

DHLSNA NEWSLETTER

OCTOBER 2020



Big Barn at the Lawrence Ranch, Photo Credit: Sharon Warner

LETTER FROM THE PRESIDENT

NANETTE NORRIS

Dear Members,

Greetings from the year that wasn't. We did *not* attend the Paris conference in Nanterre; the Taos summer was sublime without us; we will not gather in Jacksonville, Florida, in November. We are anxiously awaiting some good news on the Covid-19 front, to know if we will even be able to get together *next* summer, for our postponed 15th International Conference.

We are being catapulted into the era of virtual life out of sheer necessity – how ironic that, last March, we found ourselves forced to cancel our Virtual Conference for Graduate Students for lack of participation, whereas, now, all academic life is virtual.

Sobeit.

Pull your comfy chair up to your computer or laptop – the intellectual world awaits: SAMLA (Nov. 13-15); MLA (Jan. 7-10).

As difficult as the pandemic shutdown has been for parents of young children, it has been a boon for many scholars, who have found themselves with time to read, time to write. I have already attended several excellent virtual conferences and I fully expect that the upcoming Lawrence sessions will equally benefit from this silver lining of our unprecedented time.

My tenure as President of the DHLSNA is over at the end of this year. It has been such an honour – I couldn't have asked for a better cap to my academic career. My heartfelt thanks go out to the many members of our rotating executive with whom I have had the pleasure to work with, and most especially to the core team, the rocks: Julie Newmark, in particular, who has shouldered so much over the last four years; Andrew Keese, who has quickly mastered our finances; Erin Speese and Tonya Krouse, both of whom have been constant and reliable soldiers (anyone who has worked with volunteers knows just how valuable that is); Tina Ferris, whose incredible memory and work ethic is the heart of the membership drive; Betsy Sargent, for giving me the opportunity; Joyce Wexler, for handing me a solid, well-run society; Holly Laird, for her devoted support and friendship. I happily pass the baton to Adam Parkes –who will bring his fresh energy and insight to the position – knowing that I still have a big part to play, as Past President, and in bringing the next International Conference to fruition.

Stay safe,

Nanette Norris

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2020 Password For Website:
Malabar

Newsletter Editor:
Erin K. Johns Speese

Have anything that you would like to be included in future newsletters? We especially encourage members to send updates on publications, conferences, and events related to all things Lawrence. Please send any information or inquires to speesee@duq.edu.

MLA 2021

NANETTE NORRIS, PRESIDENT

Upcoming MLA 2021

The Covid-19 edition of the MLA will be held online. Please register at mla.org. You will have access to our live Q&A, as well as to all other recorded and live sessions.

The DHLSNA session is entitled “New Approaches to Reading and Teaching D. H. Lawrence.” Session #410, it will be held **SATURDAY, 9 JANUARY 10:15 AM-11:30 AM EST**.

An international panel of speakers presents new approaches to D. H. Lawrence, opening the discussion of how we read him in the twenty-first century by interrogating the meanings of *postcolonial*, *humanism*, *gender*, and *anthropology*. Speakers will share their papers in advance so all participants will have a chance to review and to query the topics for lively discussion.

For related material, write to nanette.norris@mail.mcgill.ca after 1 Dec.

Respondent

Holly A. Laird (U of Tulsa)

Speakers

Feroza Jussawalla (U of New Mexico, Albuquerque)

Stefania Michelucci (U degli Studi di Genova)

Abhik Mukherjee (NSHM Knowledge Campus Durgapur)

Daniel Nutters (Moore C of Art and Design)

SAMLA 2020

This year’s DHLSNA panel at SAMLA will feature three papers on the theme of “Scandalous Lawrence, Then and Now.” Tonya Krouse (Northern Kentucky University) will give a paper titled, “Going Nuclear: D.H. Lawrence’s Scandalous Legacy in Contemporary Fiction.” Suzanne McClure (University of Liverpool, UK) will speak on the topic, “60 Years Onward: Regina v. Penguin Books.” In “Nostalgia, Nausea, Hacienda,” Adam Parkes (University of Georgia) will discuss *The Plumed Serpent*. This year’s SAMLA conference will be virtual. The Lawrence panel is scheduled for 8:30 a.m. on Saturday 14th November. Please consider registering for the conference (fees are reduced this year) so that you can attend the panel.

