Theme is 'Virginia Woolf and the World of Books'

Call for Papers: 'Virginia Woolf and the World of Books' invites you to consider the past, present and future of Virginia Woolf's works. Attendees are invited to submit papers relating to all aspects of the Woolfs, the world of books, and print cultures, including topics related to Leonard and Virginia Woolf and the Hogarth Press; the production, reception and distribution of Woolf's works; editing, revision and translation; periodicals and book publishing; Woolf and her readers; global and planetary modernisms; Bloomsbury and its networks; Hogarth Press authors and illustrators; modernist publishing houses and publishers; Woolf and the Digital Humanities.

Abstracts due February 1st 2017.

AN UPDATE:

London Calling: Lawrence & The Metropolis 14th International D.H. Lawrence Conference, 3-8 July 2017

Dr. Catherine Brown, Executive Director

Preparations for the conference are proceeding well. A good number of proposals were received by the first deadline of 15th September 2016, and – since more would still be welcome – a second deadline has been set for 31st December 2016.

It was initially stated that responses to the proposals received by the first deadline would be sent out by the 31st October 2016. The process of obtaining and collating responses from the Program Directors (British and International) who review the proposals is taking rather longer than expected, but be assured that responses will be sent out as soon as possible. We are not waiting to assess all applications received after the second deadline of the end of this year.

Registration will open soon after the first responses are sent out to proposers of papers – hopefully, therefore, by the end of this month. The Committee is mindful of the wish of many delegates to book flights as early as possible in order to secure good deals.

Please be reminded that:

- 1) The Conference website is here: <https://dhlawrencesociety.com/home/14th-international-d-h-lawrence-conference-london/>.
- 2) The Conference website now contains an exciting new resource – a map of Lawrence’s London and of the conference venues. This map, which has been created by Donna Alexander (Researcher and Assistant Lecturer at University College Cork), is intended both as a geographical counterpart to the historical timeline of Lawrence’s London on the website, and as a practical resource for the Conference attendees. Do browse it in order to familiarise yourself with Lawrence’s London, the Conference’s London, and the relationship between the two. Further resources will be added to the website over time, and the website (being part of the website of the D.H. Lawrence Society of Eastwood) will remain available as a resource in perpetuity.
- 3) Occasional updates on the Conference (and Lawrencian thoughts) are to be found on the Conference Twitter account, @DHL2017London
- 4) One Graduate Fellowship is still open to competition. The procedure for applying for a Graduate Fellowship appears on the Call for Papers (which is on the Conference website). Graduate Fellows have their Conference fee waived (this includes five lunches, two dinners, all tea/coffee breaks, and the Gala Award Dinner on Thursday evening), may attend the excursion to Eastwood and environs on Saturday 8th for no payment, and have access to low cost accommodation.

Finally, I am delighted to report that the American novelist Patrick Flanery will be giving the opening keynote lecture of the Conference.

Thank you to all those of you who have submitted proposals to this Conference, and to those readers of this newsletter who have not – please do! (by 31st December 2016) Lawrence may not always have liked London, but he could not have become what he did without it – and it is again (after an interim post-War lull of several decades) as dynamic, unequal and self-confident a place as it was in Lawrence’s time.

D.H. Lawrence: Technology & Modernity

Indrek Männiste is putting together a proposal for Bloomsbury Publishing for a volume called *D.H. Lawrence: Technology & Modernity* (working title). The book would consist of roughly 16 -17 new essays seeking to explore the intricate relationship Lawrence had with technology. Technology should be understood here in quite a broad sense: ranging from industrialist practices to ways of understanding. Possible themes would tackle issues such as technology and social issues, pastoral vs. urban, war (technology) and Lawrence, mining and Lawrence, literary representations of technology, technology as a response to modernity and similar. Be creative! The length of each essay would be roughly 5000 words. Should you like to contribute, please send him the title and a very short abstract of the proposed essay (6-7 sentences) by 5 December 2016.

CREATIVE CORNER

Jessie’s Lament: A Monologue Written and Performed by Ruth Templeton

Ruth Hall sent an appreciative review of Ruth Templeton’s performance of *Jessie’s Lament*, presented in the bistro in Durban House Heritage Center, Eastwood, on Sept. 23, 2015. While Hall’s review is too long to be included in its entirety here, she notes that Templeton’s script was drawn entirely from Jessie Chambers Wood’s letters in *D. H. Lawrence: A Personal Record* (1935). *Jessie’s Lament* begins with her description of her experience shortly after Lawrence died, when she suddenly felt the room was filled with his presence and she felt joy when she caught a glimpse of him as he had been in the early days of their association. Then she heard Lawrence say, “Can you remember only the pain and none of the joy?” Jessie goes on to observe that Lawrence was unable to really love another woman because of Mrs. Lawrence’s possessiveness and “malevolent” love. She recalls how deeply hurt she was when she read Lawrence’s description of her in *Sons and Lovers*. After Lawrence eloped with Frieda Weekley, Jessie recognized that “She stands for one way of life and I another.” By the end of her

monologue, Jessie concluded that Lawrence found peace at the end of his life, as revealed in his final poems; as she says, he “broke through his prison . . . and died a free spirit, although he had lived in bondage.” Hall ends her review, saying that Templeton’s fine performance of this monologue should be offered to a wider audience.

DHLSNA-inspired prose poetry...

Inspired by the 2015 South Atlantic Modern Language Association Conference in Durham, North Carolina, whose theme was “In Concert: Literature and the Other Arts,” and a dinner gathering afterward of Earl Ingersoll, Susan Reid, Keith Cushman, and Deborah Bell at the home of Judith Ruderman, Katherine Toy Miller, chair of the DHLSNA panel “D. H. Lawrence: The Art of Living Through the Arts,” wrote the following prose poem published in the *pacificREVIEW* “Lurking Anonymity” issue published by San Diego State University, August 2016.

The Age of Masquerade

The air that blocks the sound between the walls has broken, so your own personal boom! boom! is becoming a little louder, a little ominous, clearing at vast expense a path for each fact before it arrives through the veiled discourse generated by both sides of the disturbance against the threatening void. As confessions in the passive voice become a little affected, a little theatrical, you watch through the eyes of an assured producer of silent retreat constructions as your nerves, testing the limits of collaboration with the audience, morph at mach speed into patterns projected by a magic lantern, creating boundaryless chimeras too fragile to survive on the executorial screen of multimodal culture where the wasteland is pulling into itself, lost in the promise of dominating without believing. The gods, demons, and ghosts in the control room interpret the thunder in this opera differently: Always observing new holes in the articulation of the experience so it never forms an absolute totality of thought expressed as emotion and feeling or annihilates the fortress of self-reflection but praising the authenticity of the costumes. Please call to confirm your prize.

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