

Appendix I

SYNOPSIS OF *LADY CHATTERLEY'S LOVER*

Lady Chatterley's Lover begins with the marriage of Clifford Chatterley, a young baronet, to Constance Reid. Clifford is the heir to an estate, Wragby, in the English midlands; Constance--or Connie, as she is usually called in this novel--is the cultured, intellectual daughter of a Scottish painter, Sir Malcolm. The marriage takes place during the first World War, a shattering experience for England and all of Europe, and quite literally for Clifford, who is badly injured in combat, paralyzed from the waist down and rendered impotent. By way of background, we learn that Connie was raised in a socially-permissive atmosphere: both she and her sister Hilda had love affairs in their teenage years.

At the war's end, Clifford and Connie live at Wragby, near the grim, soulless coal-mining village of Tevershall. The handicapped Clifford has become totally dependent on Connie, and Connie tends to him diligently and sympathetically. But she notices that he seems curiously detached from his surroundings, disconnected from other people; he is unable to relate to the workers in the coal mines that he owns, seeing them more as objects than as men. Clifford becomes a successful author, absorbed in writing short stories, and Wragby becomes a sort of salon for young intellectuals. Connie is, at least for a while, entranced by this intellectual life, her world structured by literature and ideas. But her father, Sir Malcolm, intimates that there is a danger in living an intellectual life devoid of sensuality, in living as Connie does with Clifford. As time goes by, Connie becomes restless, beginning to realize the truth of her

father's warning, to see that her life is filled with empty words, and not the vitality of the sensual. Her bouts of restlessness coincide with the visit to Wragby of a young playwright, Michaelis. Despite his success, the Irish Michaelis is treated by the British aristocratic intelligentsia as an outsider; Connie is attracted by his outsider's aloofness, and sympathizes with his mistreatment. She begins an affair with him which, while not fully satisfying sexually--Connie gets sexual satisfaction from him, but only on her own initiative, after he has arrived at orgasm--temporarily rouses her from her doldrums.

Connie's attachment to Clifford survives her affair with Michaelis, although she realizes more clearly than ever that Clifford does not satisfy her. His success as a writer, however, brings many young intellectuals to Wragby. Among them are Tommy Dukes, Charles May, and Hammond, whose chief pastime is the discussion of love and the relationships between men and women. The men seem sexually progressive, espousing the idea of sex as a natural extension of conversation. The intellectual life seems to flow seamlessly into the sensual life. And yet there is something missing in these young intellectuals; their theory seems strangely divorced from practice. Tommy Dukes, the cleverest of them, believes in the importance of the intelligence coexisting with warmth of heart, sexual activity, and the courage to speak profanely. But he admits that he himself is incapable of this warmth and this open approach to sex and profanity. One February morning, Clifford--in his motorized wheelchair--and Connie go for a walk in the woods on the Chatterley estate. The beauty of the untamed English countryside still survives in the forest, but the sulphurous smell of the coal mines encroaches on the wildness, and ubiquitous are places where the trees have been

cut down to provide lumber for the war effort. Clifford speaks of his responsibility to preserve the woods as they were before the war. He is concerned also with preserving the Chatterley line and the aristocracy as guardians of tradition. To this end he urges Connie to have a child with another man, a child who could be brought up as heir to the Chatterley estate. Connie's having sex with another man, Clifford believes, would not be important, a momentary contact incomparable to the long marriage, the intertwining of lives. Connie agrees, although inwardly she foresees a time when she will become uncomfortable bound into a lifelong marriage. Immediately after Clifford and Connie's conversation, Mellors, the gamekeeper, comes into view. Clifford bids him accompany them to help the wheelchair up any hills. Mellors treats Clifford with cold respect, and utterly ignores Connie. He carries himself with a kind of innate nobility and aloof dignity Connie begins to realize, more clearly than before, that Clifford's injury in the war has also damaged his soul. His writing and his mental life, while clever, seem ultimately devoid of substance. Clifford's emotional vacuum spreads to his wife, and Connie begins to fear that her life will slip away into emptiness and indifference. In the summer, Michaelis comes to visit again, and they resume their affair. He offers to marry her if she divorces Clifford, and she, vulnerable, almost agrees.

