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## EDITORIAL

All four of the main articles in this issue began life as papers delivered at the Montpellier conference in June 1990. The first two concern Lawrence's poetry: Ronald Draper listens for the voice(s) in the poetry and reveals a fascinating interplay between the imagination and its object of contemplation; while Thérèse Vichy demonstrates a similar complexity in her detailed study of one poem. Howard Mills's paper explores the relationship between Lawrence, Fry and Cézanne and in the process helps us to understand the nature of Lawrence's imagination. Donald Gutierrez's essay needs to be read side by side with that by John Doheny in the 1990 issue, since it offers a different view of how Lawrence's work may contribute to current debates about our relationship with our environment. The substantial review section reflects the steady flow, throughout the world, of new publications concerning Lawrence.

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Since Dorothy Johnston's article in the last issue, the University of Nottingham has acquired another important Lawrence manuscript, the *Memoir of Maurice Magnus*. Although the manuscript probably acted as the setting copy for Secker's 1924 edition of Magnus's *Memoirs of the Foreign Legion*, it was not published in full, Secker omitting three pages concerning Magnus's homosexuality. The missing pages were printed in Keith Cushman's edition of the *Memoir* (Black Sparrow Press, 1987), but they have never been published in this country. Nor has any edition of the *Memoir* shown the full extent of Lawrence's revisions to the manuscript. Catherine Carswell tells us that Lawrence thought the Magnus piece the best thing he had written. It will be fascinating, when the *Memoir* appears in the Cambridge edition, to trace the process of Lawrence's work on a text that meant so much to him.

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Recent months have seen two important events for those interested in Lawrence. In September, the first volume of the new Cambridge biography of Lawrence was published, the launch taking place in Nottingham. A full review of this book, by Professor John Worthen, will appear in the next issue. In November, Professor Worthen was in Nottingham again, as one of the speakers – the others were Professor James Boulton and Dr Keith Sagar – at the Inaugural Conference of the the University of Nottingham's new D.H. Lawrence Centre. About 140 people attended the Conference, including visitors from Czechoslovakia, France, Italy and Norway, which promises well for the Centre's future programme.



There has been a short delay in the publication of this issue. This was because Oakland, our helpful and efficient printers for the last two issues, have decided to close the printing part of their business. Peartree Printers of Derby (who printed and bound the last two numbers from Oaklands' typesetting) have now taken over the whole job. Contributions for the 1992 issue are invited, to be received by 1 July 1992. The Journal will consider articles on any aspect of Lawrence's life and work and his relationship to his predecessors, contemporaries and successors.

Peter Preston

## Ways of Speaking: The Poetry of D.H. Lawrence R.P. Draper

Lawrence made various comments at various stages in his career on the nature of his own poetry. It is not my purpose here to review all these, but to focus on two which I think are particularly revealing. The first occurs in the oft-quoted letter to Edward Marsh of 18 August 1913: 'I have always tried to get an emotion out in its own course, without altering it. It needs the finest instinct imaginable, much finer than the skill of the craftsmen.'<sup>1</sup> The second comes from his Introduction to the American Edition of *New Poems* (published 1920, but dated from Pangbourne, 1919): '... free verse is, or should be, direct utterance from the instant, whole man. It is the soul and the mind and body surging at once, nothing left out. They speak all together. There is some confusion, some discord. But the confusion and the discord only belong to the reality as noise belongs to the plunge of water' (184)<sup>2</sup>.

The latter comment, it has to be admitted, is a statement about free verse in general and occurs as a subordinate part of a larger claim by Lawrence that his own poetry in *Look! We have Come Through!* is of a 'rare new' kind concerned with the 'immediate present' with its quality of 'the inexhaustible, forever unfolding, creative spark' as opposed to that which is 'fixed, set, static' (182). However, I single out the reference to 'the instant, whole man' because it seems to me to have implications which transcend the context in which it is embedded, and, together with the remark made to Edward Marsh, it seems to point towards an even more innovatory attempt to achieve a new kind of inclusiveness of expression. Poetry of the 'immediate present' is a justification for breaking with that tradition of metre and rhyme which seeks to transform the raw material of experience into the linguistic permanence of literary art; it offers instead something inchoate and transient, less finished, but correspondingly more true to the emergent nature of organic processes. Poetry of the whole man, however, goes still further: it implies both this faithfulness to immediacy, the open-ended quality of 'the instant', and a recognition of the contradictoriness inherent in human experience before it is shaped, constructed and transformed into art-speech. As Lawrence almost apologetically concedes, this involves 'some confusion, some discord', the resolution of which is traditionally seen as being the business of the artist, but which the new poetry will refrain from resolving. The analogy he offers as a form of reassurance is the inseparability of a waterfall and the sound of its falling waters; while the water falls the sound must go on, a soundless fall would be a dried-up one. Similarly, resolution of discord is incompatible with the wholeness of the whole man, and poetry of the whole man must therefore be poetry that foregoes traditional resolution.