



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

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### Log-in information for DHLSNA website:

[www.dhlsna.org](http://www.dhlsna.org)

2018 login for members-only portions (directory, photos, current Newsletter, ballot):

[http://www.dhlsna.org/member\\_directory](http://www.dhlsna.org/member_directory)

### The DHLSNA on Facebook

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

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

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

## From the DHLSNA President...

Lawrence's life and writings continue to fascinate the public. As you'll see in Keith Cushman's "Bits," references to Lawrence abound. Another example is Anthony Pacitto's new novel *A Sense of Ancient Gods* (Wine Jar Press, 2018) that imagines Lawrence and Frieda in the Italian mountains after the First World War. An image of the cover and a brief description appear in this *Newsletter*.

The highlight of the past year for DHLSNA was the first virtual conference of the DHLSNA. The Executive Board approved the plan to allow graduate students to participate in an academic conference without the expense of travel. As you'll see in the report on the conference, the plan was a success. Four panelists presented their work and received detailed feedback from respondents. The virtual audience responded as well. It was an opportunity for all to discuss new work on Lawrence, and everyone agreed that we should continue to schedule virtual conferences.

The annual business meeting last January covered a few other items of interest. Details appear in the minutes.

- JSTOR will begin publication of the *DHLR*, beginning with the last three years.
- There will be two "newly published scholar" awards, one for an article and one for a book. Please contact me if you'd like to be an anonymous judge.
- The 2020 International D.H. Lawrence Conference will be in Taos, New Mexico.
- The topic of our panel at MLA 2019 is "Lawrence, Labor, Work"

As you read books and articles about Lawrence, please consider nominating recent work for one of the newly published scholar awards. Guidelines for nominations appear below.

I know I speak for all of us when I thank Pamela Wright for her excellent work and devoted service as editor of our *Newsletter*.

Joyce Wexler  
DHLSNA President



## DHLSNA Virtual Conference

On Saturday, April 14, the D. H. Lawrence Society of North America began a new twenty-first-century initiative: an online “virtual” conference for graduate students from several international institutions. Spearheaded by Nanette Norris (of Royal Military College Saint-Jean) and other current DHLSNA members, including current President Joyce Wexler (Loyola University Chicago), the virtual conference aimed to allow graduate students engaged in Lawrence-related scholarship to present their work to an audience comprised of their peers and established Lawrence scholars, without incurring the expense of international travel. In all, the virtual conference was a success, and it lays a solid foundation for future iterations that will attract even more audience members and graduate-student participants.

Two panels were held via the Zoom meeting platform on the 14<sup>th</sup> of April, one in the morning and one in the afternoon. Long-time DHLSNA members and officers Nancy Paxton (Emerita, Northern Arizona University) and Julianne Newmark (University of New Mexico) served as respondents (Newmark for the morning sessions and Paxton for the afternoon session). The morning session featured graduate students from Ukraine and the United Kingdom. Natalie Styrnick, of Oles Honchar Dnipro National University, delivered her paper “Posthumanism Ideas in Lawrence’s Short Stories.” Suzanne McClure, of the University of Liverpool, presented her work, “A Corpus-Driven Examination of Americanism in D.H. Lawrence’s Novels.”

The afternoon panel featured three graduate-student researchers: Amber Drew, of the University of Tulsa, Aaron Botwick, of CUNY, and Paul Franz, of Yale. Drew’s paper was titled “Narrative Representations of the Other in Lawrence and Flaubert.” Botwick’s was “D.H. Lawrence, *Women in Love*, and the Modernist Logic and Language of Death,” and Franz’s was ““Strangest of all strange companions’: Allusiveness and Charismatic Selfhood in D. H. Lawrence’s Major Poetry.”

The Zoom platform allowed the speakers to share a slideshow on the screen with the scholar’s live voiceover. The attendees in the virtual “conference room” appeared in small boxes around the perimeter of the screen and, thus, all attendees could see and easily interact with each other.

After each panel, the respondents offered prepared remarks and audience members could chime in via Zoom to ask their own questions and engage in a lively dialogue with the speakers. The student presenters were encouraged to reach out to their respondent via email after the panel for further support and insights into their work.

In all, the virtual conference was energizing and successful. We hope more of our DHLSNA members – and their graduate students – will participate in future years. Nanette Norris capably ensured that all attendees practiced using the platform and running their digital presentations during a “test run” the week before the conference, so all nervousness about the technology side of the conference was resolved by the conference day, and the sessions could run smoothly. Because of this advance preparation, which future online conferences will surely repeat, we now can say with certainty that this virtual meeting model can be a great asset to our Society and is an excellent way to attract younger scholars to Lawrence Studies, promote their growth in this field, and share lively conversations with each other across vast geographic distances. We hope many of you will join in next time!

Julianne Newmark  
DHLSNA Social Media Coordinator and Newsletter Archivist



### Abstracts of Papers Presented by the DHLSNA Panel on “Dangerous Charisma” at MLA 2018

*Winter storms prevented Michelle Buchberger from attending the conference, but her abstract appears below. Paul Franz was able to step in, and his abstract is included as well.*

"D. H. Lawrence's Critique of Fascist (Will to) Power," Nidesh Lawtoo, University of Bern

Like many modernist writers, Lawrence was intensely aware of the power of charismatic leaders to generate fluxes of mass contagion that infect the body politic. And yet he was unique in offering a specific diagnostic of leaders' will to power to affect human bodies first, and minds later. Such diagnostics emerge in political novels like *Aaron's Rod*, *Kangaroo*, and *The Plumed Serpent*, which have remained in the background of modernist studies in the twentieth century, yet should be center stage in the twenty-first century. Building on a "minor" tradition in continental philosophy that has taken Lawrence's political novels seriously (Deleuze and Guattari, 1972, 1980), and extending a diagnostic of Lawrence's ambivalent take on authoritarian politics initiated in *The Phantom of the Ego* (2013), I argue that Lawrence's untimely fascination for Nietzschean forms of will to power remains timely in a period haunted by the shadow of fascist leaders for at least two reasons: First, it reveals that a critique fascist will to power cannot be restricted to the message of totalitarian but, rather, emerges from a subjective "participation" in the bodily, affective, and non-verbal rhetoric used to mediate such contagious messages in the first place. And second, it unmask what Lawrence calls "physio-psychological" reflexes that blend the register of "desire" with the one of "power" to induce mimetic responses in the crowd that are automatic, pre-linguistic, not under the volitional control of consciousness and in this specific Lawrentian sense, *un-conscious*. My wager is that Lawrence's political novels reveal him to be one of the most acute, forward-oriented, and thus far largely unacknowledged critic of fascist (will to) power in modern literature.

