

Peckham, Morse: Art and Pornography - An Experiment in Explana-
tion, Nueva York, Basic Books, Inc., 1969. Propiciada pel Institute of Sex
Research - Indiana University. s/ Lawrence

"He was, as he said, a puritan and a revolutionary. As a puritan he wanted to redeem sex; as a revolutionary he wanted to use sex to bring about a profound change in nonsexual behavior, unless of course one wishes to insist that all behavior is ultimately sexual in origin, a position that Freud himself never held and in fact vehemently attacked in numerous essays and books. One thing, at any rate, seems to be reasonably certain: Lawrence's interest in painting and showing his pictures, and in writing his essays, was ultimately to demonstrate his mastery in transgressing the limits of both conventionalized and culturally advanced verbal and nonverbal romantic boundaries." (p. 22)

"The Dark Gods of D.H. Lawrence offer nothing but a vacation ~~off~~ from cognitive tension and a subsequent increase of energy or do all properly experienced vacation. (192)

- Autobiography of D. H. Lawrence - Penguin
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Biblioteca de la Universitat
- 69 - I'll do my life work, sticking up for the love between man and woman -
- 85 - I have begun my novel [The Sisters] again... for about the seventh time.
- 89 - Relació entre l'home i la dona.
- 115 - creença en la publicació i circulació privada
- 120 - Comparació amb Walt Whitman - la seva poesia - John Gould Fletcher
ell sentia gran admiració per W.W. (trame 130-78)
- 133 - Un escriptor difícil - que no ha fet concessions al públic - Douglas Goldring
- 138 - Murray - les coses que morats podrem veure les coses que ell destruiria...
... ell és deliberadament, incessantment i apassionadament obsedit en el sentit
exacte del mot.
- 143 - W. Charles Lilley - (Women in Love) El que Lawrence ens ha donat és per a-
judar analític de la depravació... [Alma l'acció de la policia]
- 150 - Eliot - [Elogi de Lawrence]
- 154 - Herbert J. Seligmann -
- 165 - Lawrence - Women in Love. This, with The Rainbow and Sons and Lovers, I like
best of my books.
- ed - - I still say, this [The Plumed Serpent] is the most important of
all my novels. But I hate sending it out into the world.
168. Paul Rosenfeld. - 169 - (poema) sobre l'estil, la poesia de la seva pròpia - 172

183 - Lawrence - s/ Lady Chet. - 184-185-186 - (novel-la fàt-lia) - 189-194-206
208 -

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198 - Edmund Wilson - s/ Lady Chet.

202 - Lawrence - s/ l'ús de mots obscurs.

209 - Anónim s/ Pornography and Obscenity

212 - Catherine Carswell - s/ Lawrence

215 - Paul Rosenfeld - s/ els personatges femenins - el poeta del Whole Man, en la línia de Whitman

223 - Arnold Bennett - the man's philosophy will go the way of all philosophies.
It will be outmoded. But his creative work cannot be outmoded. The creations of first-class emotional power never are.

242 - Eliot - The false prophet kills the true artist.

253 - F. R. Leavis -

254 - A. Huxley - 256

286 - W. B. Yeats - Lady Chet. 296 - Jessie Chambers.

301 - Frieda Lawrence - 312

319 - F. R. Leavis s/ forma, mètode i tècnica

321 - " - s/ influència s/ Djuna Barnes (de Nightwood) H. Miller, Lawrence
Dunell (de Black Book)

355 - Bertrand Russell - (contra)

398-99 - Leavis F. R. - 404-406

408 - D. W. Harding - 410-411-412 s/ Lady

456 - Simon Gray -
466 - J.C.F. Littlewood

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The Cosmological type -

notorietat d'aquest enfant terrible de la lit. angl. d'una posició

opinió general: un geni "malagunyat" o, en el pitjor dels casos, "corrupte", a partir
de la publicació de The Rainbow, prohibida al cap de sis mesos de ser pub. (1915)
s'agreuja quan aparegué Women in love (1921) i anodi en força i veïtat
en publicar Lady Ch. (1928) i promoció postuma a la Warren Gallery (1929)

⁴² no sabia ni dir que per exemple que Law. no sabia pensar (sinó se creia me-
rament un intuítiu), que en realitat no era un artista (sinó merament un geni)
que estava moribund obedit per la realitat, era inculte, cruel, rosb, un
gran egoïsta i un ^{fanàtic} primitivista.

⁴³ - Of course, Law. era moralment subversiu, talant com molts grans escriptors.

T.S. Eliot, Middleton Murray i Bertrand Russell, sobretot els dos darrers
qui, segons H. Coombes, carreguen amb la principal responsabilitat per la capa-
nxa deformadora d'"odi i destrucció"

⁴⁸ - com d'adscriurem al parisià

⁵⁴ - Lewis - a ell hom li deu el canvi d'actitud a partir 1955, tot i que
en aquell moment hi havia altres fets al 70 (veure 53)

La seva ambició més gran no era canviar el món, sinó ^{examine} la gran possible nord-americana.

Cria que el caràcter de nord-amèrica és definit no pas pels coneixements d'influència del passat, ni per la tradició cultural, sinó per la reacció enfront als desafiaments que ofereix el continent americà en si mateix; tenia fe en el progrés; desconfia dels estrangers; una concepció d'hord-americà com a home nou, alliberat del sentit de culpa del passat de la immunitat, una figura dotada de gran capacitat als inicis d'una nova història; la recança que la diferència de dones és inadmissible als EE.UU. És sobre la base d'aquestes espurnes per a Nord-Amèrica que s'extingia els seus "shortcomings".

