

Anne Farniough - *D.H. Lawrence: Aesthetics and Ideology*,
Clarendon Press, Oxford, 1993,
ISBN 0-19-811235-1
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Published in 1993, this book hardly qualifies as a new publication for review, and has, anyway, already been extensively and favourably reviewed in the academic press. That said, what follows will have to serve more as a recommendation of the book's general usefulness for scholars engaged in the study of Lawrence's ideas, and the philosophical contexts of his writing, a view that largely supports and endorses existing opinions so far committed to print. *D.H. Lawrence: Aesthetics and Ideology* is Anne Farniough's first monograph, but not her first published work on Lawrence. Anne Farniough and Michael Bell (*D.H. Lawrence: Language and Being*, 1992) are two scholars who have so far taken the Heideggerean dimension of Lawrence's thought seriously enough to make that dimension the starting point of their examination of, in the one case, Lawrence's 'language', and in the other, Lawrence's aesthetic. Where Anne Farniough examines affinities between Lawrence's thought and a German intellectual tradition, she concentrates most convincingly on Heidegger's meditations on the work of art and its world-shaping function. This is arrived at through an examination of Lawrence's critique of the Bloomsbury aestheticians, Clive Bell and Roger Fry, in an attempt to correct the usual polarization of their views and those of Lawrence, and thereby productively to heighten their similarities. Quite apart from its interest with regard to Lawrence, the book at this point delivers a very interesting critique of Clive Bell's aesthetic pronouncements, exposing affinities with tenets of German expressionism that usually pass unremarked. Underpinning Lawrence's critique of contemporary cultural values (including an analysis of his differences with Freud), is what Anne Farniough represents as his challenge to logocentrism. Critical perspectives on this challenge have gained some ground in Lawrence studies since the mid-1980s, and are lucidly and subtly reinforced and developed in the parts of the book that deal with what I would call Lawrence's dissenting and iconoclastic tendencies, available in both his reading and writing practices. The link between the observations on Lawrence's aesthetics and certain Heideggerean perspectives is negotiated by an analysis of their shared nostalgia for what Anne Farniough calls the "redemptive" spirit, or indeed, function, of the work of art. This culminates in a statement of eco-philosophy which posits a shared position in Heidegger and Lawrence on a relation of integrity with the physical world. Ultimately, Anne Farniough examines Lawrence's art criticism, and his readings of his, and earlier, cultures, in order to challenge the familiar charge of authoritarianism so often levelled at Lawrence. She concludes with a Lawrence whose writings assert plurality and difference, and which themselves challenge the fixed positions, which are perceived to dominate the culture of ideas within which Lawrence must write himself.

D. H. Lawrence - *The Fox, The Captain's Doll, The Ladybird*,
edited by Dieter Mehl, C.U.P., 1992.
ISBN 0-521-35266-5
Rosemary Howard

Like *England, My England*, this is a collection of tales designed by Lawrence himself to appear in a single volume. All three were based to a certain degree on earlier versions - "The Fox" of 1918, "The Mortal Coil" of 1913 and "The Thimble" of 1915 - but much extended to become "novelettes", as Lawrence called them. Dieter Mehl's introduction provides a detailed account of the writing and publication of these stories, illustrated with quotations from the letters - for example, on November 16th 1921, Lawrence writes to Earl Brewster to say that he has added a "long new tail" to the original "Fox", which now "careers with a strange and fiery brush." The Explanatory Notes illustrate Lawrence's enormous range of knowledge and interests: from wartime chicken-farming in Berkshire, to climbing and botanizing in the Tyrol and finally to Egyptology and classical mythology, with the references carefully, but never gratuitously, annotated. The ending of the first version of "The Fox" forms Appendix I and on page XXXVI of the Introduction there appears to be a diagrammatic representation of the composition and publication of the two versions. Autograph manuscripts provide the base-texts for all three novellas, together with typescript revisions mainly from the American edition of April 1923. The reception of the volume was "from the first very favourable", supporting Lawrence's own prognosis that it would be a "good book of stories". J.B. Priestley, however, feels that Lawrence has created for himself a "violent and unmanageable world in which flowers burst like bombs and naked flesh hisses and steams - a world in rut." However, an anonymous reviewer in *New Republic* seems to be nearer the mark when he emphasises that Lawrence "while demonstrating a masterly freedom and lucidity as far as externals go, was drawing up from the darkest unplumbable sources of life a force which he commands but cannot understand."