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J·D·H·L·S

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The *JDHLS* is published annually by the D. H. Lawrence Society of Great Britain. Queries and submissions should be sent to the Editor via email, sue@niallc.co.uk. The D. H. Lawrence Society was formed in 1974 to further knowledge and appreciation of the life and works of D. H. Lawrence. Current membership subscriptions are: Ordinary, £20; Concessions, £18; Overseas, £22. The subscription includes the price of the *JDHLS* and members also receive a regular Newsletter. Cheque subscriptions payable to "The D. H. Lawrence Society" should be sent to Ms Sheila Bamford, 35 West Avenue, Ripley, Derbyshire DE5 3JA.

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EDITORIAL NOTES AND ACKNOWLEDGEMENTS

SUSAN REID

The complexities – and rewards – of collecting and editing D. H. Lawrence's works are richly demonstrated by the newly published, final and fortieth volume of the Cambridge Edition, *The Poems Volume III, Uncollected Poems and Early Versions*. The Lawrence community is deeply indebted to Christopher Pollnitz and all the editors of the Cambridge Edition, and it continues to build on their important work. This number of *JDHLS* opens with the regular 'Further Letters' section as well as a new, more accurate version of Lawrence's '[Autobiographical Fragment (A Dream of Life)]', edited by Hiroshi Muto, which should replace the Cambridge Edition in *Late Essays and Articles* as the authoritative text.

This number also testifies to a wealth of critical approaches that continues to illuminate well-known and more neglected parts of Lawrence's work. David Game makes an important contribution to emerging ideas about "regional modernism" in an essay that also argues for *Kangaroo* as the first work of Australian modernism. Complementing this approach to the local in Lawrence's writing Nanette Norris shows how Lawrence combined the idyllic, pastoral mode of the georgic with everyday realities, not only in poetry but in his prose works, 'England, My England', 'The Horse-Dealer's Daughter' and *The Rainbow*. Terry Gifford offers further insights into Lawrence's gendered engagements with nature in his ecocritical reading of the 'Moony' chapter of *Women in Love*. And Catherine Brown adds to these investigations of Lawrence as an intensely local writer who was universal in his themes – in "a manner worthy of Dostoevsky" but with important differences, as she elucidates in her comparison of their fraught relationships with Christ.

Framing these discussions, Judith Ruderman's opening *tour de force* surveys a history of charges against Lawrence's work for being

“ridiculous!”, adroitly revealing the “low comedy” of the *Lady Chatterley* trial as well as Lawrence’s own “double attitude toward ridicule and the ridiculous” in works of the 1920s. By contrast, the closing piece by Fredrik Tydal reveals Lawrence’s presentation as a potential “literary cure” for the ills of post-Fascist Italy. This concludes a trio of shorter pieces that attend to intriguing aspects of Lawrence’s vast artistic range. Ian Thomson deploys his musical expertise to explain why we should not ignore the role of the flute in *Aaron’s Rod* and Colm Kerrigan historicises the importance of the lemon gardens in Lawrence’s essay in *Twilight in Italy*. A full reviews section also highlights new perspectives and Lawrence’s growing importance in studies of modernism – and in fiction – in books about physics, primitivism, Picinisco, the humble and Garnett.

*

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>, and to Jane Costin for a second successful collaboration as guest editor. I am delighted to announce that Jane remains part of the ongoing team in the new role of Reviews Editor, that Catherine Brown will guest edit *JDHLS* 2019 ‘Lawrence and London’ and that Holly Laird will guest edit *JDHLS* 2020 ‘Lawrence and Poetry’. We welcome submissions on these themes as well as shorter pieces of general interest, and general submissions for *JDHLS* 2021.