But later that night Michaelis becomes resentful and angry by their inability to achieve simultaneous orgasms. She is traumatized by his selfish anger, and their relationship falters; she feels that her sexual urge towards all men has been destroyed. In a conversation with Tommy Dukes, Connie laments the fact that men and women seem fundamentally incompatible. Dukes says that

physical love and intellectual connection seem never to go hand-in-hand, and that men and women have lost their mystery, their attraction, their "glamour" to each other. Connie falls deeper into her depression, and further away from Clifford. She feels that love and happiness are unavailable to her generation. The only solace she takes is in the possibility of having a child. Walking through the woods, Connie has a chance encounter with the gamekeeper, Mellors, who is yelling at his daughter. She intervenes, and takes the child back to its grandmother's cottage. Still later, she volunteers to bring a message from Clifford to Mellors. Walking up to the cottage, she sees him shirtless in his backyard, washing himself, and is struck by his warmth and vitality. When she speaks to him and delivers the message, she is again impressed--despite his aloofness, and the tinge of mockery that infuses everything he says to her--by the warmth and kindness of his eyes.

Some of Clifford's friends, including Tommy Dukes, are at Wragby, and they have a discussion about the relationship between the body and the future of civilization. Clifford looks forwards to civilization's utter elimination of the physical, to the extent of birthing babies from bottles. Tommy Dukes, always theoretically correct despite his personal sexual frigidity, believes that the salvation of civilization is in "the resurrection of the body" and the "democracy of touch." Connie, as always, agrees with Dukes. Meanwhile, however, her own body is fading. At 27, isolated so long from physical passion, Connie has lost the bloom of youth; her body is slackening and withering. She begins to feel a sense of injustice, as if she has been wronged, and the blame falls on Clifford, with his cold, aristocratic reserve. Connie's depression continues unabated, and her sister

Hilda comes to comfort her. Together, they decide that Connie can no longer be shackled to Clifford as his sole caretaker; instead, they hire Mrs. Bolton, a local nurse, as Clifford's caretaker and companion. Mrs. Bolton's husband was a coal-miner who died in the mines owned by Clifford's family. She thus resents him as an oppressor and an industrialist, a member of the upper class, but, at the same time, however, she worships his wealth and nobility. Freed from the responsibility of caring for Clifford, Connie's physical and psychological health begin to improve. In her walks in the woods, she seems inexorably drawn to the gamekeeper, Mellors. She comes upon him one afternoon at a hidden hut, where he is raising pheasants for Clifford to hunt. Although he is attracted to her, Mellors resents her presence; having been wounded in the past by love, he jealously guards his solitude.

Connie asks him for a key to the hut so that she can come frequently, and Mellors becomes sullen and disdainful, shifting from English into the crude local dialect to mock her for her aristocratic pretensions. This happens a second time: they meet again at the hut, and he again dodges her requests for a key to the hut, trying to keep her at arm's length in his desire for solitude. Still, in contrast to Clifford, Mellors seems an improvement. Indeed, Connie is developing a deep distaste for Clifford. Walking with her husband, Connie is struck by his insensitivity, by his inclination to intellectualize every physical sensation. She believes that, in his pursuit of success, he has become single-mindedly maniacal. And although Clifford still feels attached to her, he is transferring his attention to Mrs. Bolton, becoming completely reliant on her. Even as he treats her with aristocratic contempt, he is like a small child in her care; and she is thrilled by her

contact with the upper-class. Mrs. Bolton incessantly shares the local gossip with Clifford, who begins for the first time to think seriously about the local villages, and about the coal mines in which the local men work, mines which Clifford owns but ignores. He decides to pursue success through revitalizing the dying local coal industry. And the tension between him and Connie continues to grow.

Wragby is virtually abandoned now. Clifford has withdrawn into his mining plans, listening to the radio, and talking with Mrs. Bolton. He maintains a sort of fearful worship of Connie, who increasingly despises him. With springtime, and the resurrection of the forest, Connie's misery seems all the harsher. She goes more and more to the hut in the woods where Mellors, the gamekeeper, is breeding pheasants to hunt. One day, in a spasm of hopeless tenderness for the young chicks, she has a breakdown at the hut. Mellors is there to comfort her; as he does so, his physical desire for her grows. She is mute and unresisting as he takes her into the hut and sleeps with her, but she stays separate from him in her mind, receiving no pleasure from the sex. They leave each other, and Mellors--now torn from his solitude--muses about the importance of desire and tenderness, and the evils of the mechanized industrial world. For her part, Connie is confused: she knows that she does not love Mellors, but is happy that he has been kind not to her personality--to her mind and intellect, which she is coming to believe are meaningless--but to "the female in her."