"D. H. Lawrence's Leadership Novels and the Cult of the Charismatic," Michelle Buchberger, Miami University

According to Galvin et al, "Charismatic leadership is a term often used to characterize extraordinary forms of influence, and it is frequently associated with leaders who are perceived as exceptional, gifted, and even heroic (Bass, 1990; Conger, 1989). Scholars commonly conceptualize such leadership as a relationship between leaders and subordinates involving "a unique bonding," "emotional attachment, respect, and trust (Avolio & Yammarino, 200: xvii). Subordinates who view a leader as charismatic will tend to see the leader and his or her vision as core to their own identity and will be willing to sacrifice so as to benefit the collective and achieve the goals and vision of the leader (Howell & Shamir, 2005)" (Galvin, Balkundi, and Waldman 477).

This paper will explore the "Leadership Novels" of D.H. Lawrence -- *Aaron's Rod* (1922), *Kangaroo* (1923) and *The Plumed Serpent* (1926) -- and examine the degree to which such definitions of charismatic leadership and subordinate sacrifice might be identified in these works. In identifying the patterns of behaviors and the dramatic arcs of those engaged in these leader/follower narratives, might we apply what we have learned to analyze contemporary behaviors of leaders and acolytes, especially those leaders who might be described as having "dangerous charisma"?

"The Lure of Leadership in Lawrence's Australian Novels," David Game, Australian National University

D. H. Lawrence's Australian novels, *Kangaroo* and *The Boy in the Bush*, are part of a suite of novels, beginning with *Aaron's Rod* and concluding with *The Plumed Serpent*, which are often referred to collectively as Lawrence's leadership novels. Lawrence's many and varied pronouncements on leadership have earned him some of his most damning criticism. Bertrand Russell remarked that he "had developed the whole philosophy of fascism." However, Lawrence's interest in and evocations of leadership should not be seen as an offshoot, corruption or restatement of twentieth century "isms." In Lawrence's Australian novels we find explorations of the problems of leadership which go well beyond his responses to the immediate Australian context, and which point to a continuing engagement with problems which had concerned him since early in the war.

"Bestiary of the Charismatic Right: Unveiling D. H. Lawrence's *Kangaroo* through a page of Mochtar Lubis's *Tiger*," Mark Deggan, Simon Fraser University

Lawrence's 1923 novel, *Kangaroo*, charts the attractions and perils of charismatic leadership in Australia, yet, given the predominance of animal imagery, the text can be read as a study of natural as much as cultural phenomena. Accordingly, Lawrence's tropes will be seen to map a host of collusions between elevated individuals and the animal -- a mythic and often darkling conflation of place, nature, and human discourses of power. Indeed, the novel's animal aspect is driven home not

merely because Lawrence's would-be leader 'looks like one' in the broader sense, but because he *is* one: 'Mr. Cooley came at once: and he WAS a kangaroo.' More remarkably, Kangaroo himself has another animal in mind, crooning Blake's 'Tiger, tiger, burning bright In the forests of the night' before proclaiming the tiger as one of 'The pillars of the world! The tiger and the kangaroo!' In the face of Lawrence's bestiary of the right, the paper turns to an allegorical novella of failed charismatic leadership, this by the great Indonesian writer, Mochtar Lubis. Like *Kangaroo*, Lubis's *Tiger*, utilizes animal tropes as a critique upon populist masculine rule whilst simultaneously thrilling to the very politics of attraction each fiction strives to denigrate. By spending a few moments upon Lubis's political tale (so famous in its national setting), readers of Lawrence are provided with a productive perspective upon the latter's deeply rooted sense of charisma as *bestial*, a powerful corrective for calls to read Lawrence as a populist of the charismatic right, or to situate him as beyond the pale of world literary consciousness. Moreover, by examining Lawrence's near-fable against Lubis's allegory, a crucial difference emerges whereby Lawrence appears to see both charisma and the will to power less as animalistic traits applicable to the human, than evidence of the human *as* animal, a possibility further underwriting Lawrence's ecological imaginary.

"A Modern Evangelist': Charismatic Style in D. H. Lawrence's Free Verse Poetry," Paul Franz, Yale University

The idea of Lawrence as somehow a "prophet" or "evangelist" is a truism of his reception, both contemporary and subsequent. Generally, it ascribes to Lawrence a didactic intention that "goes beyond literature," often with the implication that he thereby falls short of it, for want of aesthetic disinterestedness. Lawrence's prophetic status has been taken for granted by influential critics of his sexual politics, such as Simone de Beauvoir and Kate Millett, no less than by more recent commentators who have sought to rehabilitate his poetry, in particular, as a proto-postmodernism in which any strong subjectivity vanishes into chattiness or the play of intertextuality. Among the latter group, of course, Lawrence's prophetic status makes itself felt as a looming blind spot, rendered obtrusive by the effort to minimize it. For all this, however, Lawrence's evangelism – or, as we might say, his "charisma" – remains poorly understood, partly at the level of his doctrines, but especially at that of his style. In this paper, which focuses on Lawrence's early free verse poetry as it was gathered and presented in the 1917 volume *Look! We Have Come Through!*, I attempt a description of Lawrence's poetics that accounts simultaneously for two aspects of his style that critics have tended to emphasize selectively: the simple, sensuous and passionate, and what recent critics have (I believe correctly) identified as an important strain of complexity and allusive wit, even as they have misinterpreted it by placing it in opposition to Lawrence's charismatic persona. In doing so, I draw on the sociological theories, first, of Pierre Bourdieu, (for whom "charisma" designates a power, not conferred by the social hierarchy, to emerge victorious in the symbolic contest over the representation of the self) and, second, of Lawrence's near contemporary Max Weber, whose account of charisma as combining oral and textual features takes as its primary model a figure of considerable fascination for Lawrence throughout his career – the Biblical Jesus. I conclude by tracing thematic and formal resonances of these motifs across Lawrence's major poems and letters of the period, thereby suggesting how a "charismatic" reading of Lawrence's poetry also demands to be situated within the rich context of Lawrence's imaginative and interpersonal life.