PASSING THE TORCH, DHL REVIEW

BOOK REVIEW EDITOR

RON GRANOFSKY, MCMASTER UNIVERSITY

I took up the post of book review editor for the *D. H. Lawrence Review* about a year before my retirement from McMaster University, which was in 2008. So I have done the job for about thirteen years, and I feel that it is now time to pass it on to someone else. As of January 1, 2021, there will be a new book review editor. I have enjoyed doing the work, especially collaborating with reviewers at the editing stage. Book reviews are the lifeblood of any academic journal, especially one that focuses on a single author, and fortunately books that deal at least in part with Lawrence continue to be published at a surprising rate, not all of them of superior quality, of course. I want to thank my predecessor, Keith Cushman, for his help during the transition when the book editorship passed from him to me and for sage advice numerous times over the years. I also want to thank my first editor, Eleanor Greene, for her tireless work on behalf of Lawrence studies. Eleanor was always gracious and easy to work with. The present editor, Richard Kaye, has brought renewed energy and determination to the journal, and thanks are due to him as well. Richard and I have had many interesting discussions about books on Lawrence and other matters over these last few years. Finally, I would like to express my gratitude to all the scholars who contributed the approximately 150 reviews that I estimate I commissioned and edited since I started as book review editor. Reviewing a book can in some ways be a thankless task, but it is a crucial one for the maintenance of academic standards.

LAWRENCE RANCH NEWS

- As of March 17th, the Ranch was closed to guests due to COVID-19, but on June 4th the facility reopened to normal operating hours with the requirement that guests follow social distancing guidelines and safe practices.
- Normal operating hours are Thursday and Friday 10 a.m. - 2 p.m. and Saturdays from 10 a.m. - 4 p.m.
- Recently the parking area was re-graveled and leveled. The staff did metal roof and siding improvements on one of the barns.



Cat in the Dorothy Brett House, Photo Credit: Sharon Warner

NEWS FROM THE DHL RANCH INITIATIVES (AT THE UNIVERSITY OF NEW MEXICO)

Last summer, in anticipation of the International D.H. Lawrence Conference coming to Taos, we began planning a special event for our annual Lawrence Lecture. We applied for and received support for the World Premiere of Lawrence's unfinished play, "Altitude." The New Mexico Endowment for the Humanities awarded funding to bring Dr. James Moran to work with local Taos actors on the performance. With additional support provided by the D.H. Lawrence Ranch Initiatives, the English Department, and in-kind support from the Conference, we were well on our way to finalizing arrangements for a wonderful evening of scholarship and entertainment. But as goes Covid-19, so went our World Premiere. The conference is re-scheduled for July 2021, our grant has been deferred, and our planning will recommence in the Spring of 2021.

We are also excited to announce the D. H. Lawrence Library/Reading Room. Started with a generous donation of the Lawrence collection of the late Dr. George Trail, the D. H. Lawrence Ranch Initiatives and UNM English Department have begun to catalog and make available to scholars a collection of works by and about Lawrence. We have received books, recordings, and Lawrence memorabilia from other donors, and we welcome additional contributions. Our deepest condolences to Marguerite Trail on the loss of her husband, George. We are most grateful for the generous and lasting gift.

JDHLS OPEN-ACCESS ARCHIVE

SUSAN REID

The *Journal of D. H. Lawrence Studies* (JDHLS) has a new, improved website at:

<https://journalofdhlawrencestudies.com>. Here you will find a free, open-access archive of all JDHLS articles published between 1988–89 and 2018. Back numbers can be browsed in their entirety or you can search for essays about specific works or topics of interest.

At a time when library access is difficult, we hope this resource will be useful for your own ongoing research about Lawrence and that you will share it with others. At a time when travel is also restricted, JDHLS online offers virtual visits to Lawrentian locations around the globe. To suggest just a few destinations, JDHLS 4.3 (2017) is a special issue, curated by Jane Costin, about Lawrence's time in Cornwall during the First World War (a dark period that puts our contemporary comparisons with wartime in context); Colm Kerrigan's 'Lawrence Among the Tourists: *Rigoletto* at Salò' (2:2, 2010) is a gift for Italophiles and opera-lovers; and for all who eagerly await the postponed 15th International D. H. Lawrence conference in Taos, New Mexico, I recommend John Worthen's 'D. H. Lawrence's Theatre of the South-West', in the 1998 number entirely dedicated to papers from the 7th International Conference held in Taos that year.

We will continue to add to the online archive, including new numbers of JDHLS a year in arrears (members of the UK Society receive a printed copy immediately on publication). Accordingly, while the reviews from JDHLS 2019 are already on the website, the articles from this special issue on Lawrence and London will be available online when the 2020 number is sent to members of the UK Society later this year; this will be a special issue on *The Poems*, curated by Holly A. Laird.

With thanks to Kate Foster for setting up the new web domain and to Joseph Shafer for his invaluable work in populating the new website. For questions or comments about JDHLS online, please email me: sue@niallc.co.uk.