The next day, they meet once again at the hut. Reverting to his Derbyshire dialect, he asks her whether she is not worried that people will find out about her affair with a commoner, but she throws caution to the wind; they have sex again. Mellors deeply and sensually appreciates her body, but again she remains distant;

during sex, she notices only how ridiculous his thrusting buttocks look. For several days after, Connie does not go to meet Mellors in the cabin. Instead, one afternoon she takes tea with a friend of hers, Mrs. Flint, who has a newborn baby. Leaving tea, she runs into Mellors in the woods. Although she says she does not want to have sex, he lays her down on the forest floor, and she complies. This time, she has an orgasm simultaneous with his second orgasm, and the impact on her is profound. She feels that her body has awakened to him, that she adores him with all of her physical being. She spends that night in the company of Clifford, but the bond between them has been irrevocably broken. She is in a dreamworld, truly conscious only of the warmth inside of her. Clifford, on the other hand, is empty inside, beginning now to resent the distance between them. That night, Mellors cannot sleep; he replays his life in his mind. On a late-night walk through the woods, he recalls his years as a soldier in India, and his unhappy marriage to Bertha Coutts. He reflects on the difficulty of his position: entanglement with Connie will be emotionally taxing, and will create any number of logistical difficulties. Where will they go? How will they live? He reflects also on his own loneliness, and realizes that loneliness is fundamental to the human condition. Standing outside Wragby in the darkness, thinking of Connie, he is seen by Mrs. Bolton, who--having guessed earlier by Connie's actions that she was having an affair--realizes that Mellors must be the man. While sorting through a storage room with Mrs. Bolton, Connie finds the Chatterley's family cradle, and tells Mrs. Bolton that she is thinking of having a child. Mrs. Bolton is surprised, as Clifford Chatterley is impotent because of his paralysis. Still, she spreads the rumor throughout the village. Even Squire Winter hears the rumor. Clifford

himself begins to speak of technological advances that will enable him to impregnate Connie. Connie, of course, has no intention of having a child with Clifford. She will soon travel to Venice to spend a month, and she plans to give birth to Mellors' child and tell Clifford--who has permitted her to have a child by another man--that she had an affair with a nobleman in Venice. Connie travels to the coal-mining village of Uthwaite, and is deeply disturbed by what she sees: a landscape corrupted by the mines, men twisted and dehumanized by the work. The new industrial England is eclipsing the old England of countryside and manor-houses. All seems grim, gritty, hopeless. On her return, she has a conversation with Mrs. Bolton about the nurse's dead husband, killed in a mining accident. Mrs. Bolton reveals her bitterness towards the mining bosses and owners whom she holds responsible for her husband's death, and she speaks movingly of the memory of her husband's touch, the way that his physical love has stayed with her for the years since his death.

Connie goes to visit Mellors at his house. He seems uncomfortable to have her visit him there, reminded of the class-difference between them. As usual, he speaks to her curtly, and drops quickly into a bad mood. She tells him that she would like to bear his child, and he acts as if she had been using him for her needs. He will not touch her in the house. Instead he insists that they first go to the cabin, where they have sex. As in the beginning of their relationship, she keeps him at an emotional distance. She is a little bit afraid of sensual abandon, and she sees them as if from above, as if she were separate from the ridiculous act of lovemaking. She begins to sob, lamenting, "I can't love you." Yet when he gets up to go, she finds herself clinging to him, and in her need for him she receives

him again. They once again have sex, and this time she comes to orgasm. The sex that from an emotional distance seemed ridiculous now seems warm and wonderful. Afterwards, she asks if he loves her, and he says that he loves her in that she opens herself to him. This satisfies her. Playfully, they speak to each other in his Derbyshire dialect, which she cannot quite master.