**The International D.H. Lawrence conference:  
Resisting Tragedy, which was held at the Université Paris Nanterre 29 – 31 March 2018.**

For the thirty-second consecutive year, scholars from around the world gathered at this conference to discuss D.H. Lawrence; the theme this year being the various ways in which his work suggests his resistance to tragedy. The theme was inspired by the opening passage of *Lady Chatterley's Lover*, and the organizer, Ginette Roy, encouraged delegates to dwell on the positive aspects of resistance to tragedy, which resulted in fascinating, and some even humorous, papers. However, this conference was marked by some unexpected and particularly memorable moments. One of these was prompted by Ginette's wonderful achievement in organizing so many successful conferences. It is largely her efforts that bring together so many delegates from all corners of the globe to meet and exchange ideas about Lawrence. Her welcome to new scholars is warm and has often been

a formative influence in their careers, thus helping to ensure the future of Lawrence studies; her encouragement to more established academics to keep pushing the boundaries of their research to incorporate the, often challenging, topics that are set as a conference theme each year, has helped to maintain the vivacity of this family of Lawrence scholars. Therefore, it seemed especially fitting that at the conference dinner this year, we marked Ginette's 80<sup>th</sup> birthday and her contribution to Lawrence Studies by presenting her with gifts and a signed card thanking her for her kindness and friendship over so many years. At this event, Michael Bell made an even more personal gesture and, voicing the feelings of all the delegates present, recited this poem he had written in Ginette's honour:

**La femme qui a vécu**

What can we say of her? Her name is king  
Which rightly says authority. Yet she is woman  
And mother to us all. In my country  
The four great reigns were all of queens.  
And so we find it here. Yet no monarchist she,  
A soixante-huiter to the core:  
All for the re public, the public thing,  
The people's good. Joined in this by Roger,  
That amiable man, she was his  
Pearl without price; Roger's thesaurus,  
So to speak. Call her priestess of Isis,  
Honouring dark gods among the Cartesians.  
As academic concrete spreads  
Her annual ritual finds la terre in non-terre,  
And tirelessly waters the seed.  
So, as Lawrencean generations sprout,  
I say, long may she rain.

Furthermore, this was not the only time during this conference when Michael entertained us with a rendition of poetry. Speaking on Tragedy as Genre and/or Worldview, he was explaining how Yeats' poem "Lapis Lazuli" is a subtle meditation on the balance of life and art, when he broke from reading his paper to give a presentation of the poem, from memory, in a soft Irish brogue. It was a truly magical moment that the spellbound delegates will always remember.

Whilst these may have been the unexpected delights of the conference, there were many more riches on offer as twenty-five scholars gave us their insights into Lawrence's resistance to tragedy, which inspired much debate at the end of each session and over coffee and long lunches.

Opening day one of the conference, Jane Costin's paper attended to the tragic aspects of Lawrence's often strained marriage, including that of the problem of childlessness, before considering how he turned to comedy in his fiction to resist the tragic elements of his life. Marie Géraldine Rademacher then explored *Sons and Lovers* in conjunction with classical conceptions of tragedy and the tragic hero, aligning Paul Morel with a Platonic rather than an Aristotelian conception of Narcissus to suggest how Paul avoided succumbing to the depression arising from his mother's death. Following coffee, the recurrent motif of trauma at the conference was firstly broached by Margaret Storch's talk on Lawrence's preoccupation with wounded soldiers. Coming to focus on *The Ladybird*, Margaret examined Lawrence's presentation of Count Dionys as a remedy to the post-war crisis of masculinity. Richard Kaye discussed another text given relatively little critical attention, *The Lost Girl*. Richard argued that Alvina Houghton resists the modern tragic fate of unmarried women, of becoming an "old maid," before Ayca Vurmay concluded the morning's session by tying Lawrence's use of expressionist techniques in the play *Touch and Go* to an affirmative mode of being.

Following lively discussions over lunch, Howard Booth considered forms of violence, particularly between men in the social domain, to constitute modes of resistance to "modern tragedy." Alluding to theoretical notions such as "divine" and

“sovereign” violence, Howard proposed that certain violent scenes in *The Plumed Serpent* contain a radically transformative potential. Nidesh Lawtoo concluded this session by appealing to Nietzsche’s notions of Apollo and Dionysus in *The Birth of Tragedy* to unpack the affective politics in Lawrence’s so-called “leadership” novels. Treating collective feelings or experiences of “affective contagion” to be central to Lawrence’s presentation of political movements in *Kangaroo* and *The Plumed Serpent*, Nidesh highlighted how Lawrence’s protagonists nevertheless register a deep ambivalence, and hence signal a space for resistance, towards an affective, authoritarian politics. In the first paper of the day’s final panel, Shirley Bricout discussed Lawrence’s appropriation of the Biblical figure of Cain to render his own personal trauma, particularly as it is articulated in “The Nightmare” chapter of *Kangaroo*, intelligible and transformative. Benjamin Bouche then brought a day of stimulating, insightful and informative presentations to a close by focusing on the “daily tragedy,” or the banality and meaninglessness of everyday life, that Lawrence captured in *Lady Chatterley’s Lover*. Benjamin concluded by noting Lawrence’s stress on the role of relationship in his final novel as a means to resist such pervasive, tragic-nihilistic feelings.

Michael Bell’s masterful paper opened the session on day two offering insights into differences between Yeats’ and Lawrence’s attitudes to the common theme of resisting tragedy. Michael’s presentation was a hard act to follow, but subsequent papers took us in some interestingly different directions. Catherine Brown’s paper looked at Lawrence’s connections with Darwin while Stewart Smith focused on tragic aspects of *Aaron’s Rod*. These were followed by Fiona Fleming’s comparison of Hardy and Lawrence with regard to tragedy, in which she indicated some similarities between the characters of Jude and Gudrun and Gabriel Oak and Gerald, leading to her suggestion that, despite Lawrence’s claims of moving away from Hardy’s influence, in reality, there was an on-going dialogue between the two authors’ work. Holly Laird took up the theme of the comic aspects of Lawrence’s resistance to tragedy. In looking at Lawrence as the melancholic, and his portrayal of Ursula’s depression in *Women in Love*, Holly discussed the tragic comedy in this novel and how Lawrence’s characters were both tragic and comedic.

After an excellent lunch that gave delegates valuable time for discussion, they were then treated to a paper on Nietzsche, Lawrence and Burgess by Susan Reid. Adam Parkes, who was attending this conference for the first time, followed this with a paper that looked at Lawrence and Aldous Huxley, from the perspective of Lawrence as a Dionysian figure, to question what happens after the tragedy. Claude Barbre then spoke about discontinuities and the American sublime in Lawrence’s writing, and the afternoon concluded with two interrelated papers on Lawrence’s poetry. Firstly, Masashi Asai, a regular contributor to many Lawrencean conferences throughout the world, looked at “New Heaven and Earth” and “Ship of Death” and Lawrence’s changing meanings for the word “oblivion.” Then, Teresa Mae Thompson continued the discussion of “New Heaven and Earth” with some thoughts about the implications and meanings of “who” and “what.” Discussion of the papers delegates had heard no doubt continued long into the night at the sumptuous conference dinner that, this year, was held at Restaurant Bissac.