34TH INTERNATIONAL DH LAWRENCE CONFERENCE

UNIVERSITE PARIS NANTERRE

Centre de recherches anglophones

CREA EA370

8-10 April 2021

D.H.LAWRENCE AND THE PEOPLE

CALL FOR PAPERS

“The people, being subject to the laws, ought to be their author.” Jean-Jacques Rousseau, *The Social Contract*, chapter 6.

“Creators were they who created peoples, and hung a faith and a love over them: thus they served life.” Friedrich Nietzsche, *So spake Zarathustra*, chapter 11.

The people is a more or less discreet or threatening presence in Lawrence’s fiction, a kind of collective character with its psychology and narrative function, or a topic for discussion between protagonists. It is also an important theme in the author’s non-fiction, “the political problem of the collective soul” as Gilles Deleuze puts it in his introduction to “Apocalypse.” One immediately thinks of the essay “Education of the People,” but the focus should not be exclusively on this controversial text. “The people,” that of the contemporary working class, is a theme of speculation from Lawrence’s first writings to the last. Strikingly, it is the subject of both Lettie’s letter to the narrator at the end of his first novel, *The White Peacock* (1911), and of Mellors’ letter at the end of *Lady Chatterley’s Lover* (1928). Even where Lawrence is tempted to romanticize exotic, primitive, or past peoples untouched by industrialization and modernity, we may perceive oblique references to his own people.

In *Kangaroo*, the socialist leader Struthers tells Somers insistently, “you’re the son of a working man. You were born of the People.” Many Lawrence characters are “of the people,” so was Lawrence. His proximity with the working class in his youth definitely accounts for his lifelong interest in popular culture and the people’s living conditions and, sometimes, for a fleeting touch of nostalgia which never precludes critical distance. Being both an insider and an outsider in relation to the working

class people, he never seemed to believe, like the aristocratic Tolstoy, in a possible regeneration through the immersion in the “people” or a “turning to the people.” His readings of philosophical works, those of Plato, Locke, Rousseau, Carlyle, Nietzsche, among others, helped him to shape his vision of the relation of the people to authority. His personal change of status, his contacts with other countries, the war and the social upheavals of the period, also contributed to the deepening of his reflection on the people as a sociopolitical entity and to the development of what we may term his social philosophy. Though “the people” is ever present in his writings, Lawrence was at great pains to define what a people is. When asked to write a play for “A People’s Theatre,” he wondered facetiously about several possible meanings of the term in his “Preface to *Touch and Go*”: “Not The people: il popolo, le peuple, das Volk [...] Plebs, the proletariat [...]. What people? Quel peuple donc?” What people in Lawrence? And, who does he write for? Both the polysemy of the term and the fact that the writer was himself “of the people” or “from this people” makes for complexity and probably renders these questions to which he responded with characteristic ambivalence more interesting ones.

The following is a non-exclusive list of possible topics of inquiry: Lawrence as a commentator of contemporary social theories, the will of the people, the people and the law, the social structure of primitive and modern societies, ethics and politics, leadership, the sense of superiority, colonized peoples, patriotism, intellectual influences and antagonisms, coherence or evolution of Lawrence’s social philosophy.

Scientific Committee: Cornelius Crowley, Ginette Roy

The deadline for proposals is 15 November 2020. Priority will be given to proposals received before the deadline, but we will continue to accept proposals until **30 November 2020.**

Please send a 200 word abstract to

Ginette Roy, ginette.katz.roy@gmail.com and Cornelius Crowley cornelius.crowley@parisnanterre.fr

Conference fee: 80 euros

Link to our journal *Etudes Lawrenciennes* : <http://www.revues.org/10111>.

LAWRENCE BITS

KEITH CUSHMAN, UNC GREENSBORO

A Unique, Truly Remarkable Copy of *The White Peacock*

St. Mary's Books (info@stmarysbooks.com) offered for sale a copy of the Heinemann English first edition of *The White Peacock* inscribed by DHL to his fiancée Louie Burrows on 20 January 1911, the day the book was published. (The Duffield first edition had been published in New York the day before.) The inscription: Addiscombe 20 Jan 2011. Louie from D. H. Lawrence. The asking price: £20,000. Several pages include pencil annotations in Louie's hand. Examples: "but Leslie becomes himself later on, just as Lettie becomes me, only I always disliked Neville" – and "our old garden at Cossall." This book is one of the supreme DHL collector's items.