One Sunday morning, Clifford and Connie go into the woods, which are beautiful in early summer. They discuss the plight of the coal-miners, with Connie complaining about the hideousness and hopelessness of the miners' lives, and Clifford taking the position that he, as a capitalist, is doing his responsibility to provide work for the common people. Clifford theorizes that it is environment that makes people noble or common, that unstoppable and systematic forces are what shape aristocrats and workers; "the individual hardly matters." Clifford's motorized wheelchair becomes stuck on a sharp incline, and he calls Mellors to come fix it. There is a tense scene in which Clifford insists on getting the chair up the incline on its own power, while Mellors and Connie realize that only pushing will get it up. Connie inwardly scoffs at the powerlessness of Clifford, the man who so recently bragged about the strength and responsibility of the aristocracy. The chair slips, and Mellors--already weakened by pneumonia--lunges to catch it, in the process exhausting himself. Connie is furious at Clifford for his stubbornness, which she holds responsible for the situation

That night, Connie slips out of the house and meets Mellors; they have planned for her to spend the night at his cottage. She sees that he still has a picture of his wife, Bertha Coutts, and convinces him to burn it and to initiate divorce proceedings. He explains why he married Bertha, in the process telling

her about his sexual and emotional history, and initiating their first real conversation. He began his professional career as a clerk, and during his clerkship he had two lovers before Bertha, both women who loved him deeply but who were uninterested in sex. He felt that they were robbing him of his masculinity (they had "nearly taken all the balls out of me"). Taking a more manly job as a blacksmith, he married Bertha because he saw a deep sensuality in her. As it turns out, he was right: they had deep sexual desire for each other. But she began to assert herself too aggressively, holding out when he wanted sex, refusing to have orgasms with him, seizing sexual control. They began to sleep separately, and to hate each other. He went off to the army in India, and she moved in with another man.

After recounting his history of sexual woes, Mellors begins a heated discussion of the purpose of sex, and the nature of sexual satisfaction. He explains his personal credo--"I believe in being warm-hearted. . .in fucking with a warm heart"--and talks about how a proper relationship with a woman involves mutual and simultaneous orgasm. Connie senses a deep despair in him, a belief that true passion and tenderness are dying, that "there's black days coming for us all and for everybody." They begin to quarrel, accusing each other of excessive self-involvement; he accuses her of an inability to open herself tenderly to him. But they resolve their quarrel in a moment of longing and tenderness, after which they have sex on the rug. They fall asleep, and when they wake up in the morning they once again make love. For the first time, she appreciates his penis closely: "so proud! And so lordly!" He begins their tradition of referring to their sex organs as separate from them, John Thomas and Lady Jane. She asks if he really

loves her, and he responds as he did earlier in the novel: he loves her "womanness. Connie learns that she will be leaving for Venice soon; Clifford makes her promise that she will come back to him, but she is secretly planning her final escape. She meets with Mellors in the cabin during a rainstorm, and they discuss running away to the British colonies. He also tells her about his time in the army, and about the colonel who became his surrogate father. He explains his theory of social decline: English society is faltering because technology and industry have emasculated English men. Eventually, men will be drawn in their despair to wipe each other out. It would be a shame, he says, to bring a child into this world. Connie--planning to bear his child--begs him for a sign of hope, and he talks about the way society can be repaired. The working classes will have to stop subjugating themselves to the industrial machine, and recover the life of the body. Machines will have to be destroyed, and manhood restored. Connie suddenly leaves the cabin, and runs outside. He joins her, and they dance naked in the rain, and have sex on the ground. They go back into the hut and warm themselves before the fire. Running his hand over her "secret places," he tells her she has a beautiful body, that he adores her in all of her base physicality. They discuss the future, planning to run away together and have a child; they will both pursue divorces. They agree that she will spend the night before she leaves for Venice with him in his cottage. They fall into a lover's game, intertwining fingers in each-others' pubic hair, playfully referring to the wedding of their genitals, Lady Jane marrying John Thomas. It is late, and raining. On her way home, Connie runs into Mrs. Bolton, who has been sent to look for her. They return to Wragby, where Clifford scolds Connie for impetuously running around outside in