The final day of the conference offered six papers before a magnificent Champagne buffet which confirmed, if any confirmation was needed, Ginette’s recognition of the importance of giving adequate time for discussions between delegates, as well as her careful timetabling of stimulating papers which very often spoke to each other. The morning’s papers were grouped around ideas of life and death. In Elise Brault-Dreux’s paper, she saw life as continually resisting death, whilst Nick Ceramella’s paper concentrated on Lawrence’s “Odour of Chrysanthemums,” putting forward the thought of the tragedy of life being fear of death. In her paper, Brigitte Macadré-Nguyễn was also interested in resisting tragedy by not fearing death, and extended this idea; looking at *Women in Love*, she showed how Lawrence resisted tragedy by turning tragic aspects of the novel into something like the carnivalesque.

After the coffee break, the papers continued this idea of Lawrence using comedy to resist tragedy; Marina Ragachewskaya looked at “The Blind Man” as tragicomedy, whilst Jonathan Long gave a well-organized account of the changing comedy in Lawrence’s correspondence over the whole period covered by the Cambridge editions. Jonathan gave many examples of Lawrence’s varying uses of humor, but was forced to acknowledge that the topic of humor in the letters is much larger than he had time to cover, so illuminating an uncharacteristic view of Lawrence as a humorous man and letter writer. Continuing the theme of Lawrence and humor, Mélanie Lebreton then concluded the conference with a paper that looked at Lawrence and satire.

Then it was time for the champagne buffet, more discussions about Lawrence and his work and time to bid fond farewells to

old friends and those newly made at this conference. This ever fluid family of scholars then departed – until the next time - to their various destinations around the world.

The next conference will be held 4<sup>th</sup> - 6<sup>th</sup> April 2019 when the topic will be 'D.H. Lawrence and the Anticipation of Ecocriticism'. For further information please contact Ginette Roy email: [roy@parisnante.fr](mailto:roy@parisnante.fr) or [ginette.katz.roy@gmail.com](mailto:ginette.katz.roy@gmail.com)

Jane Costin, guest co-editor of the 2017 and 2018 editions of the *Journal of D.H. Lawrence Studies*,  
and Stewart Smith



### The University of New Mexico presents its 2<sup>nd</sup> Annual Lawrence Lecture and More...

Dr. Andrew Harrison, Associate Professor of English Literature and Director of the D. H. Lawrence Research Centre at the University of Nottingham, UK, delivered the 2<sup>nd</sup> Annual Lawrence Lecture at the University of New Mexico on Thursday, April 5, at 6 p.m., on the topic of "Reading D. H. Lawrence in New Mexico: The Case of 'The Woman Who Rode Away.'"

Dr. Harrison described his talk as follows: D. H. Lawrence is a challenging writer whose work addresses in a critical and confrontational fashion a series of divisive subjects at the heart of modern life, including issues of power, gender, sexuality and race. One of his most controversial short stories, "The Woman Who Rode Away," concerns each of these things. It was written in New Mexico in June 1924, during Lawrence's first full month living at the Lobo Ranch, which he later re-named the Kiowa Ranch. This lecture discussed the story's reception by both feminist and postcolonial critics, showing how our changing understanding of it reflects broad cultural trends and accompanying shifts in Lawrence's popular and academic reputations. It also provides a fresh biographical reading of the story, which situates it firmly in its moment and place of composition, revealing surprising and under-appreciated aspects of Lawrence's belief in his psychic abilities and the power of his words.

On Saturday, April 7, Dr. Harrison gave a second talk at the Harwood Museum in Taos, in which he discussed his *Critical Biography of D.H. Lawrence*. The talk was followed by a tour of the Ranch.

Videos of the events can be found on the D.H. Lawrence Ranch Initiatives YouTube channel:  
<https://www.youtube.com/channel/UCSMOC28APtNTwU1Z0azZKdA>

For the Archival Research Workshop with Dr. Andrew Harrison on Monday, April 9, a group assembled at the Center for Southwest Research (CSWR), including members of the library staff. (CSWR Director, Tomas Jaehn, was very involved and instrumental in selecting, with Dr. Harrison's and Dr. Julianne Newmark's consultation, an amazing array of artifacts related to Lawrence, his circle, and early-'20s publishing culture.) Department faculty (Dr. Belinda Wallace, Dr. Sarah Townsend, Emeritus Professor Dr. Hugh Wittemeyer, Dr. Julianne Newmark, and Dr. Feroza Jussawalla), and roughly 17 undergraduate and graduate students took part.

Dr. Harrison began the event with a useful overview of D. H. Lawrence's experience as an author in the late-1910s and 1920s seeking publication, working with specific publishers, various literary agents, a few typists (including Dorothy Brett), and even facing censorship of his work (the best-known case is of his *Lady Chatterley's Lover*). Dr. Harrison assembled all attendees around a table, on which he'd arranged the artifacts chronologically, and he spoke to their significance. After about 30 to 40 minutes, Dr. Harrison encouraged all attendees to circulate around the table, touch the artifacts, investigate them, and ask questions about their significance not only to Lawrence's life and literary legacy, but to the enterprise of archival research in general, regardless of the specific author of focus.

In Fall of 2018, Audra Bellmore, PhD, Associate Professor at The Center for Southwest Research, Curator at The John Gaw Meem Archives of Southwestern Architecture, and Adjunct professor in the Museum Studies Program, will be teaching “Collections in Context II: Interpretation at the D.H. Lawrence Ranch, Taos.” This course is designed to introduce contemporary museum and historic site research and interpretation methods by providing students with the opportunity to engage in both preparatory class time and active learning on-site activities at the Center for Southwest Research, UNM, Albuquerque, NM; New Mexico Historic Properties Division/State Historic Preservation Office, Santa Fe, NM; Casa San Isidro, Corrales, NM; DH Lawrence Ranch site Taos, NM; and, the Harwood Museum Taos, NM. Class sessions will combine lecture, discussion, hands-on exercises, field trips, and on-site fieldwork. The goal of this course is to help students identify and analyze research and interpretation practices of an historic site and its collections by providing contextual background, practical on-site field experiences, and the opportunity to create new interpretive text panels and signage for the D.H. Lawrence Ranch, a UNM-owned property, listed in the National Register of Historic Places.

Eva Lipton-Ormond and Sharon Oard Warner



### D.H. Lawrence Society News Update

2017 was in many ways a very positive year for the Society. The Society remains richly blessed by a strong and supportive membership, and a significant number of members who gladly take on and fulfil specific and time-consuming roles. I would particularly like to thank Dr. Andrew Harrison for taking on the role of President as Prof John Worthen stepped down. Andrew comes to the post with a recognition of his status as a Lawrence authority. His first book, *The Life of D.H. Lawrence*, was widely acclaimed as a well-researched and thoroughly academic text. We wish him well with his new project.

