Works on D.H. Lawrence Published in 2003

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Publications on D.H. Lawrence in 2003 were predictably diverse, ranging from densely argued theoretical explorations, close textual readings and studies of influence, to more personal, biographically-driven studies. The first three books reviewed here identify and explore a specific instance of ideological, philosophical or literary assimilation, exploring anarchism, Darwinism and the influence of Italian Futurism as reflected within Lawrence's works. The fourth book considered contrasts methodologically, adopting a close-reading approach to examine evolving drafts of works composed within the late period of Lawrence's life, while the fifth offers an intertextual and specifically Derridean analysis of Lawrence's poetic discourse. Texts by Philip Callow and Leslie Williamson are subsequently discussed: both emphasise the significance of their personal response to Lawrence, issuing in a full-scale biography and a pamphlet incorporating a number of original poems.

In *Naked Liberty and the World of Desire: Elements of Anarchism in the Work of D.H. Lawrence*, Simon Casey is careful to clarify his aim, stating 'I believe that the links between Lawrence and philosophical anarchism are deep and substantial and that reading Lawrence within the context of this tradition will significantly enhance our understanding of his work as a whole' (3); he also claims that the focus of his work 'is directed not by the question of possible influence but by analogy' (12). Thus, for the most part he considers 'parallels' and 'consistencies' (though he does discuss possible direct and indirect influences in his 'Introduction').

Such analogies are problematised first by 'anarchism' being a wide-ranging concept (wider and narrower definitions

appear through the text), and secondly by Lawrence's work not having 'any single, coherent ideological perspective ... and [it] is often fraught with self-contradiction' (109). So essentially we are presented with a comparison between central elements of anarchism and general tendencies within Lawrence's writing.

Nonetheless, the bulk of the text presents a strong case for the author's aim as stated above, through highly specific, detailed analysis of the views of, for instance, Stirnen, Bakunin and Godwin, and equally meticulous and perceptive analysis of Lawrence's fiction and non-fiction.

Postulated similarities include the abolition of all structures of authority and control, asserting that the role of the state should be to support, not dominate, individuals; the view that an ideal society should be small in size and contain no external laws, only the internal 'higher' laws of human nature; the belief that freedom of the individual is contingent upon the freedom of all other members of society; and the conviction that marriage should constitute a 'natural', not legal, relationship.

Casey's ideas are presented in the context of critical views which are often in conflict with his own. These are usually neatly swept away. One example is a controversial analysis of *Kangaroo*, frequently seen as a significant part of a 'leadership' period. Against this, the author argues that in the novel Somers finally 'utterly denied that necessity for *rule* which the narrative initially suggests' (108). Similarly, he cleverly comes to terms with instances of self-contradiction in Lawrence's writing. He has particular problems here with two rival conceptions of aristocracy: first, that everyone is capable of the nobility derived from living spontaneously; secondly, that through birth a 'sacred few' are 'natural aristocrats' who *ought* to lead (discussed, 84 ff.). In order to choose between these views in order to facilitate a comparison with anarchism, he resorts (perhaps questionably) to

considering them 'within the context that [Lawrence's] writing as a whole provides' (108).

Yet it is impossible not to be struck by the degree of similarity between Lawrence's thought and anarchism convincingly established within Casey's detailed and clearly-argued study.

In Andrew Harrison's *D.H. Lawrence and Italian Futurism*, the author focuses on the period after *Sons and Lovers*, in which Lawrence was struggling for a new form of fiction to explore his developing metaphysics. Harrison identifies within this period a process of 'revisioning' in relation to precursive works by Lawrence and those of immediate predecessors, in which an 'oppositional reading' of these works asserts the primacy of his own vision through developing new forms out of the old

The book contextualises Lawrence's development with reference to Italian Futurism, proceeding from the belief that 'Lawrence's engagement with the Futurist manifestos was decisive in the innovation of his own style, and the movement away from the realism of his early fiction and that of his literary models' (xviii-xix). Marinetti's Futurism in particular acted as a focus of ideas for Lawrence in rejecting yet engaging productively with dead tradition – yet (as Harrison notes) this intertextual engagement has received insufficient, or too narrowly focused, critical coverage.

As Harrison's book is also a study of influence in more general terms, he engages with Harold Bloom's theory of the anxiety of influence, and with Paul de Man's review in which he argues that Bloom confuses psychological and linguistic modes of influence. According to de Man it is necessary to discard a wealth of external circumstantial detail in order to generate an antithetical textual criticism. Harrison engages with such terminology and, where appropriate, adopts such reading strategies.

The first chapter provides a detailed analysis of Lawrence's engagement with the 'Edwardian novelists' (a phrase Virginia Woolf used for Bennett, Wells and Galsworthy), comparing Lawrence's reaction to their 'outmoded form of realism' with that of Woolf. For Lawrence, this rejection of a tradition that had underpinned his work up to *Sons and Lovers* is shown to be highly significant in his move towards a concept of the self which is not confined by social restraints, but which could be realised in an asocial context – and would necessitate a new kind of fiction.

Chapter two begins a critique of Lawrence as envisaged at the interface between the two movements, Futurism and Naturalism, which continues throughout the book. Harrison is cautious and astute in distinguishing between views which Lawrence happened to have in common with, for instance, Marinetti, and those he actually adopted from reading his work. Yet he claims Lawrence *was* influenced both by his readings of the Futurists and by the Naturalist writers, in particular Emile Zola, 'as they were mediated through Futurism' (35).