the rain. That night, Clifford reads to her from a book that predicts the spiritual rise of man, and his physical decline. But Connie has been converted to the worship of the sensual and physical. She decries the spiritual life, the life of the mind, and valorizes instead the human body, predicting a future blessed by the realization of the body's preeminence. Clifford is taken aback. After a conversation with Mrs. Bolton--who sometimes serves as her expert on male psychology--Connie realizes that Mellors was probably depressed in the hut because he was angry with her for going to Venice. Hilda arrives to pick up Connie for the trip. Connie explains her plan: they will leave Wragby, acting as if they are departing for Venice, but Connie will spend the night at Mellors' house. The next day Hilda will pick her up and they will make good their departure. Hilda is appalled to learn that Connie is having an affair with a common gamekeeper; nevertheless, she agrees to abet Connie in her subterfuge. That night, Hilda drops Connie off at Mellors' cottage, and Mellors and Hilda confront each other. She treats him with contempt and condescension; he responds by reverting to his Derbyshire dialect--asserting himself as a common, earthy man--and accusing her of sexual frigidity. They do not get along. Connie spends a night of pure sensual passion with Mellors, in which she reaches new heights of sexual pleasure through passivity before his masculine will, learning in the process to discard shame and convention. In the morning she leaves for Venice.

Connie travels to Venice by way of London, Paris, and the overland route through the Alps. She finds herself awakened to sensuality in peoples' bodies, noticing how few people have truly alert bodies, and how few places have any appreciation of sensuality. She longs to be back in Wragby, away from the cloud

of tourists bent single-mindedly on enjoying themselves. In Venice, she and Hilda join her father, Sir Malcolm and several others, including Duncan Forbes, as guests in the home of a rich Scotsman, Sir Alexander. Connie has a pleasant but not fabulous time in Venice, bathing with Hilda on remote beaches across the lagoon, ferried by the gondoliers Daniele and Giovanni. Soon, however, she gets letters from Clifford and Mrs. Bolton, telling her that Bertha Coutts, Mellors' wife, has come back to him. He expelled her from the house, but she broke in again, and he has gone to live with his mother, abandoning the house to Bertha. Bertha apparently found perfume in the house, and the postman also recalls hearing a woman with Mellors one morning; they do not, of course, know that this woman was Connie, but Mellors is suspected of adultery, and Bertha is spreading rumors accusing him of sexual deviancy. Connie's first reaction is a revulsion against Mellors. She feels humiliated to be associated with a commoner like him, with somebody who would marry Bertha Coutts. But she comes around, remembering his tenderness to her and how he awakened her sexually. She sends a note of support to Mellors through Mrs. Bolton. With a second letter from Clifford, and one from Mellors, Connie learns that the situation has gotten worse. Bertha Coutts has begun to spread the rumor that Connie herself was Mellors' paramour. Coutts has been silenced by an injunction from Clifford. When Clifford confronted Mellors with questions about his sexual conduct, Mellors responded disrespectfully; Clifford then fired Mellors, who went to London. Meanwhile, Connie is now certain that she is going to bear Mellors' child

Connie and her family return to London, where she meets up with a dejected Mellors. Mellors says that they should call their relationship off: he has

nothing to offer her, and he is too proud to live on her money, as a consort to an aristocrat. But they go back to her room and make love, and she tells him that she admires the courage of his tenderness, his ability to ignore shame and appreciate the physical. She urges him to trust the tenderness between them, and to disregard the worldly differences. He agrees to stay with her, and even to love their child, despite his fears about the future of society. Connie discusses her situation with her father, who, despite his happiness that she has found sexual satisfaction, is outraged that her lover is a commoner. But Sir Malcolm agrees to meet Mellors, and they get along well, discussing sex earthily: they have a common ground in sensuality. Between Hilda--who still hates Mellors--Connie, Sir Malcolm, and Mellors, they develop a plan. Mellors will lay low and pursue his divorce with Bertha. Connie will pretend that she is having an affair with Duncan Forbes, who will be named as the father of the child and the co-respondent in the divorce (if Mellors is named as father, his admission of adultery will complicate his own divorce). Clifford is more likely to accept Connie's having an affair with Duncan, a member of the leisured class, than with Mellors, a gamekeeper. Duncan agrees to pose as the father, despite Mellors' insulting his art by calling it soulless and self-indulgent.