Over the years the Society has benefitted from a range of speakers at the monthly meetings, and 2017 saw this continue. It is also encouraging to note that the number attending these meetings is gradually increasing. I recognize that many of our speakers are busy working in their own fields and give time to prepare and deliver their lectures with real enthusiasm. Without exception we have been able to attract very well-qualified specialists to come and lecture to the monthly meetings. The program for 2017—2018 is already completed, and we look forward to further stimulating and challenging lectures. All too often I have found myself challenged by the content of a specific lecture and driven back to read (or re-read) a Lawrence text or a critical review.

I would specifically like to thank Sue Reid for her role as editor of the *Journal*. I know that she is helped by a strong editorial board, and by Andrew Harrison in his role as advisory editor, but the organization and presentation of the contents still remains a major task, and I am grateful to Sue for all that she undertakes in producing the *Journal*. I believe that the *Journal* is widely recognized as a high-quality academic publication, and it is certainly viewed by Society members as a valuable publication, which is both informative and enjoyable to read. Sue has kindly agreed to continue as editor, and the plan is that we should maintain “hard copy” publication and presentation in the future.

Legacy At the end of 2017 the Society finally received the check for the legacy and interest (just over £37,600) that we had been informed of earlier in the year. The gift from the estate of Mrs. Caunt came as a surprise as she was not a current member of the Society, though her husband had been in the past.

The generous gift has obviously put the finances of the Society on a firm footing, but we now need to consider how we use the resources that we have. We are obviously able to continue “hardcopy” of the *Journal* with less concern over printing and postal costs. We also plan to produce a “hard copy” newsletter in the spring and Autumn.

**Society Books** In the last few years the Society has been given three generous gifts of books and some past *Journals*, the most recent one just over Christmas from the Rev. Williams, a Lawrence enthusiast in Somerset. In addition, I have very recently been informed that another collection of books has been left to us from a Mrs. Spears in Sonning. Apparently, she and her husband visited the Lawrences' home in New Mexico and collected some material from there. Apparently, this collection contains some "unusual" texts, so the intention is to pass them to Dr. Harrison initially for his judgement.

The situation still exists that we need an appropriate location for the books that we have, such that access for Society members might be possible. All members of the Council agree on the value of "hard texts" and recognize the privilege of holding a Society library. In a limited number of instances, two or three copies of the same text have been given to the Society. The accusation that "the Council was on the verge of making another disgracefully bad decision—that of giving away these precious books to the private £70 pa Bromley House Library—betraying all who had donated them" (or any other library) is not accurate. Consideration will however be given to the situation involving the few multiple copies, and these could be sold to members within the Society. Only one person who donated any books specifically asked that we try to keep her "collection" as a whole. A small library could be set up in the Breach House.

**Links to Schools in Eastwood** In recent weeks we have begun to develop links to two schools in Eastwood, and I would like to thank Mrs. Rosemary Wheeldon —herself a retired Head and member of our Society—for the enthusiasm of her talk to some 9-year-old pupils at the new Lawrence View School. We have been invited to go into the school again. The Council agreed to a one-off donation to support a library project at Park View school, and we have been invited to go in and talk to some of the pupils at the school.

Lewis Keech, our schools' rep, is working hard in his own school, and we hope to progress links with that school as well. He has done well in being given good offers to read English at university from Sept 2018. Paige Amos, our school rep in 2016—2017, has moved on and is now reading Law at Sheffield University. We wish her well.

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



## Lawrence Bits

### **Ken Russell's *Women in Love* Revisited**

In his *New York Times* reconsideration of the Ken Russell movie version of *Women in Love* (29 November 2017), J. Hoberman observes that the film is a "double period piece – set in the aftermath of World War I and evocative of the late 1960s, when it was made." *Women in Love* "is a novel of ideas, but Lawrence's overheated prose suggests an Expressionist landscape painting in which every element is supercharged with erotic energy." Hoberman describes the movie as a "robust, entertaining, tastefully vulgar celebration of Lawrence's philosophy." He also suggests that the movie is "in some ways . . . an improvement" on the novel.

### **Speaking of Ken Russell's *Women in Love* (Glenda Jackson)**

In April-May 2018 Glenda Jackson, who won a Best Actress Oscar for her performance as Gudrun in *Women in Love*, played the 92-year-old A in the revival of Edward Albee's Pulitzer Prize-winning *Three Tall Women*. The *New York Daily News* reviewer said that the 81-year-old Jackson gave "one of the best and most exciting performances of the season."

### **DHL and Cézanne**

Peter Schjeldahl quotes "Introduction to These Paintings" extensively in his *New Yorker* article (9 April 2018) about the

retrospective of Cézanne portrait paintings at the National Gallery of Art in Washington, D. C. According to Schjeldahl, Lawrence's essay "vivifies the ascetic passion of Cézanne."

### **DHL and Fashion**

Aileen Ribeiro's *Clothing Art: The Visual Culture of Fashion, 1600-1914* (2017) is an exhaustive account of how artists have used fashion over three centuries. DHL is among the many writers she quotes to support her points.

### **DHL Writes About Sex**

In her *New York Times* essay about how fiction writers confront the problem of writing about sex (5 February 2018) Sarah Lyall observes that "it has been 90 years since Lady Chatterley adulterously wove flowers into her lover's pubic hair in D. H. Lawrence's book, to the scandalized delight of readers wily enough to score early samizdat copies."

### **DHL Among the Lawrences**

In his *New Yorker* review of the spy movie *Red Sparrow* (12 March 2018) Anthony Lane asks "Sex? With one Lawrence [Francis] directing and another [Jennifer] in the principal role, there was reason to pray that the loving, too, would be of Lawrentian strength. Sadly, the passion that flames between Dominika and Nate is doused within seconds, though he does bring her a nice cup of coffee in the morning."

### **DHL and the Late Philip Kerr**

Philip Kerr (1956-1918) was best-known for his popular novels featuring Bernie Gunther, a savvy, cynical Nazi-era detective. As a youngster of 11 or 12, Kerr was intrigued by the books his religious parents kept in a locked closet. He found the key and discovered – and read – *Lady Chatterley's Lover*. This inspired him to write a Lawrence-influenced racy story of his own, titled "The Duchess and the Daisies," which he rented to his schoolmates. When his father learned about Philip's story, he punished him by forcing him to read it aloud to his mother.

### **DHL and the Provensens**

Alice Provensen died at the age of 99 on 23 April 2018. She and her husband Martin (1916-1987) illustrated 40 children's books together, 19 of which they also wrote and edited. Among their collaborations was *Birds, Beasts and the Third Thing* (1982), a selection of DHL's poems. Alice Provensen continued to write and illustrate children's books after her husband's death.