DHL in the *Ransom Center Magazine*

In "Season's greetings in the Ransom Center's collections" (an article about greeting cards in the collection of the Harry Ransom Center at the University of Texas, November 30, 2019), Tracy Bonfitto highlights a "small, handmade Christmas greeting card" that DHL sent Grace Crawford on December 23, 1909, along with a letter. DHL decorated the front and back covers of the card with watercolors. "On the front, four bees surround a stock of delicately drooping bluebells; one bee has attached itself to a flower." This lovely watercolor is reproduced in the magazine story. The watercolor image on the back is of a "finely rendered" mayfly. DHL also included an early version of the poem that became "Flapper" in his letter to Crawford.

Reading and Re-Reading *Sons and Lovers*

In *Unfinished Business: Notes of a Chronic Re-Reader* (2020) Vivian Gornick shares the experience of reading *Sons and Lovers* four times over the years. The first time she read it, she identified with Miriam, whose "primary need is to know that she is desired, and for herself alone." In her second reading, she felt closer to Clara, erotically knowledgeable and free but conflicted. Her third reading took place when she was in her thirties, the women's movement was in full swing, and she had left her second husband. She identified with Paul: "preoccupied with desiring rather than being desired, I gloried in giving myself up to the shocking pleasure of sexual experience itself—rich, full, transporting—imagining myself now, like Paul at the end of

the novel, the hero of my own life." Her fourth reading convinced her that freeing oneself through passion only seems like liberation. Instead it's a trap, just like the family life that Paul escapes from.

Gornick admires Lawrence for pushing hard against the bourgeois order. Lawrence is "like an abolitionist among antislavery liberals who say yes, slavery is terrible, but in time it will die out, be patient, while the abolitionist says fuck that, now or never, and goes to war."

DHL, *The Rainbow*, and Margaret Thatcher

In his article about Margaret Thatcher ("Can You Forgive Her?", *The New Yorker*, December 2, 2019) James Wood connects Thatcher with the women in the opening pages of *The Rainbow* who "look out and up, at the horizon, 'to the spoken world beyond'—to the village, with its church and hall and school. For Lawrence, the woman is the ever-restless agent of social change. Margaret Thatcher, born ten years after the publication of 'The Rainbow,' in the neighboring county of Lincolnshire into the same religious Nonconformism that shaped Lawrence (and, before him, George Eliot), belonged to that sorority."

DHL and James Wood (continued)

In *Serious Noticing: Selected Essays, 1997-2019* James Wood observes that "for centuries . . . literary criticism existed outside the academy, practiced *as literature* by writers." Wood lists DHL among the writers who belong to that "rich tradition." In an essay on the drummer Keith Moon he describes the "ideal sentence of prose . . . : a long, passionate onrush, formally controlled and joyously messy, propulsive but digressively self-interrupted, attired but dishevelled, careful and lawless, right and wrong. (You can encounter such sentences in Lawrence's prose)." In "On Not Going Home" Wood discusses "the movement of the provincial to the metropolis, or the journey out of one social class into another." An example: "Ursula Brangwen's struggle for departure, in *The Rainbow*, when she quarrels with her parents about leaving her home in the Midlands and becoming a teaching in Kingston-upon-Thames – what her father calls 'dancing off to th'other side of London.'"

***Lady Chatterley's Lover* 90 Years Later**

In an article in *The Washington Post* (December 17, 2019), Ron Charles observes that *Lady Chatterley's Lover* was banned in the United States “ninety years ago,” but now, we are “bored by obscenity.” He comments that “Lawrence’s horny novel uses words we still can’t print in a family newspaper, but as porn, it now feels limp, even a tad silly.” (Not that anyone should think of the novel as pornography.) In his account of the censorship of *Lady Chatterley*, Charles quotes Senator Reed Smoot (R-Idaho) who in 1930 said that the novel was “written by a man with a diseased mind and a soul so black that he would even obscure the darkness of hell.” Charles confesses that “there are times” when he misses the “old limits and anxieties.”

DHL and James Joyce: Two Close (or Non-)Encounters

In 1918 when James Joyce was in Zurich writing *Ulysses*, he decided to investigate new developments in the English novel. He ordered *The Rainbow* and asked his patroness, Harriet Shaw Weaver, to send him Virginia Woolf’s *The Voyage Out*.

In March 1929, DHL was in Paris seeing the Crosbys and meeting Aldous Huxley. When the editor of an Italian literary journal called *900* asked James Joyce if he should publish something by DHL, Joyce replied, “Oh no. That man writes really too poorly. Ask his friend Aldous Huxley for something; at least he dresses decently.”