Connie sends Clifford a letter, telling him that she loves Duncan, and asking for a divorce. Clifford, despite having inwardly anticipated this, goes into shock. Mrs. Bolton comforts him and tends to him; more than ever, he becomes like a child in her arms. They enter into a perverse relationship, both sexual and parental. She cares for him, and even loves him, but also despises him for his weakness. Clifford refuses to divorce Connie, demanding that she come to

Wragby. She does come, and in a confrontation is forced to admit that her paramour is not Duncan but Mellors. Clifford is outraged, and, furious, accuses her of depravity; he continues to refuse to divorce her. She leaves Wragby, and goes with Hilda to Scotland. Mellors, meanwhile, works on a farm, making money and waiting out the six-month divorce proceedings. The novel ends with a letter sent from Mellors to Connie, summing up the message of the novel about the social blight upon England. The masses of men are emasculated, poor, hopeless, devoted only to getting and spending money. Without a radical change, the future is bleak. Only with a mass transformation, a realization of the power of sensuality, will people restore humanity and joy to their lives. Mellors comforts himself with thoughts of Connie, and the passion that exists between them: "we fucked a flame into being."

Appendix II

DAVID HERBERT LAWRENCE'S BIOGRAPHY

David Herbert Richards Lawrence (11 September 1885 – 2 March 1930) was an English author, poet, playwright, essayist and literary critic. His collected works represent an extended reflection upon the dehumanising effects of modernity and industrialisation. In them, Lawrence confronts issues relating to emotional health and vitality, spontaneity, human sexuality and instinct. Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage." At the time of his death, his public reputation was that of a pornographer who had wasted his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as, "The greatest imaginative novelist of our generation." Later, the influential Cambridge critic F. R. Leavis championed both his artistic integrity and his moral seriousness, placing much of Lawrence's fiction within the canonical "great tradition" of the English novel. Lawrence is now valued by many as a visionary thinker and significant representative of modernism in English literature, although feminists have a mixed opinion to the attitudes toward women and sexuality found in his works.

The fourth child of Arthur John Lawrence, a barely literate miner, and Lydia (née Beardsall), a former schoolmistress. Lawrence spent his formative years in the coal mining town of Eastwood, Nottinghamshire. The house in which he was born, in Eastwood, 8a Victoria Street, is now the D.H. Lawrence

Birthplace Museum. His working class background and the tensions between his parents provided the raw material for a number of his early works. Lawrence would return to this locality, which he was to call "the country of my heart, as a setting for much of his fiction.

Early Life

The young Lawrence attended Beauvale Board School (now renamed Greasley Beauvale D. H. Lawrence Primary School in his honour) from 1891 until 1898, becoming the first local pupil to win a County Council scholarship to Nottingham High School in nearby Nottingham. There is a house in the junior school named after him. He left in 1901, working for three months as a junior clerk at Haywood's surgical appliances factory, but a severe bout of pneumonia, the result of being accosted by a group of factory girls, ended this career. Whilst convalescing he often visited Hagg's Farm, the home of the Chambers family, and began a friendship with Jessie Chambers. An important aspect of this relationship with Jessie and other adolescent acquaintances was a shared love of books, an interest that lasted throughout Lawrence's life.

In the years 1902 to 1906 Lawrence served as a pupil teacher at the British School, Eastwood. He went on to become a full-time student and received a teaching certificate from University College Nottingham in 1908. During these early years he was working on his first poems, some short stories, and a draft of a novel, *Laetitia*, that was eventually to become *The White Peacock*. At the end of 1907 he won a short story competition in the *Nottingham Guardian*, the first time that he had gained any wider recognition for his literary talents.

In the autumn of 1908 the newly qualified Lawrence left his childhood home for London. While teaching in Davidson Road School, Croydon, he continued writing. Some of the early poetry, submitted by Jessie Chambers, came to the attention of Ford Madox Ford, then known as Ford Hermann Hueffer and editor of the influential *The English Review*. Hueffer then commissioned the story *Odour of Chrysanthemums* which, when published in that magazine, encouraged Heinemann, a London publisher, to ask Lawrence for more work. His career as a professional author now began in earnest, although he taught for a further year. Shortly after the final proofs of his first published novel *The White Peacock* appeared in 1910, Lawrence's mother died. She had been ill with cancer. The young man was devastated and he was to describe the next few months as his "sick year." It is clear that Lawrence had an extremely close relationship with his mother and his grief following her death became a major turning point in his life, just as the death of Mrs. Morel forms a major turning point in his autobiographical novel *Sons and Lovers*, a work that draws upon much of the writer's provincial upbringing.