### **DHL in an Alice McDermott Novel**

In Alice McDermott's *After This* (2006), Annie, the third of the four Keane children, is studying at a university in the English Midlands in a program for American students. Her professor, Elizabeth Wallace, holds an open house on Thursday evenings. "Annie noticed that there were cat hairs, too, along the hem of [Professor Wallace's] sweeping black skirt. And that she wore soft leather booties and bright purple tights beneath it. Like a character from D. H. Lawrence." Later Professor Wallace suggests that the American students should find "a focus for [their] travels. Historical, literary. Lawrence walked through the Pyrenees (!) looking for roadside crucifixes. Read his essay."

### **DHL Goes to the Opera**

As part of a double-bill of one-act operas, Opera Saratoga will present the American premiere of the Gareth Williams-Anna Chatterton chamber opera *Rocking Horse Winner* on June 30, July 6, and July 14. The opera received its world premiere at Tapestry Opera in Toronto in 2016. In the opera Paul is a young adult rather than a child. On the autism spectrum, he speaks repetitively and dislikes being touched.

### **DHL in a Poetry Monograph**

Jane Weir's *Man about the Place* (2018) contains the following DHL-themed poems: "We Discuss D. H. Lawrence's Story *The Fox*," "Another Version" [of a discussion of *The Fox*], "Stood at Alan Bates's Grave" [Birkin in the Ken Russell movie of *Women in Love*], "Wild Rabbit" (with an epigraph from "Second-Best"), "Mouidiwarp" [cf. "Second-Best"], "Banford and March, a Pattern Sourcebook," "Anna Lensky's Wedding Bouquet," "D. H. Lawrence Takes Stock of Artemisia Gentileschi's Judith and Abra Slaying Holofernes."

### **DHL as the True Precursor of Philip Roth (1933-2018)**

In an on-line “Page-Turner” feature of *The New Yorker* titled “The Unceasing Necessity of Philip Roth” (23 May 2018) James Wood, speaking of Roth, says, “Maybe you would have to go back to the very different Henry James to find an American novelist so purely a bundle of words, so restlessly and absolutely committed to the investigation and construction of life through language. (In the English tradition, that writer would be D. H. Lawrence, who seems Roth’s precursor in every way.)” Wood adds that “as with Lawrence, the great books and the minor books were all part of the urgency.”

### **Philip Roth on *Studies in Classic American Literature***

To be misread in any way that bears thinking about, however, a writer has to be *read* as well. But *those* misreadings, conferred by skillful, cultivated, widely read misreaders, can be instructive, even when bizarre—witness Lawrence on American literature.

...  
(From “Interview on *Zuckerman*”)

### **Speaking of *Studies in Classic American Literature***

The 2017 movie *Western Hostiles* opens with a familiar quotation: “The essential American soul is hard, isolate, stoic, and a killer.”

### **DHL and an English Cookbook Writer**

In a “Talk of the Town” piece (*The New Yorker*, 14 May 2018) Lauren Collins describes a dinner in London with the cookbook writer Diana Henry. Henry remarked that the restaurant featured a “love-life menu”: “She ordered a bottle of white wine and reminisced about a boyfriend she’d had as a foreign exchange student in France. His recipe for *crêpes dentelles* remains accessible, even if the urgency of their affair is lost to time. Henry said, ‘I reread D. H. Lawrence last year, and just laughed.’”

### **DHL in the *Journal of the Short Story in English***

The topic of the spring 2017 special issue of the *Journal of the Short Story in English* is “Transgressing Borders and Borderlines in the Short Stories of D. H. Lawrence.” Shirley Bricout and Christine Zaratsian are the guest editors. Bricout, Elise Brault-Dreux, and Jacqueline Gouirand-Rousselon are among the contributors, and Bricout compiled the bibliography.

### **New Books**

Helen Smith, *An Uncommon Reader: A Life of Edward Garnett*. (Farrar, Straus). Garnett was a publisher’s reader and sometime critic who mentored DHL, Joseph Conrad, and John Galsworthy early in their careers. He is best-known in the DHL world for cutting *Sons and Lovers* by 10% in order to get the novel published.

Michele K. Troy, *Strange Bird: The Albatross Press and the Third Reich*. (Yale University Press). Astonishingly, the Albatross Press, a precursor of Penguin Books, printed and distributed its English-language books in Nazi Germany until the outbreak of World War II. Albatross authors included Woolf, Joyce, Hemingway, and Huxley. Its Collected Edition of DHL (a writer who was otherwise banned in Germany) ran to 20 volumes.

### **Waiting On-Deck**

Andrew Harrison, editor, *D. H. Lawrence in Context*. This forthcoming volume in the Cambridge University Press series *Literature in Context*, includes 33 essays on a wide array of Lawrentian topics. Among the contributors: John Worthen, Michael Squires, David Ellis, Judith Ruderman, Michael Bell, Paul Eggert, Holly Laird, Christopher Pollnitz, Keith Cushman, Jack Stewart, Neil Roberts, and Joyce Wexler.

D. H. Lawrence, *The Poems, Volume 3: Uncollected Poems and Early Versions*. Edited by Christopher Pollnitz. This volume completes both the Cambridge Edition of Lawrence’s *Poems* and the Cambridge Edition of the Works of D. H. Lawrence, in which it is the 40<sup>th</sup> volume.

Compiled by Keith Cushman



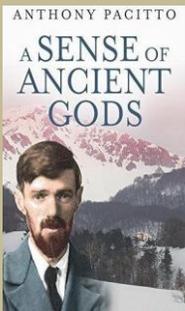
## Another Lawrence Bit...

. . . in the June 17 *NY Times* Book Review section, Michael Ondaatje was asked about his favorite poet- turned-novelist. Our D. H. Lawrence was among the three he named (the other two being Thomas Hardy and Stephen Crane). Also, in the Magazine section of the same date, in an article on the corrupted editions of James Joyce's *Ulysses*, Charles Rossman was mentioned as having publicized the fact that the publisher of Hans Gabler's "corrected" edition had in mind a monetary motive by obtaining a new copyright. As many readers of this Newsletter will remember, Rossman was also an important and respected D. H. Lawrence scholar before his retirement from Academe (University of Texas).

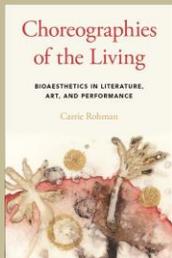
Judith Ruderman



## What Lawrentians Are Doing...

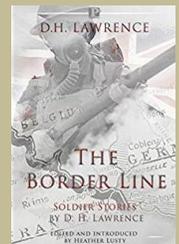


Anthony Pacitto's new novel *A Sense of Ancient Gods* (Wine Jar Press, 2018) imagines Lawrence and Frieda returning to Italy after World War I. They stop at a small village in the mountains of Abruzzi on their way to Capri. They stay with a villager who has lived in London and returned home, a situation similar to that of Ciccio in *The Lost Girl*. Using this situation, Pacitto culls Lawrence's letters and fiction for a portrait of the couple. The novel emphasizes Frieda's point of view, particularly her wonder as she watches Lawrence weave their life into fiction. Pacitto's conceit fits Laura Savu's model of author fictions in *Postmortem Postmodernists: The Afterlife of the Author in Recent Narrative*. Recent author fictions, she writes, "return not only to the words on the page, but also to the personality behind them," offering interpretations of the authors' lives as well as their texts. Lawrence's life and fiction were so intertwined that Pacitto is able to construct events that never occurred convincingly. Readers familiar with Lawrence's life and work will appreciate Pacitto's imagined additions to the record.



