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EDITORIAL NOTES AND ACKNOWLEDGEMENTS

SUSAN REID

This number of the *JDHLS* celebrates the Cambridge Edition of the *Letters and Works* of D. H. Lawrence: forty-seven volumes that encompass almost everything that Lawrence wrote, together with almost all the scholarly details that any researcher might require. While all the essays presented here are indebted to the Cambridge texts, Jonathan Long sets out to provide ‘A First Study’ of the Edition’s overall achievement, in a balanced and careful analysis that is itself a rich resource. And, building on the invaluable work of the Cambridge Edition, Elliott Morsia mounts an argument for the further introduction of genetic criticism in studies of Lawrence, using ‘The Shades of Spring’, from *The Prussian Officer and Other Stories* (1914), as a thought-provoking case study.

Readers who share what a leading Lawrence scholar recently described to me as “a bibliographic turn of mind” may well turn directly to the studies by Long and Morsia, though the first essay presented here is by a Cambridge editor who makes a welcome return to Lawrence criticism. Society members thoroughly enjoyed John Worthen’s paper on ‘Lawrence and Some Romantic Poets’, delivered in Eastwood earlier this year, so here is the finished article for all of us to enjoy. Then, to follow Lawrence’s “starry” Shelley, we have a timely and authoritative account of the influence of Lawrence’s dark sun on the Australian composer Peter Sculthorpe (1929–2014), written by music scholar Fiona Richards.

This number also includes the 2013 D. H. Lawrence Birthday Lecture: a “tour de force” by Michael Bell, encompassing philosophy and the novel and their mutual underpinning by poetry. In arguing for Lawrence’s art of “true relatedness”, Bell introduces many of the themes explored in the other essays presented here, particularly Terry Gifford’s exploration of “otherness” in

Lawrence's first and last novels from an ecofeminist perspective. Also turning to *Lady Chatterley's Lover*, Jane Costin discusses Lawrence's influence on the sculptor Henry Moore and the significant impact of the First World War on work by both artists. And Rachel Murray complements Bell's consideration of Lawrence's philosophical novels in her playful and insightful study of *Women in Love* and the Question of Scale'.

A full reviews section – including review essays by Marina Ragachewskaya on 'D. H. Lawrence and Dance' and by Nick Ceramella on Richard Owen's use of Rina Secker's letters and diaries – reflects an encouraging number of new publications that address Lawrence's significance. However, a surprising dearth of new work about Lawrence and the First World War, amidst the ongoing centenary, prompts this journal to call specifically for essays on this topic. Also, to mark a very special centenary in 2015, contributions on any aspect of *The Rainbow* will be most welcome.

Individuals wishing to submit work with a view to publishing it in the *JDHLS* are invited to contact the Editor via e-mail in the first instance (sue@niallc.co.uk). Submissions of up to 7000 words are refereed by two members of the Editorial Board or other appropriate experts. Once an essay has been accepted for publication a style sheet will be forwarded to the author.

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 the Advisory Editor (DrAndrewHarrison@aol.com) or John Worthen (DrJohnWorthen@btinternet.com).

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. Finally, thanks is due to this year's contributors for their diligence and pioneering scholarship; the editorial board and other expert readers for their contributions; Andrew Harrison for his invaluable guidance; Jonathan Long for his tireless work for the journal; and the D. H. Lawrence Society for its continuing support.