He clarifies the similarities and differences between the two movements: both apply science (biology for the Naturalists; physics for the Futurists) to an understanding of human behaviour, thus establishing an impersonal premise. Yet whereas 'Futurism retains a naivety and optimism concerning the possibilities for man in a modern climate where the new conditions of life call for the extension of language in order to express new psychological states ... Naturalism disregards such optimism in favour of reductive human analysis' (36).

Chapters three and four trace in depth these dichotomous influences through *The Rainbow* and *Women in Love* in particular (and several shorter works as well), arguing that they were never finally reconciled here. The analysis of additions to the final draft of *The Rainbow* gives insight into

the way Lawrence integrates his new metaphysics into earlier material. Futurism and Naturalism are said to operate in complex ways in *Women in Love*, and the 'futuristic drive towards new forms of articulation is set against a disintegrative naturalistic fatalism' (181). Perhaps the most obvious manifestation of this is the juxtaposition of Gerald's (Zolaesque) steady progress towards a tragic destruction with the futuristic vocabulary and 'impersonality' that give rise to hope for Birkin and Ursula.

The final chapter is entitled '"Futurism Long Before Futurism Found Paint": The Allusions to Italian Futurism in *Studies in Classic American Literature*', identifying in these essays a futurist 'dual rhythm' and other significantly analogous traits. Overall, this book has aptly been described as a vital contextualising study that recovers Lawrence as a fully-historicised figure

Ronald Granofsky's *D.H. Lawrence and Survival: Darwinism in the Fiction of the Transitional Period* is a compellingly argued and meticulously researched comparison between two *prima facie* quite different writers, D.H. Lawrence and Charles Darwin. Referring to 'Worthen's remark that there is little trace of Darwin in Lawrence's writing in spite of the novelist's early enthusiasm for the evolutionists' (42), the author wonders why this subject has not aroused much critical interest. Granofsky argues that there is a largely unconscious but highly significant influence.

The author accepts a common division between the 'marriage' novels (up to *Women in Love* in 1920) and the 'leadership' novels (from *Kangaroo* in 1923). He argues that the 'transitional' intervening works were 'a catalyst that transformed a writer of exploratory, experimental and significant fiction into one who produced mediocre writing at best, and, at worst, strident, preachy and just plain poor work' (4). Such value judgments ('*The Plumed Serpent* is a fictional abomination': 3) abound, though it might be possible to question

or reject these whilst still being persuaded of a Darwinian influence (the latter, according to Granofsky, being largely responsible for the alleged deterioration).

The fact that the transitional period entailed the reworking of several earlier short stories into novellas provides Granofsky with a Darwinian model in which Lawrence is engaged in master-minding the evolution of his writing: 'metafiction became a significant resource for him ... as he composed creatively he was also thinking self-reflexively about the very enterprises upon which he was engaged and letting that thinking form part of the fictional text' (9). Lawrence is said to use narrative strategies to express his changing ideology by, for example, 'culling the weakest members of his conceptual herd in order to strengthen the whole ... and setting up characters who are sent through the alembic of a narratological survival-of-the-fittest test in order to distil the character traits he approved of' (7). Clearly, the choice of words underlines the argument in favour of a Darwinian influence ('culling', 'herd', 'survival-of-the-fittest'). Similarly, Lawrence's concern for a 'better' society (what this would be and how to achieve it being central to his writing) is seen to be, at the very least, analogous to Darwinian movement towards a 'better' (in this case physically stronger), society as a result of natural selection.

The other important issue is the degree to which Darwinian concepts infiltrate parts of the fictional texts. Chapters analysing the 'Ladybird' novellas ('The Ladybird', 'The Fox' and 'The Captain's Doll'), *The Lost Girl* and *Aaron's Rod* and the *England my England* short stories provide detailed and persuasive cases of Lawrence's use of 'Food and Illness', 'Confinement and Survival' and 'Death and Survival'. Granofsky's analyses are based on the distinction between an upper level of authorial intention and a 'lower', subliminal system of imagery which he argues points to the evolutionary concepts.

In general, this is a thought-provoking study, not least because of its insightful exploration of Lawrence's complex views on the body and man's relation to nature, through reference to Darwinian theory.

In his preface to *Reading Late Lawrence*, Neil Reeve explains that his concern is with Lawrence's compositional process as evident in frequent revisions of his own writings. In fact, he accuses the latter of an 'almost wilful open-endedness' (vii), only to be 'closed' (if at all) by the demands of publishing and monetary survival. However, the author also sees in Lawrence an opposite trend, namely a desire to find the 'inevitable destination' that was somehow latent in his work, so that there is 'a registration in the very manner of his work of the unresolved dispute within him between the traveller and the settler' (viii).

The comparatively neglected works studied are those written after Lawrence's final return to Europe in the autumn of 1925 and include 'Glad Ghosts', 'In Love', 'The Blue Moccasins', 'Sun', 'The Lovely Lady', 'Mother and Daughter' and the three *Lady Chatterley* novels. Regarding his method, Reeve says he is 'trying to follow the little undercurrents and stirring of implication as they feed in and out of the larger flow' and is following 'the phantom imprints, as it were, left by Lawrence's first thoughts upon the thoughts that replace them' (ix). Later, in his discussion of 'Glad Ghosts', he claims as most stimulating the 'registration by the writing of the trouble its author seems to have had with it' (22).