Carrie Rohman has published *Choreographies of the Living: Bioaesthetics in Literature, Art, and Performance* (Oxford, 2018). The book includes a full chapter on Lawrence (other chapters on Virginia Woolf, Isadora Duncan, Merce Cunningham, and Rachel Rosenthal). It examines the idea that the aesthetic impulse itself does not begin with humans, but rather resides in and links us to other creatures.

Heather Lusty (Honors College, UNLV) just published *The Border Line: Soldier Stories by D.H. Lawrence* (edited with Introduction) with Palamedes Classic. The short-story collection is the first to focus solely on Lawrence's representations of the soldier figure. The author's own tumultuous experience with the Military Service Act (1916) left a profound mark on his representations of masculinity and national service; Lawrence was called to report for inspection multiple times and was rejected consistently for poor health (and his German wife). His stories explore myriad facets of the public understanding of duty, the misery of enlisted life, and the plight of the decommissioned soldier's adjustment to the home front.



## Upcoming Lawrence Events and CFPS...

33rd INTERNATIONAL D.H.LAWRENCE CONFERENCE

4-6 April 2019

### ***D.H. LAWRENCE AND THE ANTICIPATION OF THE ECOCRITICAL TURN***

[...] “the human soul is fated to wide-eyed responsibility  
In life”  
(D.H.Lawrence, “Man and Bat”)

D.H.Lawrence has often been viewed as a post-romantic nature writer. Instead of looking back towards the 19<sup>th</sup> century writers who influenced him, we propose to consider how his literary practice and the philosophy that underlies it herald the ecocritical turn of the late 20<sup>th</sup> century. Broadly speaking, ecocriticism focuses on the study of the relationship of man with his natural environment from an interdisciplinary point view. It is concerned both with the protection of the environment and the destiny of man in the geological era called the Anthropocene. Ecocriticism is a broad term, pointing to innumerable trends: ecopoetry, ecophilosophy (see Guattari’s ecosophy), ecoethics, ecoethology, ecopolitics, ecofeminism etc. We know that Lawrence very early in his life became aware of the damage caused to the world we live in by man’s activities. We would like to analyse what the concept of nature means for him and how the attention he pays to the non-human and to the material world affects his art and connects both with his personal ethics and his form of spirituality. We will study the extent and the limits of Lawrence’s “green thinking” in all areas, including his reflection on the man/animal dialectics, on what it means to be a man, his vision of man and woman in society, his criticism of waste and of our materialist society, his meditation on “the silent great cosmos” and his special brand of ecosexuality.

Bruno Latour, in a short book entitled *Où atterrir? Where can we Land?* (La Découverte, 2017), writes: “No corporation would have spent a dollar to fabricate ignorance relative to the Higgs boson. Denial of climate change is however an entirely different matter and the funds flow in.... In other words, the sciences of nature-as-process cannot adopt the same, somewhat haughty and disinterested, epistemology as the sciences of nature-as-universe...”

Lawrence invites a mode of critical engagement that in no sense subscribes to the “haughty and disinterested procedures” that for (too?) long defined the reading of modernist texts. Lawrence can therefore be read in relation to the preoccupations of “our times”. Just as Lawrence was prophetic in his anticipation of troubles *ahead*, our current situation enables us to read *backwards* to arrive now at a fuller appraisal of some of the underlying truths of his writing. He simply knew how to tune his comprehension to the pulse of “nature-as-process”. The ecocritical turn in our reading of Lawrence can be an apocalypse *beyond* the biblical or Pauline tones in evidence in *The Rainbow*, a novel now closer to us insofar as it was already a world away from any Ibsenite space of domestic alienation or fulfillment. It is perhaps also a turn away from the provincialities of the bourgeois novel of relations between the sexes. This call for papers is an invitation both to read our present moment and to read Lawrence, in a way that is attentive to the fate of the “universe-as-process”, able to adopt, in relation to the Lawrentian opus, a critical approach neither “disinterested” nor “haughty”.

Here is a non-exhaustive list of possible keywords:

Post-humanism, post-colonialism, anthropocentrism, ethnicity, regionalism, pastoral, science, evolution, energy, electricity, electron, work, money, domination, consumption, food, the non-human, objects, clothing and nudity, waste, ethical responsibility (see notably Derrida’s reading of “Snake”), climate, social changes, political vision etc.

**Conference fee: 80 euros**

**The deadline for proposals is 5 November 2018.** Priority will be given to proposals received before the deadline, but we will

continue to accept proposals until **19 November 2018**.

Please send a **200 word abstract** to

Ginette Roy, [ginette.katz.roy@gmail.com](mailto:ginette.katz.roy@gmail.com)

and [Cornelius Crowley cornelius.crowley@parisnanterre.fr](mailto:Cornelius.Crowley@parisnanterre.fr)

Link to our journal *Etudes Lawrenciennes* :

<http://anglais.u-paris10.fr/spip.php?rubrique56> (an interesting paper on this theme in N° 29 by Fiona Becket)

Several numbers of the journal are now on line (41 to 48, number 49 forthcoming): <http://www.revues.org/10111>



**The D.H Lawrence Festival of Culture**  
**Saturday 1st September to Saturday 15<sup>th</sup> September 2018**

**SATURDAY 1<sup>ST</sup> SEPTEMBER**

Day 1a) **HAGGS FARM CORNER**, an exhibition 11 – 3pm at the Breach House

Free admission. Organised by Ruth Hall

*A visual display about the history and development of the Haggs Farm Society, with a chance to browse through literature, periodicals and other archive material.*

*It opens at 11.am with the exhibition, followed by **an hour of informal readings at 2.pm.***

Day 1b) **“LAWRENCE LADIES”—Beauty and Poetry**

Organised by Michelle (Durban House) and Philipa Coughlin

4.30—7.30 p.m. The Cafe, Durban House, Eastwood.

Admission £10, including cream tea, drink etc.

Please book in advance through Michelle (01773 609249) (Max number 30)

*An opportunity to look around Durban House, enjoy a cream tea (and drink) and learn something about Lawrence and his poetry, with readings related to Lawrence and his women, Lawrence and Beauty, and learn something of the background of Durban House in Lawrence’s life.*

**SUNDAY 2<sup>ND</sup> SEPTEMBER**

Day 2) **A Service of ‘FESTIVAL SONGS OF PRAISE’**

Led by Rev. Nick Price and Alan Wilson.