Influències: Dickens, Shaw - sobretot Wells, "el més gran novel·lista vivent". Està tan preocupat per pèrdua intimitat per mala reputació, una nova auto-critica, o admetre un nou anarquisme talant com ~~els~~ triomf del socialisme. (Refut a la seva segona novel·la)

Babbitt - a self-satisfied person who conforms readily to middle-class attitudes
Ad. ideas (The Random House Dictionary).

permès per la lectura de molt jovent i als onze anys per exemple
Red but stable i per les seues opinions radicals (a la universitat)

Pag. 36 s/ ~~notes~~^{del} S.E. Prot.

The Job

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- 53 - s/ generalitzar la nació - 54 - Great American Novel Babbitt
- 62 - mediocritat (dominàcia) a Main Street
- 76 - en els líders d'una governació rebel·luda
- 79 - Medietat de la profunditat - retorn a l'ajunt d'una creació simple
- 81 - inici de Babbitt. - 82 and on
- 85 - Babbitt als diccionaris
- 101 - mètode de Treball - inquietud per viatjar
- 125 - Egan - 120.000 exemplars de la 1^a ed. el tiratge no s'ha -
- 149 - casament amb Dorothy Thompson - comença d'escriure Dodsworth (152)
- 156 - 1/ Dodsworth.
- 162 - la novella mai no arriba s/ el món del treball.
- 165 - Nobel Prize.

Obres d'Anaïs Nin

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- D.H. Lawrence: An Unprofessional Study - París, 1932
House of Incest (un poema en prosa) - París, 1936
Winter of Artifice - París, 1939
Under a Glass Bell (contes) - Nova York, 1944
Winter of Artifice (revisada) - Nova York, 1945
x Ladders to Fire - Nova York, 1946
x Children of The Albatross - N.Y. 1947
Under a Glass Bell & Winter of Artifice - N.Y. 1948
x The Four-Chambered Heart - N.Y. 1950
x A Spy in the House of Love - N.Y. 1954
x Solar Barge - Michigan, 1958
Seduction of the Minotaur - Denver, 1961
Collages - Denver, 1964
The Diary (1934-39) N.Y. 1967
H.M.: Letters to A.N. - Nova York, 1967
x Aplegats en un volum, Cities of the Interior - Denver, 1961

Ulyses Petit de Murat (Davar, Fardó 76, p. 127) "el retorno de
Scott Fitzgerald: "ese gran flechazo al blanco hipocrita que
operuía la actitud victoriana, de D.H. Lawrence (L'amant de
Lady Chatter. 1929)

Llegenda de Buda, Mara és el matador, el qui dona la mort

The Diary of Anais Nin (1931-1934)

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The Swallow Press and Harcourt, Brace & World, Inc. N.Y. 1966

Comp. i subm. int. de Gunther Stuhlmann

Durant els primers i caòtics dies de la Segona guerra Mundial, el diari roman
resta perdut, durant un cert temps, en una estació de ferrocarril rural. (Int.)
150 volums (més de 15000 paraules escrites a màquina)

5- D.H. Lawrence: An Unprofessional Study, escrit en 16 dies (klooms 31-32)

113- "It all began with my reading of D.H. Lawrence. But Henry is no Lawrence.
Lawrence was a romantic, and he sought to fuse body and soul. Henry
asserts the primitive instincts. He leaves feelings out of his writing. No
symbolism in Henry, no mythology."

7- "So I have written a book about D.H. Lawrence out of gratitude, because
it was he who awakened me." Miller digué sobre el llibre: "I have
never read such strong truths told with such delicacy."

82- Anais: "Passion and violence never opened a human being"

Miller: "What opens human beings?"

Anais: "Compassion"

73- "Writers do not live one life, they live two. There is the living and then
there is the writing. There is the second fasting, the delayed reaction."

103- "my mother first saw my father in a music shop in Havana, Cuba. He

was 19 years old. He had come from Barcelona to escape from military service. (...) My mother was a society girl. Her father was the Danish consul in Havana. Her mother had once been one of the most beautiful French girls in New Orleans.

291 - "What kills life is the absence of mystery"

292 - Dr. Rank: ... "Sexual liberation does not make a man or a woman, does not bring on maturity."

115 - "My father told me that we were distantly related to the Güells, who were aristocrats(...). The family divided into two branches, one wealthy and the other artists. One became a court painter, Josep Neri Güell. And who, naturally, became poor."

147 - Sin que a House of Incest per son retret de juve

165 - "[Saul] Colin says in his book on Lawrence [Naturalisme et Mysticisme chez D.H.L.] that Lawrence sought to return to the father by divinizing him as God, as a way to escape from woman and the worship of the mother. Henry does this by his cult of men of ideas, and his work is a struggle to triumph over woman, over the mother, over the woman in himself."

202. "I began to write, poems, memories. I went to a convent and learned Catalan (...). In Barcelona I did not feel my father's

absence as final. He might come any moment, and we saw his family,
his parents, his sister, my cousins. It was his native land. I was learning his
language. UAB
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213 - H. Miller "believes Lawrence would have done more if he had had peace with
Turek. It was Lawrence's my too. (...) It was Lawrence who had said: Give
up bearing children and bear hope and love and devotion to those already
born."

238 - "Every human feeling is treacherous to every other human being. Be-
cause ~~he~~ he has to be true to his own soul" Lawrence.

240 - Henry is so often confused, irrational, formless, like D.H. Lawrence.

276 - Wasn't it D.H. Law. who wrote of how women took their pattern
from man, and proceeded to be what man invented? Few writers
have had a direct vision into woman. Few women had vision into
themselves! And when they did, they were revolted at what they saw,
just as people were revolted by what Freud exposed.

338 - As Law. said: "Do not bring any more children into the world,
bring hope into the world."