DHL and Mary Ellen Peacock Meredith

Mary Ellen Meredith was the first wife of George Meredith, the Victorian novelist (*The Ordeal of Richard Feverel*) and poet (*Modern Love*). She left him to elope with an artist in 1858. Parul Seghal’s review of the republished *The True History of the First Mrs. Meredith and Other Lesser Lives* by Diane Johnson (*The New York Times*, June 24, 2020) begins by glancing at another complex marriage: “D. H. Lawrence once sent his wife, Frieda, a curious little present – a drawing of Jonah confronting the whale. He captioned it: ‘Who will swallow whom?’”

DHL, Marlon Brando, and *Lady Chatterley's Lover*

The special issue of *Architectural Digest* published in April 1999 is devoted to “100 Years of Design.” The section on the 1950s includes a photograph of the “elusive star” Marlon Brando “relaxing in his Los Angeles house.”

Brando’s “most prized possessions included a large painted tom-tom, a recorder and a copy of *Lady Chatterley's Lover*.”

DHL, Evelyn Waugh, and the *Daily Express*

In an article in *The Spectator* in 1956 the English novelist Evelyn Waugh looked back on the 1920s, a time when literary criticism had more cultural impact. Referring to Arnold Bennett, Waugh wrote, “I wonder whether any critic today has so large and immediate an influence. At the same period his colleague on the *Daily Express* was D. H. Lawrence, then at the height of his powers.” What?

DHL and Somerset Maugham

DHL and the novelist and short story writer W. Somerset Maugham crossed paths in Mexico in 1924 and again in Florence in 1926. Lawrence described Maugham as a “narrow-gutted ‘artist’ with a stutter” and also found him “a bit rancid.” From Bandol two months before his death in 1930, Lawrence wrote that he heard that “[H. G.] Wells and Maugham and Co. were rolling their incomes round Nice for Xmas, rich as pigs.”

As for Maugham’s opinion of DHL: “To my mind his view was the view of a sick man of abnormal irritability, whose nature was warped by poverty and cankered with a rankling envy. He may have had a streak of genius; I don’t know; I have a notion that he was a better poet than prose writer. He had a wonderful felicity for stringing words together, and you can go through his works and find sentence after sentence of ravishing beauty, but the general effect, to me at least, is lush and airless.”

Harold Nicolson Meets Frieda Lawrence

In December 1932 the author, diarist, and politician Harold Nicolson met Frieda Lawrence at a party. Frieda: “a sharp questing little nose, a bright inquisitive impression, a sense of silliness somewhere, and excess.” “She says that Lawrence said, ‘Frieda, if people really knew what you were like, they would strangle you.’ I say, ‘Did he say that angrily?’ She said, ‘No—very quietly, after several minutes deep thought.’” Frieda “talked of how ghastly it was to see all the Lawrence worship now, and then realise that if only the fame had come to him in his lifetime he might have been spared.”

DHL and Joyce Carol Oates

“The Art of the Unruly,” Leo Robson’s wide-ranging article about Joyce Carol Oates (*The New Yorker*, July 6 & 13, 2020), observes that in Oates’s “study of D. H. Lawrence’s poetry—one of a series of strikingly ambitious literary essays she has published—she took aim at the rationalist agenda promoted by the eminent critic R. P. Blackmur, who had led the Henry James revival in 1934.” Robson also remarks that Oates has wanted “to be free to write in a way ‘quite unredeemed by poetic grace,’ in a phrase from her study of D. H. Lawrence.” Robson is referring to *The Hostile Sun* (Black Sparrow Press, 1973). (In addition, Robson says that many of Oates’s favorite novels [*The Brothers Karamazov*, *Women in Love*, *The Sound and the Fury*] “tussle with saga conventions.” Doesn’t he actually mean *The Rainbow*?)

DHL at a Literary Dinner Party

In a *New York Times* interview (March 26, 2020), the novelist and short story writer Lorrie Moore was asked to name the three writers, living or dead, that she would invite to a “literary dinner party.” Her response: “Three is not a festive number of guests. I would like to throw a 45th-birthday party for all the great writers who died at 44: F. Scott Fitzgerald, Anton Chekhov, Robert Louis Stevenson, Henry David Thoreau, D. H. Lawrence, Joseph Roth, Marvin Gaye, and Billie Holiday (she did write a little and was an auteur of sorts).”

DHL in Two Classic English Detective Novels by Dorothy Sayers

Lawrence is mentioned in both *Clouds of Witness* (1926) and *The Unpleasantness at the Bellona Club* (1928), two of Dorothy Sayers’s Lord Peter Wimsey novels.