Perhaps the most obvious mark of quality in this book is the excellent analysis of specific revisions made in the evolution of given stories, but each chapter evidences a particularly effective combination of these localised insights with more general material concerning the development of Lawrence's style and thought. It is obvious that Lawrence is much occupied, for example, with issues of inheritance and lineage, with age and ageing, with death, and with the functioning

of the body – but Reeve's central concern is with how these ideas change in the late writings.

It is impossible to do more here than mention a few instances of Reeve's analysis. In the comparison of two versions of a passage from 'In Love' he stresses stylistic differences, the second version being 'more slippery and mercurial ... a vigorous example of the later style', also alluding to the 'writing's characteristic reluctance to settle, its restless uprooting of itself in obedience to sudden inner promptings' (2). Again, he shows how two apparently simple changes of tense in 'Sun' (from 'the father talked to the child, who was fond of his Daddy' to '... who had been fond...'(49) for instance) are 'doing a fair amount of work' (67), functioning as a 'near-systematic suppression of elements in the original story that had pointed in directions he no longer wished to follow' (70-71). Finally, in a comparison of the *Lady Chatterley* versions, he brings out, for example, changes in the handling of Constance's meeting with Parkin's daughter Connie, and shows how these are indicative of the hardening in Lawrence's view of how people react to the suffering of others. Here too, the moment when Constance scrawls her name on the back of the wedding photograph (hence allowing Bertha to discover the identity of her husband's lover) is described as seeming to have 'a scarcely manageable overload of meaning ... a piling together of so much that had been suggested in the earlier forms which the associated scenes had taken' (116). The above provide a mere glimpse of the kind of intricate analyses that characterise this engrossing and highly successful book.

Amit Chaudhuri's *D.H. Lawrence and Difference* is only the third full-length monograph on Lawrence's poetry to date. In his 'Introduction', the author describes this as a book whose argument has evolved throughout the writing process, alleging that its composition has necessitated a 'struggle'

with pre-existing critical practices and procedures, in the attempt to find a technique concomitant with his approach.

The original intention for the work was that it would examine Lawrence's portrayal of place and landscape in specific poems – but it is only necessary to glance at the book to appreciate the extent to which it has departed from and surpassed the initial intent. Chaudhuri establishes his premise by alluding to previous evaluations of Lawrence's poetry: accounts that have tended either to be unjustifiably derogatory, or to rely on the selection of a few masterpieces, to the exclusion of a broader sense of Lawrence's poetic discourse. R.P. Blackmuir, for instance, differentiates between the open-ended, unfinished 'ruins' that Lawrence has generated in the poetic genre, and the 'monuments' created by such great poets as Dante, Milton and Shakespeare (Chaudhuri actually examines Lawrence's use of such architectural analogies and their political ramifications in chapter four of the book). The author of this critical study adopts an entirely different approach to the perceived inadequacies inherent in Lawrence's poems, arguing that a true response necessitates an imaginative leap of faith, demanding a strategy that is 'participatory' rather than focused or localised. His concern is with Lawrence's poetic discourse in its entirety, and in order to address it he adopts intertextual – and specifically Derridean – methods in order to articulate his interpretations.

While chapter one begins with an interpretation of three poems elucidated through an intertextual approach that prioritises the meaning of each poem individually, the book tends to employ the term 'intertextuality' in a different sense thereafter. While Chaudhuri rejects Derrida's method of 'deconstruction', which (like New Criticism) tends to uphold the sense of a poem enclosed within its own rigid frame, he adopts Derrida's concept of 'trace', suggesting that a signifier or image contains within itself the 'trace' of its multiple usages elsewhere. Thus may a poem be situated within its discourse

or linguistic field. Later, the author employs the Derridean term 'grammatology', which he labels as a method of creating a 'non-logocentric language' (5), devoid of centre, hierarchy and linearity. This mirrors Lawrence's language used within his poetic discourse, and harbours a political dimension that is crucial to his own reading of Lawrence.

Chaudhuri does not adopt a chronological or developmental approach here, choosing instead to focus on clusters of poems, informed through reference to other works by Lawrence, such as his literary criticism and non-fiction. He also brings into play Lawrence's writings on foreign cultures, such as *Mornings in Mexico* and *Sketches of Etruscan Places*, exploring cultural 'difference' as well as the 'difference' inherent in Lawrence's poetic discourse. He also contextualises his own position as a post-colonial reader of Lawrence in his conclusion. This book is wide-ranging in its literary, political and theoretical insights, serving as an invaluable addition to the rare monographs focusing on an undervalued genre within Lawrence's writing.

In *Body of Truth: D.H. Lawrence, the Nomadic Years, 1919-1930*, Philip Callow describes the three-volume Cambridge biography as 'definitive' (289), yet asserts that his response to Lawrence's work inspired him to write his own account: 'The moment I began to really immerse myself in his work, this figure cast a spell on me' (ix). Callow argues that what Lawrence says of his poetry is true of all his work, namely '[it] needs the penumbra of its own time and place and circumstance to make it full and whole' (287). He establishes the premise that Lawrence's work is, in so many subtle, intricate, fluctuating and difficult ways, rooted in his world that surely no single biography can define it once and for all.

Perhaps the fact that Callow is a novelist and a biographer (of five other writers and artists) is significant. Although the lack of scholarly apparatus providing precise and

verifiable references may be disquieting (and some kind of chronology would have been useful), the book must be judged ultimately according to whether or not this particular act of literary creativity has selected and presented material so that Lawrence's writings can be better understood in the context of his life.