In 1911 Lawrence was introduced to Edward Garnett, a publisher's reader, who acted as a mentor, provided further encouragement, and became a valued friend, as Garnett's son David was also. Throughout these months the young author revised *Paul Morel*, the first draft of what became *Sons and Lovers*. In addition, a teaching colleague, Helen Corke, gave him access to her intimate diaries about an unhappy love affair, which formed the basis of *The Trespasser*, his second novel. In November 1911, pneumonia struck once again. After recovering his health Lawrence decided to abandon teaching in order to become a

full time author. He also broke off an engagement to Louie Burrows, an old friend from his days in Nottingham and Eastwood.

In March 1912 Lawrence met Frieda Weekley (*nee* von Richthofen), with whom he was to share the rest of his life. She was six years older than her new lover, married to Lawrence's former modern languages professor from Nottingham University, Ernest Weekley, and with three young children. She eloped with Lawrence to her parents' home in Metz, a garrison town then in Germany near the disputed border with France. Their stay here included Lawrence's first brush with militarism, when he was arrested and accused of being a British spy, before being released following an intervention from Frieda Weekley's father. After this encounter Lawrence left for a small hamlet to the south of Munich, where he was joined by Weekley for their "honeymoon", later memorialised in the series of love poems titled *Look! We Have Come Through* (1917).

From Germany they walked southwards across the Alps to Italy, a journey that was recorded in the first of his travel books, a collection of linked essays titled *Twilight in Italy* and the unfinished novel, *Mr Noon*. During his stay in Italy, Lawrence completed the final version of *Sons and Lovers* that, when published in 1913, was acknowledged to represent a vivid portrait of the realities of working class provincial life. Lawrence though, had become so tired of the work that he allowed Edward Garnett to cut about a hundred pages from the text.

Lawrence and Frieda returned to England in 1913 for a short visit. At this time, he now encountered and befriended critic John Middleton Murry and New Zealand-born short story writer Katherine Mansfield. Lawrence and Weekley

soon went back to Italy, staying in a cottage in Fiascherino on the Gulf of Spezia. Here he started writing the first draft of a work of fiction that was to be transformed into two of his better-known novels, *The Rainbow* and *Women in Love*. Eventually, Weekley obtained her divorce. The couple returned to England shortly before the outbreak of World War I and were married on 13 July 1914. In this time, Lawrence worked with London intellectuals and writers such as Dora Marsden and the people involved with *The Egoist* (T.S. Eliot, Ezra Pound, and others). *The Egoist*, an important Modernist literary magazine, published some of his work. He was also reading and adapting Marinetti's *Futurist Manifesto*.^[6] He also met at this time the young Jewish artist Mark Gertler, and they became for a time good friends; Lawrence would describe Gertler's 1916 anti-war painting, 'The Merry-Go-Round' as 'the best *modern* picture i have seen: I think it is great and true.'^[7] Gertler would inspire the character Loerke (a sculptor) in *Women in Love*.

Weekley's German parentage and Lawrence's open contempt for militarism meant that they were viewed with suspicion in wartime England and lived in near destitution. *The Rainbow* (1915) was suppressed after an investigation into its alleged obscenity in 1915. Later, they were even accused of spying and signaling to German submarines off the coast of Cornwall where they lived at Zennor. During this period he finished *Women in Love*. In it Lawrence explores the destructive features of contemporary civilization through the evolving relationships of four major characters as they reflect upon the value of the arts, politics, economics, sexual experience, friendship and marriage. This book is a bleak, bitter vision of humanity and proved impossible to publish in

wartime conditions. Not published until 1920, it is now widely recognised as an English novel of great dramatic force and intellectual subtlety.

In late 1917, after constant harassment by the armed forces authorities, Lawrence was forced to leave Cornwall at three days' notice under the terms of the Defence of the Realm Act (DORA). This persecution was later described in an autobiographical chapter of his Australian novel *Kangaroo*, published in 1923. He spent some months in early 1918 in the small, rural village of Hermitage near Newbury, Berkshire. He then lived for just under a year (mid-1918 to early 1919) at Mountain Cottage, Middleton-by-Wirksworth, Derbyshire, where he wrote one of his most poetic short stories, *The Wintry Peacock*. Until 1919 he was compelled by poverty to shift from address to address and barely survived a severe attack of influenza.