In *Clouds of Witness*, Miss Warburton, “the writer,” declares that “scenes which make emotional history should ideally be expressed in a series of animal squeals.” “The D. H. Lawrence formula,” answers her companion. In *The Unpleasantness at the Bellona Club* Lord Peter discovers “quite a row of D. H. Lawrence” among Ann Dorland’s books and wonders “if she reads him very often.” He pulls down “‘Women in Love’ at random, and slapped the pages open and shut.”

DHL in Two P. D. James Detective Novels

In P. D. James’s *The Black Tower* (1975), Commander Dalgliesh discovers a “paltry and pathetic little library” of pornographic books. “True it contained *Lady Chatterley’s Lover*—a novel which Dalgliesh considered overrated as literature and not qualifying as pornography—but the rest was hardly respectable by any standard.”

In *Death of an Expert Witness* (1977) the “sexual descriptions” in the love letters of a murdered forensic biologist were “either embarrassingly Lawrencian in their intensity, or coldly clinical.”

DHL in the Rede Lecture at Cambridge in 1925

The topic of the novelist Hugh Walpole’s Rede Lecture at Cambridge in 1925 was “The English Novel, Some Notes on Its Evolution.” The novelists of quality that he mentioned: E. M. Forster, D. H. Lawrence, Virginia Woolf, Frank Swinnerton, Sheila Kaye-Smith, Francis Brett Young, Aldous Huxley, David Garnett, Romer Wilson, and Margaret Kennedy.

Lady Chatterley Aboard a Sleeper Train

In “Because the Night,” Anthony Lane’s elegant article about sleeper trains in *The New Yorker* (8 May 2020), the author describes the sumptuous “boudoir car” of the late 19th century. The boudoir car “breathes what one prim and titled Englishwoman scorned as ‘the atmosphere of vulgar depravity’ that prevailed on *trains de luxe*. Her name, by the way, was Lady Chatterley.”

In Memoriam: Larry Kramer

Larry Kramer, the AIDS activist and playwright, died in New York City on May 27, 2020, at the age of 84. Early in his career, Kramer worked in the movie industry. In the late 1960s, he optioned *Women in Love* from the DHL Estate for £1500, wrote the screenplay, and co-produced the movie. After Peter Brook and Stanley Kubrick turned down his invitation to direct the movie, Ken Russell said yes. *Women in Love* (1969), starring Alan Bates and Glenda Jackson, was nominated for four Academy Awards. Jackson won the Oscar for Best Actress for her performance as Gudrun Brangwen.

ADDITIONAL BITS

JUDITH RUDERMAN AND GARRY WATSON

In the March/April 2020 issue of *Hadassah*, the magazine published by the Hadassah: The Women's Zionist Organization of America, an article on living with unsuccessful fertility treatments begins this way: "D. H. Lawrence said something incredibly profound about women: 'That she bear children is not a woman's significance. But that she bear herself, that is her supreme and risky fate.'" By the way, *Hadassah* was founded by Henrietta Szold early in the twentieth century; Szold was the sister of Adele Seltzer, wife of Lawrence's publisher Thomas Seltzer. (A biography of Henrietta Szold is in the works by Yale UP.)

The April 2020 issue of *Opera News*, in a piece on Thomas Allen, one of the 15th annual *Opera News* award winners, states that Allen "personifies a D. H. Lawrence quote that could have been written to describe the baritone's work: 'For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive.'"

In a book that stages a dialogue between Slavoj Žižek and John Millbank entitled *The Monstrosity of Christ: Paradox or Dialectic?* (MIT Press, 2009) Millbank has a couple of paragraphs in which he offers Lawrence's take on sexuality as providing a healthy alternative to Lacan's (and Žižek's). It can be found on pp. 124-5.

LAWRENCE PUBLICATIONS

- *Études Lawrenciennes* n°51 'The Absolute and the Relative in D.H. Lawrence's Work' came out this summer.
- *Études lawrenciennes* n° 52 ('Resisting Tragedy') will be published by the end of December 2020.
- All the issues from numbers 41 to 50 are online: <https://journals.openedition.org/lawrence/?lang=en>
- Layman Poupard Publishing published reprints of articles on "The Rocking-Horse Winner" by some 16 scholars in a volume entitled *Short Story Criticism*. Vol. 281, January 10, 2020, pp. 129-228, edited by Rebecca Parks. The articles range from 1963 to 2016. The introduction lists the story's major themes, its critical reception, a bibliography, and essays for further readings.

CALLS FOR PUBLICATION

- Literary Veganism: An Online Journal. Writing by, for, and about vegans. Poetry, fiction, and creative non-fiction. Rolling submissions. You don't have to be vegan to submit but should write in an animal and environmentally friendly manner. Link, www.litvegan.net.
- **Richard Kaye**, Editor of the *D. H. Lawrence Review*, is seeking essays on "Women in Love" for a special Issue of the journal celebrating the centenary publication of the novel. Please send submissions to RKaye@gc.cuny.edu by December 15, 2020.