Callow makes perceptive use of those features of Lawrence's works that correlate interestingly with the biographical context. Predictably, the relationship between men and women is one of his most central concerns; Lawrence and Frieda can be clearly identified in several novels (for example *Aaron's Rod* and *Kangaroo*), so that any 'real-life' information is seen as especially significant. The same is true of many other characters drawn straight from life (often causing scandal, and even threats of libel action: 50). Also, Lawrence's rage against democratic, industrialised Britain which sparked off his search for a different civilisation, reflects interestingly on his persistent urge to travel.

These few examples (while not always entirely original) begin to reveal Callow's method, in which biographical information is used to give further insight into Lawrence's main concerns as a writer and 'prophet'. Occasionally, there seems to be an abrupt transition between the literary analysis and what seems to be less significant information, but in general one's absorption in the book is a reflection of an integrated whole. In the last few chapters especially, the measure of Callow's success is the poignancy of Lawrence's involvement with the Etruscans' treatment of death and the composition of late works such as 'Hymn's in a Man's Life', *Apocalypse and Last Poems*, seen in the context of his slow struggle against failing physical strength. If the book may justifiably be described as a 'Body of Truth', its truth must be identified as instinctive rather than scholarly, located in the creative 'act of attention' with which its author engages with a revered subject.

A refreshing contrast to strictly academic research, Leslie Williamson's booklet, *D.H. Lawrence and the Country he Loved*, is based on personal memories of the 1920s when he was a young boy. The title on the first page is 'D.H. Lawrence and Eastwood', followed, in parenthesis, by 'where it all went wrong'. This is indicative of the author's style, which tends to be colloquial, and sometimes derogatory. Treading a familiar path, Williamson alleges that 'Bert' was never accepted by his contemporaries, and that 'there is still no enthusiasm among the general population for his work' (4). Reasons given for this antipathy include Lawrence's custom of using friends and relations, thinly disguised, in his fiction; his attitude towards the War; his German wife; and his negative view of mines and miners. The author does mention some 'redeeming features', such as Lawrence 'dragging' the novel into the twentieth century and putting 'the loins into literature'! His final remark is positive: 'Love him. For all that was best in him. We shall not see his like again' (32).

The main body of the pamphlet consists of a number of Williamson's own poems, the majority juxtaposed with short anecdotal prose passages. Many of the poems, including 'The Story of Coal', 'Coal Belt', 'Willey Water' and 'Garsington And All That', engage explicitly with Lawrentian contexts. Others, such as 'Eastwood Then And Now', 'A Toast to Lawrence and Frieda', 'The Prodigal Son' and 'Looking Back' either evoke Lawrence as a protagonist or present the poem from his perspective. Thematically and linguistically the poetry does at times reveal Lawrence's influence, exemplified in the journey into the past through recollection described in 'A Collection From Grandad', and the mother kissing the 'cold dead lips' of her collier son in 'Coal Ghosts'. At times, the poems slide into cliché, most often when they are inhibited by an unLawrentian propensity to rhyme. Generally, however, they are extreme vivid, employing language that is at

once direct and imbued with startling images in an effective evocation of past and present scenes.

Having discussed a number of monographs on Lawrence, I will now proceed to edited works. It seems apposite to begin with a fresh addition to the prestigious Cambridge University Press edition of Lawrence's letters and works, before proceeding to a collection of articles edited by the renowned Lawrentians Keith Cushman and Earl G. Ingersoll. I will then discuss a book on modernist writers, incorporating a chapter on Lawrence and focusing on the issues of gender, before considering Keith Sagar's new and welcome edition of Lawrence's painting.

Studies in Classic American Literature, edited by Ezra Greenspan, Lindeth Vasey and John Worthen, bears the literal and figurative stamp of the CUP edition of Lawrence's letters and literary works. Literally, it bears the trademark Lawrentian phoenix; figuratively, its scholarly comprehensiveness locates it unmistakably within this invaluable series. For a volume whose material attests to an inevitable, innate complexity it is extremely well organised and easy to negotiate. It also contains some exciting material hitherto unavailable within the public domain, such as the 'intermediate' version of the 'Whitman' essay, in which Lawrence places his American precursor alongside Dante and Shakespeare in status, and offers his most blatant and physiological elucidation of Whitmanesque manly love.

It is fascinating to chart the development of the *SCAL* essays through the evolution of their draft stages between 1917 and 1923. An explanation for the radical ideological and stylistic shifts therein in given by the editors: 'The essays span vastly different periods in [Lawrence's] writing career; the esoteric subjects which interested him in the period 1917-19, for example, and which profoundly influenced the essays of that date, had almost no connection with the much brisker

and hard-hitting concentration on America demonstrated in the final revision, which he wrote at the end of 1922' (xxiii).

The editors provide a clear indication of Lawrence's intention for the collection at various stages. Initially there were fifteen items intended for the book, all of which were revised on various occasions. Two essays were discarded; others were expanded and split into two distinct essays. Although the editors assert that it would be impossible to establish a clear textual history due to the number of lost items, they do identify five stages within the process of textual evolution: from reading and note-making, composition and revision, publication of some essays in the *English Review*, the further revision of unpublished essays, to the completion of two full versions of the book. A helpful textual diagram indicates the status and variants of the extant and lost MSS of each essay, while the 'Introduction' locates these texts through reference to letters and other biographical sources.

