

scholarship “for over a quarter of a century has busied itself with every aspect of Lawrence except ... his genius” (253). More specifically, he makes the odd allegation that in the Cambridge University Press Edition of Lawrence’s *Letters* (and he is referring here specifically to the first two volumes), the “genius has been eliminated altogether”, accusing the editors of exercising erroneous value judgements (253, 257). Clearly the book is controversial and at times wrong-headed, and there have been vast changes in literary criticism in the twenty years since the author’s death. It is essentially a work of traditional literary criticism, as might be expected from a pupil and admirer of F. R. Leavis – yet, as such, it remains a searching and compelling study.

***D. H. Lawrence: Literature, History, Culture.* Ed. Michael Bell, Keith Cushman, Takeo Iida, and Hiro Tateishi.
Tokyo: Kokusho-Kankokai Press, 2005.
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Reviewed by Jonathan Long

This book is based on the Ninth International D. H. Lawrence Conference in Kyoto in June-July 2003 and it collects twenty-four of the contributions to that conference. It is a handsome volume, attractively printed and bound, and unusually for a book of essays it contains a good number of colour illustrations, including Jan Juta’s eight illustrations for *Sea and Sardinia*, only previously printed in full in the Seltzer first edition and the Secker first English edition (not, of course, in the Cambridge Edition, but that’s another story).

The Kyoto conference was entitled ‘D. H. Lawrence: Culture and History’, and the contributions have been grouped under the headings ‘East and West’, ‘History’, ‘The Company He Keeps’ and ‘A D. H. Lawrence Miscellany’. There is only space here to take a representative sample from each section. Although most of the speakers represented are Japanese or Korean academics, a significant number are familiar names in Anglo-American Lawrence

studies, including Jack Stewart, Judith Ruderman, Mark Kinkead-Weekes, Sandra M. Gilbert and Bethan Jones.

As Michael Bell notes in his introduction, "Lawrence is a global author in at least two different senses. He writes on universal themes, such as family and sexual relationship, so that much of his fiction, even at its most intensely local, touches readers everywhere" (13). It is therefore no surprise that Japan and Korea have thriving D. H. Lawrence societies and that so many of Lawrence's works have been translated into Japanese or Korean. Indeed, according to the third edition of the Roberts *Bibliography*, by 1996 about one hundred translations of works by Lawrence into Japanese had already been published. A particular pleasure to Lawrence enthusiasts in this country will be Takeo Iida's statistic that Lawrence is the third most read English author in Japan after Thomas Hardy and Shakespeare.

Turning to the essays, Jack Stewart contributes a fitting piece on Lawrence and Japanese Art. When so much has been written about Lawrence it is refreshing to read something that is innovative, original and unforced in its interpretations. Stewart makes frequent use of the beautiful woodblock prints of Hokusai and Hiroshige to illustrate his points (readers may remember that a version of Hiroshige's 'Mannen Bridge, Fukagawa' was used for the cover of the Seltzer edition of Lawrence's *Tortoises*). Half a dozen of these prints are reproduced in the book and Stewart's enthusiasm for his subject is very evident. As he says, "landscapes in Lawrence's letters, travel-writing, and fiction from sunny or snowy climes often contain 'Japanese' iconography, particularly when the scene seems to rise out of time and take on a transcendent quality" (24). He quotes examples from *Twilight in Italy*, *Kangaroo* and *The Plumed Serpent* to justify his comments. As he sees it, Lawrence's knowledge of Japanese art informs his use of the sort of iconography found there and leads him to describe natural settings with "a strong abstract sense of design" (25).

In a further essay from the 'East and West' section, Takeo Iida compares the works of Lawrence and his Japanese contemporary

Akiko Osano. Although physically many miles apart and coming from very different cultures, Iida sees many parallels between these two writers as “they faced similar problems and fought against oppressive morality to awaken a more vivid sense of life in their countrymen” (111). He sets the scene by describing the level of acceptability of sexual material in Japan at the time, accounting for the impact of Osano’s book of poetry *Tangled Hair* when it came out in 1901. It was evidently highly controversial, with its “daring proclamation of sensuality and sexuality based upon her own passionate love for her 28-year-old future husband” and it “shocked oppressive Confucian morality” (115). Iida then compares these poems to the poems of *Look! We Have Come Through!*, before looking at the two writers’ attitudes to family life and nature. Interestingly, in his conclusion he states that their “similar beliefs help explain why the very English Lawrence is such a popular writer in Japan” (126).