6pm. at Eastwood Baptist Church, Percy Street, Eastwood (NG 16 3EP)

*A ‘Beginning of Festival Flourish’, celebrating well loved congregational hymn singing, presented in the BBC style. Several members of the local community are interviewed about their life and contribution to the community, supported by some rousing congregational singing of good old fashioned popular hymns, including one loved by Lawrence.*

**MONDAY 3<sup>RD</sup> SEPTEMBER**

Day 3) **Group study of the short story “FANNY AND ANNIE”**, led by Malcolm Gray

7pm at The Council Chamber, Nottingham Road, Eastwood.

Admission £2.

*Text study and Group discussion. Open to all. Copies of the appropriate extracts will be available. There will be a visit to the cottage connected with this short story on Sunday 9<sup>th</sup> September (see separate entry).*

**TUESDAY 4<sup>TH</sup> SEPTEMBER**

Day 4) **Eastwood Walk “THE LOST GIRL TRAIL”**,

A guided walk (approx 2hours 30 minutes) led by Sheila Bamford

2p.m, meet at the Sun Inn, Eastwood.

Free admission.

### **WEDNESDAY 5<sup>TH</sup> SEPTEMBER**

Day 5) **Poetry Reading and Group Discussion 'D. H. LAWRENCE'S DIALECT POETRY'**, led by Dr. Andrew Harrison.

7pm at the Horse and Groom Pub, Moorgreen.

Admission £2

*In his first published volume of verse ("Love Poems and Others" Pub 1913) Lawrence included four poems written in Eastwood dialect "Violets"; "Whether or Not"; "A Colliers Wife" and "The Drained Cup". The reading group—led by Dr. Andrew Harrison of the D.H. Lawrence Research Centre at the University of Nottingham, will include readings of these poems and give participants the opportunity to explore such issues as Lawrence's transcription of local speech. Copies of the poems will be made available on the night.*

### **THURSDAY 6<sup>TH</sup> SEPTEMBER**

Day 6) **Talks and Workshop 'SINGING EASTWOOD'**

Led by Alan Wilson, assisted by Malcolm Gray and Rev. Nick Price.

2 – 6 pm.at Eastwood Baptist Church, Percy Street. (NG16 3EP)

Free admission, retiring collection

*Celebrating a rich musical history through Eastwood's former chapels and the entrepreneuring work of ARTHUR LINWOOD, who for many years composed and published volumes of anthems, running a successful business for half a century in Eastwood's High Street. Memory of these establishments, now defunct, will be brought back to life in this surviving flourishing chapel, together with a recent discovery of Linwood scores. The session – led by Alan Wilson, assisted by Malcolm Gray and Rev. Nick Price, includes Lawrence's association with the iconic Congregational Church as well as a personal valuation of his approach towards Christian faith, together with a talk/exploratory 'local' music workshop, concluding with a participatory liturgy placing such musical artifacts in their original context*

### **FRIDAY 7<sup>TH</sup> SEPTEMBER**

Day 7) **Concert 'BEAUVALE PRIORY AND THE CARTHUSIANS'**

Performed and Directed by Alan Wilson (organ), with speakers and musicians

7.30 pm Our Lady of Good Counsel Roman Catholic Church, 280, Nottingham Road, Hill Top, Eastwood, NG16 2AQ

Free admission, retiring collection

*Beauvale Priory, a scheduled monument just outside Eastwood, was home to a contemplative Carthusian Order, historically important as the home of the two*

*Priors Robert Lawrence and John Houghton, who were among the first English Martyrs to be executed at the Reformation. The beautiful Catholic Church at Hill Top, with its important chapel dedicated to these two Saints, is a perfect place to house this concert, possessing a fine organ and good acoustics.*

*The programme, performed by the organist and composer Alan Wilson, together with friends, traces through music and words the formation, prosperity, destruction and resurrection of this important shrine. Reference is also made to D. H. Lawrence's short story 'A fragment of stained glass'.*

### **SATURDAY 8<sup>TH</sup> SEPTEMBER**

Day 8a) **F.R. LEAVIS SOCIETY AND D.H. LAWRENCE SOCIETY CONFERENCE**

10 -5 pm at Eastwood Hall Conference Centre, Mansfield Rd, Eastwood. Cost £33

*A one day conference with invited speakers from the F.R. Leavis Society and the D. H. Lawrence Society giving papers, and the opportunity for Q and A and open discussion. This conference is primarily for members of the Leavis Society or the Lawrence Society but nonmembers would be welcome. Price is inclusive of food and drink.*

Day 8b) **THE D.H. LAWRENCE SOCIETY BIRTHDAY LECTURE**

Given by Christopher Miles

7pm at the Eastwood Conference Hall, Mansfield Rd, Eastwood.

Admission £2

The annual D.H. Lawrence Society Birthday Lecture, given this year by Christopher Miles, is an open meeting. Christopher Miles directed the 1982 film "Priest of Love" with Ava Gardner, Janet Suzman and Ian McKellan as D.H. Lawrence. He also directed the film adaptation of Lawrence's short story "The Virgin and the Gypsy" starring Joanna Shimkus, Franco Nero and Honor Blackman. In his Birthday lecture Christopher Miles will be talking on **"THOSE PAINTINGS"—THE PAINTINGS OF D.H. LAWRENCE.**

**SUNDAY 9<sup>TH</sup> SEPTEMBER**

Day 9) **Visit and walk, based on the short story 'Fanny and Annie'**

Led by Malcolm Gray

2pm, meet at The Old Chapel, Morley Almhouse Lane,

Morley, Derbys DE 7 6DL

Free admission. Please book a place with Malcolm so that we have an idea of numbers.

*In 1919 D.H. Lawrence began work on a short story "Fanny and Annie". He used the old Morley Chapel as part of his location.*

*The opportunity now exists to visit the old chapel and walk around the area—with some possible readings from the story. There will be some light refreshments. This visit has kindly been offered by the owner of the house to Lawrence Society members.*

Day 10) **SATURDAY 15<sup>TH</sup> SEPTEMBER**

Chapter and Verse Event. **D.H.LAWRENCE: THE PIT, THE PUB, AND THE PLOUGH**

Speakers: David Amos, Harry Riley and many others.

2-5pm. Breach House, Eastwood,

Free admission, donations welcome for the Breach House and Eastwood Memory Cafe. For more information phone David Page 01773 279852.

**There will be Breach House Open Days on the 1<sup>st</sup>, 8<sup>th</sup> and 9<sup>th</sup> September to coincide with the events and also Open House Weekend.**



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