The main section of the volume is split into three parts, each providing a distinct versions of the *SCAL* book: the 'Final Version (1923)'; 'First Version (1918-9)'; and 'Intermediate Version (1919)'. Additional material is incorporated within appendices, which contain: 'Reading Notes for *The Scarlet Letter* (1917)'; two versions of a 'Foreword' to the book (1920 and 1922); 'Other TS versions of Nathaniel Hawthorne's *Blithedale Romance* (1920–1)'; and two further drafts of the 'Whitman' essay (1921-2 and 1922). The 'Explanatory Notes' that follow are detailed, perceptive and illuminating, while, in addition to the habitual Textual Apparatus, there is a full 'Variorum Apparatus' focusing on manuscript and typescript variants, revealing the extent to which this edition has proved a scholarly *tour de force*.

In *D.H. Lawrence: New Worlds*, the editors (Keith Cushman and Earl G. Ingersoll) take as their starting point an essay on Lawrence by one of his contemporaries, the Italian critic Carlo Linati (written in 1924), in which Linati ar-

gues that Lawrence's writing combined imaginative intensity with thematic and structural lack of control. They proceed to cite Lawrence's colourful response to this critique, in which he requires the reader to position her/himself 'in the thick of the scrimmage' in responding to his work, foregrounding passionate engagement over aesthetic craftsmanship and detachment.

This collection of articles proceeds from the view that 'the beginning of the twenty-first century offers an opportunity for reappraisal of the major modernist writers' (17). The material incorporated here is indicative of a diversity of approaches (though there is a sense of chronological progression through Lawrence's career after the first four essays), and reflects the increasing 'internationalization' of Lawrence studies. The book's title engages with Lawrence's discovery of 'new worlds' in Australia, Mexico and New Mexico, while there is also an emphasis on the situating of Lawrence within the context of post-modern theory – a phenomenon that the editors identify as relatively new.

The collection incorporates studies of several of the major novels: 'The Life of the Son/Sun and the Death of the Mother in *Sons and Lovers*' by Gavriel Reisner; 'Metaphor in *Women in Love*' by Kyoko Kay Kondo; '*Kangaroo* and the Narrative of Contingency' by Neil Roberts; '"Demonish Maturity": Identity, Consumption, and the Discourse of Species in *The Plumed Serpent*' by Carrie Rohman, 'Mexican Cypresses: Multiculturalism in Lawrence's "Novel of America"'; and 'Deconstructing Myth in *Lady Chatterley's Lover*' by Ginette Katz-Roy. John Worthen creates an original and illuminating revaluation of the play *David* in 'Lawrence's Theater of the Southwest', while Laurie McCollum offers an interesting new reading of (arguably) Lawrence's most controversial story in 'Ritual Sacrifice in "The Woman Who Rode Away": A Girardian Reading'. Characteristically, Holly Laird's contribution, 'Records of Pain and Hope Now Spent:

Elegy and Expenditure in *Amores*' focuses on Lawrence as poet, while Jack Stewart approaches literature of travel from a tropological perspective, focusing on Lawrence's use of metonymy in his essay 'Movement, Space, and Rhetoric in Lawrence's Travel Writing'.

Of the remaining four articles, those placed at the forefront of the collection, Michael Squires' 'Lawrence and the Calculus of Change' offers an 'unusual overview of Lawrence's fiction' (18). Judith Ruderman discusses 'Englishness' and 'Jewishness' in her article 'An "Englishman at Heart?": Lawrence and the National Identity Debates', while Keith Cushman and Peter Preston explore representations of Lawrence in fiction and the visual arts. In 'Lawrence and Knud Merrild: New Materials, New Perspectives', Cushman examines the Danish painter's portraits of Lawrence, while in '"I am in a Novel": Lawrence in Recent British Fiction', Preston traces allusions to Lawrence and his works within contemporary fiction.

The collection remains true to its alleged diversity, not least in its wide frame of reference and plethora of contextualising theories and debates. Authors draw on the writings of Lacan, Georges Bataille, Ren Girard, Derrida, Marianne Torgovnick and Paul Ricoeur. Approaches such as post-colonialism and cultural materialism combine to reveal the 'vital, complex, multi-faceted, original, provocative Lawrence' (20) to which the editors lay claim.

James J Miracky's *Regenerating the Novel: Gender and Genre in Woolf, Forster, Sinclair and Lawrence* is a lucidly written and particularly well-structured work that would be of great value to students of modernist literature. It opens with a short preface and ends with a one-paragraph, generalising conclusion, but each chapter, devoted to a specific novelist, is divided into sections and has its own introduction. There are notes on the four chapters at the end of the book and an ample bibliography.

Miracky argues that 'Given the interrelatedness of gender and genre in the history and theory of the novel, it is no wonder that the early twentieth century, considered a time of 'gender crisis' and instability, ushered in a period of contestation over the form of the novel that was often articulated in gendered terms' (xii). The novelists Virginia Woolf, E.M. Forster, May Sinclair and D.H. Lawrence, though in many ways distinct, are all said to 'both regenerate and "regenderate" the form of the novel to suit their particular aims' (xiii).

The author accepts a division of Lawrence's life and work into three periods (up to 1915, 1925 and 1930). He claims that his analysis of each will give priority to the fiction (above all to the way gender issues are worked out at the level of characterisation), but effectively extends this strategy through presenting Lawrence's theoretical and literary-critical views at the time of writing specific novels.

