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Cover photograph: Porthcothan, by Susan Reid.

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# J·D·H·L·S

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## **Journal of D. H. Lawrence Studies**

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## EDITORIAL NOTES AND ACKNOWLEDGEMENTS

SUSAN REID

“Outside England ... far off from the world” (2L 494, 499): such was Lawrence’s response to his arrival in Cornwall on 30 December 1915, which a century later inspired the call for the International D. H. Lawrence Conference held in St Ives on 12–14 September 2016 and organised by Jane Costin, the guest editor of this special number of *JDHLS*.

In retreat from a world consumed by war, destitute and bereaved by the banning of *The Rainbow*, Lawrence arrived in Porthcothan, writing that “We are here till March: what then, I neither know nor care. I shall just go where the wind blows me, the wind of my own world” (2L 499). By February, however, he had decided to stay in Cornwall. From his strong responses to the landscape and atmosphere of Porthcothan, Lawrence had constructed what Andrew Harrison describes in this number as a “necessary fiction” that inspired a new phase of his creativity. In March 1916 the Lawrences moved further westward along the coast to Higher Tregerthen, Zennor, where they stayed until their eviction in October 1917 under the Defence of the Realm Act. The conflicting versions of Lawrence’s time in Zennor as recorded by Catherine Carswell and John Middleton Murry are analysed here by Jonathan Long, with a view to their formative and long-term influence on Lawrence Studies. The more certain fact of Lawrence’s reluctance to leave Cornwall informs Jane Costin’s framing assessment of the legacy of the coercion he experienced there on his remaining life and work. As this volume demonstrates, the effects of Lawrence’s 22-month stay in Cornwall were profound and far-reaching.

Neil Roberts’s opening essay situates Lawrence’s experience of Cornwall in the broader context of his travel writing to argue that it was here “that he began to develop the idea of ‘spirit of place’”.

Holly Laird's survey of the usage of the term "trespass" throughout Lawrence's works also finds that Lawrence's wartime experiences in Cornwall were "pivotal", arguing that they shaped "his consciousness of individual freedom as a human right". Adrian Tait adopts a similarly ethical perspective in his discussion of ecocritical resonances in the creative responses of Lawrence and Hardy to the landscape of Cornwall. Margaret Storch's reading of Lawrence's only Cornish story 'Samson and Delilah' opens up to consider how themes of primitivism and masculinity developed in his work as he continued his journey westward from Cornwall to New Mexico.

Possible Cornish influences on *The Fox* and 'Snake' are investigated in notes by Stefania Michelucci and Jane Costin, while Bethan Jones pays tribute to the late Helen Dunmore's bio-fictional representation of Lawrence in *Zennor in Darkness*. The reviews section reflects a healthy interest in Lawrence as a subject for both single and comparative study in pioneering work by Neil Roberts, Vincent Sherry, and Joyce Wexler, among several others.

\*

The 'Further Letters' section will return in *JDHLS* 2018. Holders of unpublished manuscript letters by or to D. H. Lawrence, and researchers who have located unpublished letters in archives, are encouraged to make these available for publication by contacting Andrew Harrison (DrAndrewHarrison@aol.com) or John Worthen (DrJohnWorthen@btinternet.com). Inquiries about submissions and other matters should be directed to the Editor in the first instance (sue@niallc.co.uk).

The Editor and Society are grateful to Laurence Pollinger Ltd, the Trustees of the Estate of Frieda Lawrence Ravagli, for permission to quote from copyright material. Thanks is due also to the contributors, the expert readers and all at the D. H. Lawrence Society, but especially to Joseph Shafer for his invaluable work on the digital archive of *JDHLS* articles under construction at <[www.dhlawrencesociety.com/archive-the-journal-of-d-h-studies](http://www.dhlawrencesociety.com/archive-the-journal-of-d-h-studies)>, and above all to Jane Costin for her vision, hard work and good humour in bringing this special number to fruition.