

## CONTENTS

Editorial

7

## ARTICLES

MICHAEL BLACK

Getting the Cambridge Edition Started

8

PAUL WOOD

The True Cause of Dollie Urquhart's Fall: Complementary Psychological Interpretations of Lawrence's "The Princess"

18

PAMELA STADDEN

Restructuring the Lawrence Image: Reconsidering Women in Love, The Plumed Serpent and Lady Chatterley's Lover in the light of feminism

27

PATRICIA TYRER

Exposition and Philosophy in Lawrence's *Twilight in Italy*

50

LOUISE WRIGHT

Disputed Dregs: D.H. Lawrence and the Publication of Maurice Magnus' *Memoirs of the Foreign Legion*

57

## REVIEWS

JOHN WORTHEN

*Sex in the Head: Visions of Femininity and Film in D.H. Lawrence*, by Linda Ruth Williams

74

PAUL POPLAWSKI

*Editing D.H. Lawrence: New versions of a Modern Author*, edited by Charles Ross and Dennis Jackson

78

GINETTE KATZ-ROY

*D.H. Lawrence, The Story of a Marriage*, by Brenda Maddox

80

BETHAN JONES

*D.H. Lawrence: A Reference Companion*, by Paul Poplawski

83

L D CLARK

*Quetzalcoatl: The Early Version of The Plumed Serpent*, edited with an introduction by Louis Martz

86

ROSEMARY HOWARD

*D.H. Lawrence: Sketches of Etruscan Places and Other Italian Essays*, edited by Simonetta de Filippis

88

FIONA BECKET

*D.H. Lawrence: Aesthetics and Ideology*, by Anne Fernihough

90

ROSEMARY HOWARD

*D.H. Lawrence: The Fox, The Captain's Doll, The Ladybird*, edited by Dieter Mehl

91

*The Theory and Practice of Text-Editing*, edited by Ian Small and Marcus Walsh

92

*Joseph Conrad: Three Novels - Heart of Darkness, The Secret Agent and The Shadow-Line*, edited by Norman Page

94

## ERRATA

95

## NOTES ON CONTRIBUTORS

97

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#### EDITORIAL

It is my great pleasure to present the 1996 edition of the *Journal* of the D.H. Lawrence Society. It can be sometimes difficult to put together articles of such differing nature but I feel that the present issue contains a varied selection of articles and reviews which - I hope - will be of interest to a wide range of readers. Having recovered after the publication of my first issue as editor, it was decided that I would do a second issue and possibly a third (in 1997) before the future of the *Journal* is reviewed and a possible collaboration with the D.H. Lawrence Centre at the University of Nottingham is envisaged.

In this issue, a common theme seems to emerge: the (re)edition of Lawrence's works. So much has been written about Lawrence that it seems as if all the exciting material is now about publication! This issue of the *Journal* is rather special as I understand it will be the first time that John Worthen is publishing an article in it! The editor is mindful of the honour thus bestowed on the Society.

Michael Black's personal account of the start of the Cambridge edition is fascinating and Louise Wright's article on the fate of Maurice Magnus's *Dregs* re-opens the debate on Lawrence's relationship with Magnus. Paul Wood and Patricia Tyrer's contributions are perhaps of a more traditional academic nature whilst Pamela Stadden's article offers an interesting view on feminism.

We have also been able to get a number of books reviewed, including some very recent publications and some perhaps more controversial ones, and I am grateful to all the reviewers who sent their review on time which helped considerably with the overall schedule for the *Journal*.

Finally, my warmest thanks go to Andrea for her help and patience in assisting me with the production of this issue.

Contributions for future issues are always invited for consideration and should be sent to the editorial address given at the end of this issue. The *Journal* will consider articles on any aspect of Lawrence's life and work and his relationship to his predecessors, contemporaries and successors.

Catherine Greensmith