WHAT LAWRENTIANS ARE DOING

- **Carol Sklenicka** has published *Alice Adams: Portrait of a Writer* (Scribner, 2019). This biography of the celebrated short story master was one of the *New York Times Book Review's* "Nine Books to Watch for in December" and has been longlisted for Biographers International Organization's Plutarch Award. Reviewing the novel, *Booklist* notes, "those who love [Adams's] novels and short stories, which trace women's lives beginning in 1930s America as they celebrate, grieve, and grow with the century, will be startled and delighted to see where the life and the fiction converge. [This] biography often reads like an Adams novel blessedly slowed down to allow the reader to soak for a moment in the atmospheres of a Chapel Hill childhood, Radcliffe College, Paris, and 1960s San Francisco." In describing Adams's parents' 1938 trip to Mexico, Sklenicka quotes Brenda Maddox regarding tourism to Mexico by American Leftists during that era along with Lawrence's remark in *Quetzalcoatl* that certain literary tourists were "Bolshevist by conviction but capitalist by practice."
- **Judith Ruderman** presented, via Zoom, the Birthday Lecture as part of the annual D. H. Lawrence Festival sponsored by the D. H. Lawrence Society of the UK. The title was "A Life of Illness and Resilience: Reflections on Lawrence's Letters in a Time of Pandemic."

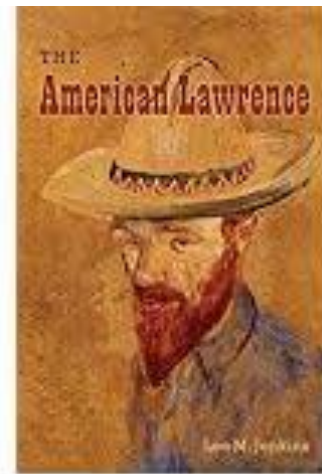
- **Gregory Tague's** *An Ape Ethic and the Question of Personhood* (Lexington Books 2020) argues that apes are moral individuals because of their land ethic as ecosystem engineers and so should be granted forest sovereignty. The book covers broad subjects such as environmental ethics, animal studies, and biodiversity conservation. Link: <https://rowman.com/ISBN/9781793619716/An-Ape-Ethic-and-the-Question-of-Personhood>
- **Benjamin Hagen's** new book, *The Sensuous Pedagogies of Virginia Woolf and D.H. Lawrence* (Clemson UP) reframes Woolf and Lawrence's modernist literary experiments through their early experiences as teachers. More specifically, it argues that across their respective writing careers they often pose and return to problems of teaching and learning as problems of sensation, emotion, or intensity.

You can read a longer description of the book on Clemson UP's site:

<https://libraries.clemson.edu/press/books/the-sensuous-pedagogies-of-virginia-woolf-and-d-h-lawrence/>. *Sensuous Pedagogies* is currently available for purchase in hardcover and as an e-book from Liverpool UP [here](#). Available for preorder in North America [here](#).

- **Nora Foster Stovel** sometimes wonders if she has a spelling problem. Sometimes she spells Lawrence with a "u," and sometimes she spells Lawrence with a "w." This month she is spelling Lawrence with a "u," as she is publishing the following book: *"Recognition and Revelation": Margaret Laurence's Short Nonfiction Writings*. Montreal: McGill-Queen's University Press, 2020. This edition of Laurence's essays is forthcoming on September 20, 2020 and can be ordered from the MQUP [Fall catalogue](#): https://www.mqup.ca/filebin/pdf/mqup_fall2020_CA.pdf. This new book is a companion to her monograph on Margaret Laurence previously published by McGill-Queen's University Press: *Divining Margaret Laurence: A Study of Her Complete Writings*.