Central to the argument is his revelation of ways in which Lawrence uses gender-related terms and metaphors to illuminate the shortcomings of both modern society and literature of the nineteenth and twentieth centuries. For example, 'Lawrence uses the language and imagery of emasculation to explain the impotence of modern man in a feminized self-conscious society' (118), while condemning feminine tendencies and praising masculine qualities in his assessment of the nineteenth-century realist novel. Miracky identifies Lawrence's principal aim as the desire to 'revitalise' the novel, seeing it as a 'unique medium by which, if it is written properly, the emptiness of culture can be challenged and the spirit of humanity can be revivified, through the revelation of "true and vivid relationships"' (133).

There are some partial truths articulated here, occasioned by the sheer complexity and ambiguity inherent in Lawrence's shifting views on gender roles. Also, there are moments in which Miracky covers old ground, evident (for example) in his argument that, although Lawrence's ideal is articulated in terms of equitable heterosexual relationships characterised by phallic consciousness, his work always has, at the very least, homoerotic or misogynistic overtones: 'Even on his deathbed Lawrence's inclusive vision is undermined by a one-sided phallic reality' (145). Yet this is, in general, an interesting study, situating Lawrence in the context of his contemporaneous fiction-writers and provoking fruitful contrasts and connections.

D.H. Lawrence's Paintings, edited by Keith Sagar, presents a comprehensive display of Lawrence's visual art. It contains colour reproductions of high quality, interspersed with much information about Lawrence's life, his views on art and his literature. His engagement with art is charted from the early meticulous copying of others' work to the prolific period during the years prior to his death, culminating in the infamous display of a number of paintings at the Warren Street Gallery in 1929, during which thirteen of the paintings were confiscated as a consequence of their alleged obscenity.

Lawrence's writing is shown to have some affinity with his art: for instance in employing painterly description and colour symbolism. More significant, however, is the way that writing composed near the creation of a painting provides an indication of Lawrence's intent. For instance, 'Flight Back Into Paradise', 'Throwing Back the Apple' and 'Dance Sketch' are seen as 'part of the same programme as *Lady Chatterley's Lover* and the poem "Paradise Re-entered"' (43), while 'Dandelions' reflects a reaction to the enforced expurgation of Lawrence's most notorious novel, and 'Resurrection' is related to *The Escaped Cock*.

Some deficiencies in technique, especially pertaining to anatomy, are explained in terms of a refusal to accept the 'tyranny of the eye over the imagination' (for example, comparatively small heads in paintings reflect the modern European 'living from the head'). Sagar asserts that Lawrence

refused to work from models or photographs, even for the ostensible portrait 'Contadini', citing Lawrence's contention that 'the picture must all come out of the artist's inside ... It is an image as it lives in the consciousness, alive like a vision, but unknown' (52).

Nowhere does Sagar claim that Lawrence has mastery over his technique, though he does praise certain paintings: 'Boccaccio Story' is 'so wholly successful' while 'Red Willow Trees' is an 'accomplished picture'. He incorporates the perspective articulated by the novelist Rhys Davies (a friend of Lawrence's), who believed that because of the Lawrentian intensity in his paintings 'the technical errors seemed not to matter; almost because of the errors they achieved a barbaric aliveness' (64). The support for Lawrence from so many distinguished artists, writers and even politicians after the confiscation of his paintings from the Warren gallery exhibition, seems to indicate a special quality in his paintings, even if many overly conventional or narrow-minded people were unable to appreciate it at the time.

As well as an extensive commentary on the paintings, Sagar includes three essays expressing Lawrence's views on art and creativity: 'Making Pictures', 'Pictures on the Walls' and 'Introduction to these Paintings' (for the Mandrake edition of the paintings). The resulting juxtaposition of theory and practice reflects interestingly on Lawrence as artist and non-fiction writer, in the context of a book that incorporates a wider range of paintings than any previous edition, including some hitherto unpublished material.

The journal articles reviewed have been grouped here according to the Lawrence texts discussed, with an initial focus on the novel *Women in Love* and a subsequent emphasis on *Kangaroo*, before moving on to a consideration of Lawrence's poetry and travel writing. It seems appropriate, however, to precede the discussions of two novels engaging (implicitly or

explicitly) with the impact of World War I on society at that time with an article directly on this subject.

In 'Lawrence and the Great War', Jae-Kyung Koh identifies this social and political cataclysm as a 'watershed in Lawrence's life' (62), examining the author's response to the event as reflected in correspondence, fiction and non-fiction. He proceeds from the standpoint that Lawrence perceived the outbreak of war as arising from the repression and distortion of instinctive urges and desires endemic in the Christian era, with its emphasis on selflessness, altruism and servitude. Koh briefly introduces the Lamarkian concept of 'inheritance of acquired characteristics' into his argument regarding the way in which the disciplining and restraint of the senses and ego were perpetuated during the Christian centuries in Europe.

Koh examines Lawrence's bitter detestation of war and his proffered alternatives – from conventional socialism and anarchic individualism to the concept of 'Rananim' – subsequently indicating how the censorship of *The Rainbow* led to Lawrence's deep-seated disillusionment with England and his determination to escape. Ultimately, though, the war was envisaged as potentially apocalyptic – a paradigm of the dichotomy of creation and destruction that Lawrence hoped might issue in a 'new heaven and new earth' – hence the optimism of the relationship between Connie and Mellors in the post-war novel *Lady Chatterley's Lover*.

