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The photograph of 'Godiva' (1906) by Josef Moest (1873–1914) is reproduced by kind permission of Professor J.B. Bullen of the University of Reading; see his article 'D.H. Lawrence and Sculpture in *Women in Love*', *The Burlington Magazine*, cxlv (December 2003), 841-6.

Foreword

Bethan Jones

This issue departs somewhat from the usual format due to the nature of the submitted material. I believe that it is important to encourage a frank and open dialogue between the contributors to the *Journal*, and, to this end, I have agreed to incorporate an 'Open Letter': a piece written in direct response to an article that appeared in the last issue. This has been printed after the 'Reviews' section. Below, I will provide a brief summary of the material printed here, characterised, customarily, by the semantic and methodological scope inevitably provoked by the study of Lawrence's works. It is refreshing that these articles generally depart from the mainstream in considering lesser-known texts, or those that have suffered neglect as a consequence of critical censure: notably *The Trespasser*, *Kangaroo*, *Mr Noon* and the play *The Merry-Go-Round*.

Christopher Pollnitz offers an enlightening reading of *Kangaroo*: an Australian's perspective on the issues of 'homosexuality', 'violence' and 'belonging' in a novel often neglected or maligned. He challenges previously held assumptions about the novel, such as Robert Darroch's representation of it as 'factual reportage', using textual and biographical material to substantiate a convincing counter-argument. 'Can we take comic fiction as fact?' is a question then posed by Mark Kinkead-Weekes in 'A Biographer Looks At *Mr Noon*'. This article articulates a resistance to the biographer's tendency to derive 'evidence' from fiction related to its author's life, suggesting (for instance) that Gilbert Noon is a rather naïve, often thoughtless, comic protagonist rather than an accurate representation of Lawrence. In addition to

its intrinsic value, this article affords invaluable insight into Kinkead-Weekes' method in writing the second volume of the Cambridge biography: *Triumph to Exile*.

Jonathan Long tackles another novel that does not receive a great deal of critical attention – *The Trespasser* – providing an original perspective on this text by placing it alongside Helen Corke's *Neutral Ground*. Although he makes no substantial claims for the literary merit of the latter, it becomes evident that Corke's writings shed light on the origin and development of Lawrence's second novel, forging a fascinating intertextual chain.

The subject of the 'fall' has featured in a good deal of Lawrence criticism previously, though Steve Taylor's discussion of modern European man's disconnection from the cosmos is particularly detailed and well-documented. However, the most innovatory material here is evident in the two subsections entitled 'Archaeological Evidence' and 'Anthropological Evidence'. Herein, Taylor tests Lawrence's assertions regarding ancient cultures against the wealth of evidence accumulated by historians and scientists, in order to ascertain the extent to which his views are justifiable or idealistic. The article is thus ambitious in providing a rigorous analysis of the powers of Lawrentian intuition.

Hilary Hillier's analysis of *The Merry-go-Round* is the first article here to focus on Lawrence as playwright, and the first article published in recent years to proceed from a genuinely linguistic premise. She refers to the text as a 'sprawling play' which is nonetheless 'hugely enjoyable', exploring characterisation, relationships and themes through charting and analysing the occurrences of key dialect and non-dialect forms, such as 'thou' and 'you'.

There are just two reviews here, though again this issue departs slightly from standard practice in the nature of the second. Andrew Harrison considers Anne Fernihough's *The Cambridge Companion to D.H. Lawrence* (2001), while

I have provided a comprehensive evaluation of major books and article published on Lawrence in the year 2003. Following these reviews is the new 'Open Letter' section, in which John Worthen responds to an article by George Hyde on *Women in Love*, published in the 2002–3 *Journal*.

Finally, it is necessary to rectify an omission in the previous issue, pertaining to Stephen Alexander's article entitled 'D.H. Lawrence: The Thinker as Poet (On Dissolving the Genre Distinction Between Philosophy and Literature)' (pp. 7–19). I would like to draw the reader's attention to the book *The Thinker as Poet* by Fiona Becket, published in 1997 by Palgrave Macmillan, focusing on some of the same texts and issues, which was unacknowledged in the above article.

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