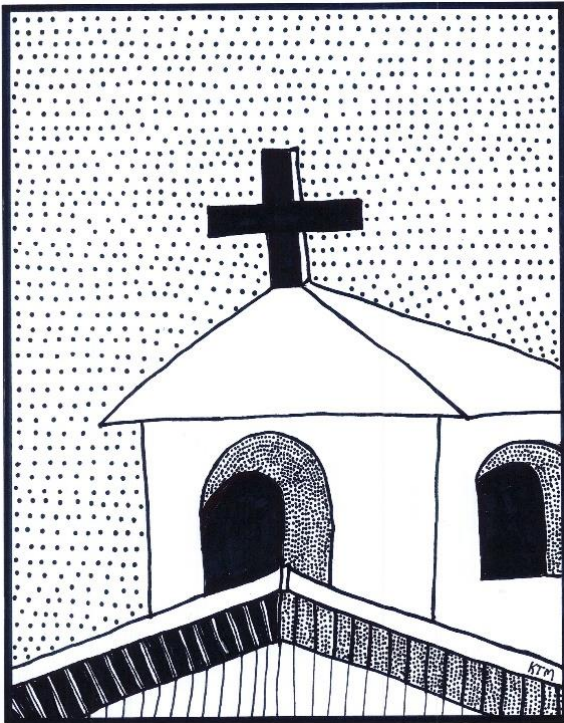
- The latest issue of *D. H. Lawrence Studies* (The D. H. Lawrence Society of Korea) was published in June, 2020: no. 51, comprising 4 articles: "'Feeling' and 'Being' in D. H. Lawrence" (**Misook Kang**): "The Views on Education of D. H. Lawrence and T. S. Eliot" (**Kyung-mi Kim**): "(Im)Possible Writing, Translation: The Beauty of (Im)Proper Translation" (**Jung Min Woo**): "Reestablishing of Organic Relationship with Universe in Lawrence's Poems" (**Youngok Jeon**).
- **Lee Jenkins's** *The American Lawrence* is being released in paperback in fall 2020. By examining Lawrence's experiences in the Americas, including his fascination with indigenous cultures, Jenkins illustrates how the modernist writer helped shape both American literary criticism and the American literary canon. Reassessing Lawrence's relationship to American modernism and his literary contemporaries in the New World, Jenkins portrays Lawrence as a transatlantic writer whose significant body of work embraces and adapts both English and American traditions and innovations.



- **Paik Nak-chung** published in July *D. H. Lawrence: Western Thinker of 'the Great Opening'* (Seoul: Changbi, 2020) in Korean, a book of some 650 pages. The 'Great Opening' is a traditional East Asian notion corresponding to the Creation in the Book of Genesis, only not God's creation ex nihilo, but a radical transformation of some previously extant state into our familiar cosmos. The particular version of 'Great Opening' he relates to Lawrence, however, refers to a specifically Korean trend of thought and popular movements since the middle of the nineteenth century that have called for a 'Late Day Great Opening' or a new

Great Opening, a radical change in thought, beliefs and social and political life of the world. The book represents Paik's further reading and reflection since his 1972 Harvard dissertation, "A Study of *The Rainbow* and *Women in Love* as D. H. Lawrence's Thinking on Modern Civilization," a Korean edition of which was simultaneously published in Seoul, translated by four of his former pupils.

- "Georgia O'Keeffe: Texas Transition," an essay by **Katherine Toy Miller** about Georgia O'Keeffe's time teaching in Texas which led O'Keeffe to New Mexico and eventually, through O'Keeffe's New York connections with Mabel Dodge Luhan and Dorothy Brett, to the D. H. Lawrence ranch, won the Texas College English Association Best Paper Award for the Texas Conference of College Teachers of English/Texas College English Association 2020 conference and will be published in print in the 2020 CTE Studies journal. Miller, whose permanent residence is in Taos, will present at the 15th International D. H. Lawrence Conference in Taos, July 11-16, 2021, on *The Lawrence Tree* (1929), how Georgia O'Keeffe came to do her famous painting at the ranch.



HELP NEEDED

- **Jonathan Long**, Manuscript Search: Last year Heritage Auctions sold the manuscript of 'The Woman Who Rode Away' for \$9375. It is listed as item E439.5 in the Roberts and Poplawski bibliography and as unlocated. It was not available for the Cambridge Edition of Lawrence's works, which had to rely on Dorothy Brett's typescript. She was of course a typist prone to making errors. Even from the little that can be ascertained from the auction listing there are a number of differences between the manuscript and the typescript and it would be much appreciated if the new owner of the manuscript were to make it available. I am hoping that a reader of this newsletter may know who that might be.
 - CANADA CALLING: Would there be anyone out there in Lawrentian Land willing to read a novel (via pdf) set between 1968-1972 mainly in the Santa Fe/Taos area with multiple references to D.H. Lawrence contained therein? I am a previously unpublished writer living in Ontario who has been plucking away at a typewriter in obscurity for fifty years. I would appreciate some critical feedback on this latest fictional word salad entitled "Van Gogh's Bedroom." (210 pp.) **Philip Chester**, e-mail address: x_thetic_canoe@yahoo.ca.
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BOOK DISCOUNT

The Edinburgh Companion to
D. H. Lawrence
and the Arts



Edited by
Catherine Brown and Susan Reid

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