This article, though a little repetitive, incorporates a good deal of useful material; it serves as a productive addition to the existing explorations of this key period in Lawrence's life and works, combining literary and cultural studies analysis.

In his article 'Ontological Incoherence in *Women in Love*', Erik Levy both engages with and extends insights derived from the work of the prominent Lawrentians Michael Bell and Jack Stewart. Proceeding from a consideration of the ontological incoherence arising from the discontinuities

within the Cartesian mind-body split, he argues that, in *Women in Love*, Lawrence both *insists* on this incoherence, and offers a reinterpretation of the Cartesian view. He goes on to link the 'problem of incoherence' to the 'problem of time' (159), subsequently introducing Henri Bergson's *Creative Evolution* and the principle of 'duration' as a means of illuminating and clarifying crucial preoccupations within Lawrence's novel. Levy sees Lawrence as both enacting and reversing the uni-directional principle of 'duration' in his depiction of creation and destruction, progression and devolution. The final part of the article focuses on Birkin and the 'opposition between finality and creativity' (163) inherent in his motivation and desires, with a concluding emphasis on Lawrence's affirmation of the ontological principle of 'eternal creative mystery'.

The article is admirable in the way that it deals very lucidly and concisely with complex philosophical issues, providing new insight into aspects of this novel that have been much explored.

Anne E Fernald's "'Out of It": Alienation and Coercion in D.H. Lawrence' is a spirited piece whose energy is entirely concomitant with its subject. Fernald establishes the interdependence of coercion and alienation – of 'fighting and being out of it' (185) – indicating that both issue in the kind of responsiveness and alert engagement that are the antithesis of conformity and bored conservatism.

Fernald examines the provocative prose of *Fantasia of the Unconscious*, focusing on its abrasive language that challenges the reader, inciting her/him to fight back. She considers the purpose underlying the unformed and disordered argument generated by Lawrence's 'brilliant and self-indulgent' writing (192), and the inadequacy of reason or 'understanding' in responding to it. Neither does she shirk the most controversial and unpalatable parts of this non-fictional work,

examining anti-semitic sentiment as an aspect of the brutal honesty characteristic of the author.

Equally, the article engages with *Women in Love* as a dramatisation of the kinds of provocative exchanges discussed in relation to the non-fiction. She also locates her key terms (coercion and alienation) in the wider context of modernism, alluding to Eliot, Yeats and Conrad in order to highlight distinctions and shed light on Lawrence's unique method. Overall, this is a highly insightful and persuasive piece.

The next two articles focus on Lawrence's Australian fiction, and I will begin with Philip Skelton's "'A Slobbery Affair" and "Stinking Mongrelism": Individualism, Postmodernity and D.H. Lawrence's *Kangaroo*' – an essay emphasising the relevance of this novel's social critique to a contemporary 'world that is straitened as ever between the Scylla and Charybdis of the material reality of imperialism and the rhetorical seductiveness of individualism' (557).

Part I establishes the socio-political premise for the investigation, and examines Somers' conflict between the individual as 'alone ... with the dark God' and the opposing demand for a 'communion in power'. Part II discusses Somers as rootless, restless prototype of post modernity, examining an individualism which is fragmented and relativistic. Part III brings two precursive novels – *The Rainbow* and *Women in Love* – into the equation, discussing social and political hierarchies and specifically the novels' representation of aristocratic architecture, which Skelton contrasts with the scorn for the aristocratic concern with legitimate lineal descent articulated in *Kangaroo*. This article offers an interesting perspective on the role of individualism within both modernist and post-modern contexts.

In 'The Dutch-Australian connection: Willem Siebenhaar, D.H. Lawrence, *Max Havelaar* and *Kangaroo*', Paul Eggert examines the unlikely connection between Lawrence

and a 'high-minded idealist and theosophist, ... an anarchist who knew and corresponded with the leading militant Dutch socialist-anarchist, Ferdinand Domela Nieuwenhuis' (3). Eggert tells the story of Siebenhaar's migration to Perth in 1891, discussing his political affiliations and his writings, while also evaluating the significance of his works in various genres: notably his poetry collection *Dorothea*, two major translations, historical essays, editorial work and reviews.

Yet Eggert's most crucial contribution in terms of Lawrence studies is his attempt to establish the significance of Lawrence's discussions with Siebenhaar and his reading, in particular, of the *Max Havelaar* translation (for which Lawrence wrote an introduction). He argues that such encounters operated as a fundamental influence on 'The Nightmare' chapter of *Kangaroo* – and, more crucially, provided impetus for the writing of the novel in its entirety. Thus, Eggert sheds new light on one of the 'great curiosities of *Kangaroo*' (13) and, in so doing, allows a fascinating Dutch-Australian connection to be revealed and scrutinised.

The next 'pair' of articles, by Keith Sagar and Roger Simmonds respectively, engage with Lawrence as poet. In 'Lawrence's debt to Whitman', Sagar supplements the pre-existing criticism and scholarship on this subject with a fresh and incisive discussion. Lawrence, Sagar asserts, *became* a great poet – he would not have been one had he died before 1920 – and the essence of his greatness lies in the immeasurable influence of the precursive American free-verse poet, Walt Whitman.