Judith Ruderman’s essay on Lawrence and Zionism expands on issues touched on in some of her earlier work. She starts with a discussion of the formal establishment of the Zionist movement in Basel in 1897, and its desire for Jewish people to return to the ancient homeland of Palestine; she also explains Jewish and other attitudes to Zionism during Lawrence’s lifetime. In pinpointing Lawrence’s own connections with Zionism she describes his relationship with two of his Jewish friends, the Freudian psychoanalyst Dr David Eder and, to a lesser extent, Kotliansky. She then explores Lawrence’s “borrowing” of certain aspects of Zionism and the search for a homeland in his work and his personal life (referring in particular to his notion of ‘Rananim’). Ruderman finds the search for the ideal community inextricably linked with three of Lawrence’s works; firstly, *Studies in Classic American Literature*, culminating with Walt Whitman as the harbinger of the idea that we are only freed by the journey “down the open road”, then in the journeys taken by Kate Burns in *Quetzalcoatl* and by Jack Grant in *The Boy in the Bush*.

In his very readable essay, Keith Cushman takes us through the relationship between Lawrence and Jan Juta both before, during and after *Sea and Sardinia*. He reminds us that Juta did not in fact read the book before he produced the illustrations and that two of the eight pictures relate to villages not referred to in the book. Whilst they are very attractive and colourful, their tendency towards abstraction is in marked contrast to Lawrence's style in the book, with so much detail relating to individual characters whom he and Frieda met. Cushman splits his essay into three parts, considering the book as a joint venture, the relationship between the book and the illustrations, and Juta's life after his time with Lawrence, revealing that Lawrence has a cameo role in a travel book Juta later collaborated on with his sister.

Readers of Lawrence may well know that he contributed to *Rhythm*, a magazine edited by John Middleton Murry. They may not know why it was so named, but Hiroshi Muto in his excellent essay tells us the full story and why that title was so appropriate. Introducing his topic, he gives a brief summary of some of the previous studies of Lawrence's use of rhythm and the importance of rhythm to Lawrence, who justified his use of a repetitive pulsating style because it embodied "the natural curve of emotion and passion" (398). Muto then sets the historical scene for the magazine, which first appeared in 1911, during an "age of rhythm" (in particular disjointed rhythm, epitomized in music by syncopation and in poetry by free verse, of which Lawrence was a master). More specifically, the title of the magazine came from a Fauvist picture of the same name by the Scottish painter J. D. Ferguson. It features a naked earth goddess figure. It is reproduced in colour in the book along with the black line on blue background version that was used on the magazine's cover. We are given examples of the magazine's championing of rhythm in the arts, and dance in particular. That included eurhythmics; an art well known to Lawrence, as we witness in Gudrun's dance in front of the Highland cattle in *Women in Love* and Connie's dance movements in the rain in *Lady Chatterley's Lover*. Looking at what the magazine

stood for, “life, art, creation, regeneration, movement, intuition, primitivism, the present, immediacy, spontaneity, and spiritual aristocracy”, and what it stood against, “aestheticism, science, machines, capitalism, the masses, democracy” (403), Muto is able to draw parallels with Lawrence (and suggest areas where Murry may have influenced him). He sees in the two book reviews and one short story that Lawrence wrote for the magazine and its successor, the *Blue Review*, indications of the development Lawrence was making in moving from *Sons and Lovers* to *The Rainbow* and *Women in Love*, notable for their “distinctively repetitive, rhythmic style” (406). He concludes with the claim that it was Lawrence, not Murry, who realised “the artistic dream of the *Rhythm*” (407).

I enjoyed being able to dip into essays on very different topics in this compendious volume. I cannot improve on Michael Bell’s summary of its merits: “Overall [it] reflects, albeit very selectively, the continuing contribution of Japanese and Korean scholars to the understanding of Lawrence” (20).

Keith Sagar, *D. H. Lawrence: Poet.*

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Reviewed by Bethan Jones

Keith Sagar’s new e-book, incorporating research carried out between the early 1970s and the present day, serves as an extremely valuable addition to the relatively few full-length studies of Lawrence as poet already in existence. It covers the entire range of Lawrence’s poetic output, charting his development from the earliest signs of interest to the final, highest reaches of artistic accomplishment in some of the *Last Poems*. This study combines detailed textual analysis with biographical and literary contextualisation, considering the influence of place and situation on the