Sagar examines the way in which Lawrence's initial skirmishes with Whitman (as early as 1908) gave rise to poetic glimpses of greatness, yet culminated only in a 'false dawn' (represented by the early poems in *Look! We Have Come Through!*), petering out during the war period. He then goes on to discuss the reinvigoration of Lawrence's poetry through the later, more mature, engagement with Whitman

(from 1918), as evidenced in the burgeoning *Birds, Beasts and Flowers* collection and beyond.

Sagar's article is candid and forthright, unafraid to label a weak stanza a 'dog's dinner', and equally unafraid to afford the highest accolade to Lawrence's poetry at its best. He cites copious examples to illustrate his interpretation of the poetry, while also examining the evolving 'Whitman' essay in *Studies in Classic American Literature* and 'Poetry of the Present', discussing Lawrence's misreadings of Whitman balancing the acknowledgements of profound indebtedness.

In 'The Poem as Novel: Lawrence's *Pansies* and Bakhtin's Theory of the Novel', Roger Simmonds offers a new and perceptive reading of a book of poetry often dismissed too lightly by critics. Indicating ways in which critics have 'normalized' or misrepresented these poems through subjective and misguided selection, Simmonds indicates their fundamental value, describing ways in which they depart from (for instance) 'poetic' characteristics as defined by the Russian formalists. In their frequently complex and estranging use of ordinary language, the *Pansies* poems subvert expectation, departing from established conventions of the poetic genre and venturing into new territory. An analysis of 'Money-Madness' reveals the way in which poems embody multiple discourses, conflicting voices and languages which undercut and undermine each other, sometimes through self-mockery and subversive laughter – thus acquiring characteristics Bakhtin has applied to the novel, asserting that they are absent within the monologism of poetic style.

Though unnecessarily stringent in satirising and condemning the approaches of notable scholars early on, the essay is refreshing in focusing on a collection that rarely receives enough attention. It is extremely convincing in its analysis and the conclusions drawn.

M.B. Mencher's 'Lawrence and Sex' aims to evade the potential pitfall of creating another account that will 'rehash

a very old story' (347) by indicating the limitations of previous writings on this topic, characterised, among other things, by 'embarrassed evasion' (347). This article itself is curiously and paradoxically evasive, never talking in detail about frank (or otherwise) portrayals of sexuality in Lawrence's texts. Instead, Mencher uses this subject as a pretext for an essentially intertextual method, placing Lawrence alongside a vast range of precursors and contemporaries – ranging from Shelley and Dickens to Dylan Thomas – in order to establish both his shortcomings and his immense significance. This account feels energised, vivid and spontaneous rather than scholarly and tightly focused; its ultimate aim seems to be to celebrate the 'mysterious engaging warmth' (354) that is identified as the 'touchstone of [Lawrence's] ultimate value to us as a writer' (354).

Rosemary Sullivan's 'A Trip to Tarquinia with D.H. Lawrence' identifies and celebrates some of the same characteristics in Lawrence as the previous article. It is an unashamedly personal (and rather poetically written) account, describing a visit to the Etruscan tombs, triggered by the chance acquisition of a copy of Lawrence's *Etruscan Places* in Siena. The article offers a humorous and compelling evocation of the tribulations and frustrations experienced during a number of thwarted attempts to find the tombs, followed by a moment of delight on finding the tombs echoing Lawrence's own.

The account reminds the reader of crucial aspects of Lawrence's response to the Etruscans, such as his rewriting of history in charting the overthrow of the Etruscans by the 'vicious' Romans – and his thoroughly Lawrentian recreation of the Etruscans as the idealised embodiment of his life principle. Most poignantly perhaps, Sullivan reminds us of the proximity of Lawrence's journey to the tombs to the rapid worsening of his precarious health, so that, during this visit,

'Lawrence was rehearsing his own death with equanimity' (59).

Though not offered as a scholarly article as such, this piece serves to remind us of the compulsion that Lawrence's writing continues to exert; the continuing craving it provokes for literal, as well as figurative, pilgrimage.

In 'The Cambridge Edition of D.H. Lawrence's *Letters*', Amitav Banerjee celebrates the exemplary scholarship evident in a project (begun in 1979 by James T. Boulton) that has been invaluable in providing us with 'a cohesive self-portrait of the *living* artist' (238). He situates the project within the developing continuum of correspondence published since shortly after the author's death, indicating the extent of the editorial achievement through describing the comprehensiveness of the embodied material, while also touching on the crucial role of introductory material and copious annotation. Banerjee is keen to link letters to Lawrence's fiction, indicating how the 'jottings' of 'inchoate thoughts' in the correspondence provide us with real insight into the workings of the author's mind, while also equipping us with an understanding of crucial concepts that we can bring to bear on other works. This article effectively illustrates the significance of this wealth of epistolary material, while celebrating a recently completed project that will remain as a fundamental landmark in the history of D.H. Lawrence scholarship.

Finally, in 'The Date of Birth of D.H. Lawrence's Father', John Worthen (one of the board members of the CUP edition discussed above), challenges the assumption held by biographers that Arthur Lawrence was born on 18 June 1846, formulating a persuasive argument for the alternative birth date of 26 February 1848. Worthen describes how information within the Lawrence family birthday book points to the revised date, suggesting that the Arthur Lawrence who became D.H. Lawrence's father was given the name of a re-

cently deceased elder sibling, taking the place of the dead child in the official records. Worthen does not offer his evidence as conclusive, but the brief entry is convincing and provides a useful emendation to assumptions made regarding the Lawrence family biography.

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