Later life and career

In late February 1922 the Lawrences left Europe behind with the intention of migrating to the United States. They sailed in an easterly direction, first to Ceylon and then on to Australia. A short residence in Darlington, Western Australia, which included an encounter with local writer Mollie Skinner, was followed by a brief stop in the small coastal town of Thirroul, New South Wales, during which Lawrence completed *Kangaroo*, a novel about local fringe politics that also revealed a lot about his wartime experiences in Cornwall.

The Lawrences finally arrived in the U.S. in September 1922. Here they encountered Mabel Dodge Luhan, a prominent socialite, and considered establishing a utopian community on what was then known as the 160-acre (0.65

km2) Kiowa Ranch near Taos, New Mexico. They acquired the property, now called the D. H. Lawrence Ranch, in 1924 in exchange for the manuscript of *Sons and Lovers*. He stayed in New Mexico for two years, with extended visits to Lake Chapala and Oaxaca in Mexico. While Lawrence was in New Mexico, he was visited by Aldous Huxley.

Death

Lawrence continued to write despite his failing health. In his last months he wrote numerous poems, reviews and essays, as well as a robust defence of his last novel against those who sought to suppress it. His last significant work was a reflection on the Book of Revelation, *Apocalypse*. After being discharged from a sanatorium, he died at the Villa Robermond in Vence, France from complications of tuberculosis. Frieda Weekly commissioned an elaborate headstone for his grave bearing a mosaic of his adopted emblem of the phoenix.[8] After Lawrence's death, Frieda married Angelo Ravagli. She returned to live on the ranch in Taos and later her third husband brought Lawrence's ashes to rest there in a small chapel set amid the mountains of New Mexico. The headstone has recently been donated to D.H. Lawrence Heritage and is now on display in the D.H. Lawrence Birthplace Museum in his home town of Eastwood, Nottinghamshire

Works

Novels

Lawrence is perhaps best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. Within these Lawrence explores the possibilities for life and living within an industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such settings. Though often classed as a realist, Lawrence's use of his characters can be better understood with reference to his philosophy. His use of sexual activity, though shocking at the time, has its roots in this highly personal way of thinking and being. It is worth noting that Lawrence was very interested in human touch behaviour (see Haptics) and that his interest in physical intimacy has its roots in a desire to restore our emphasis on the body, and re-balance it with what he perceived to be western civilisation's slow process of over-emphasis on the mind. In his later years Lawrence developed the potentialities of the short novel form in *St Mawr*, *The Virgin and the Gypsy* and *The Escaped Cock*.

Short stories

Lawrence's best-known short stories include *The Captain's Doll*, *The Fox*, *The Ladybird*, *Odour of Chrysanthemums*, *The Princess*, *The Rocking-Horse Winner*, *St Mawr*, *The Virgin and the Gypsy* and *The Woman who Rode Away*. (*The Virgin and the Gypsy* was published after he died as a novella.)

Among his most praised collections is *The Prussian Officer and Other Stories*, published in 1914. His collection *The Woman Who Rode Away and Other*

Stories, published in 1928, develops his themes of leadership that he also explored in novels such as *Kangaroo*, *The Plumed Serpent* and *Fanny and Annie*.

Poetry

Although best known for his novels, Lawrence wrote almost 800 poems, most of them relatively short. His first poems were written in 1904 and two of his poems, *Dreams Old* and *Dreams Nascent*, were among his earliest published works in *The English Review*. His early works clearly place him in the school of Georgian poets, a group not only named after the reigning monarch but also to the romantic poets of the previous Georgian period whose work they were trying to emulate. What typified the entire movement, and Lawrence's poems of the time, were well-worn poetic tropes and deliberately archaic language. Many of these poems displayed what John Ruskin referred to as the "pathetic fallacy", which is the tendency to ascribe human emotions to animals and even inanimate objects.

Literary criticism

Lawrence's criticism of other authors often provides great insight into his own thinking and writing. Of particular note is his *Study of Thomas Hardy and Other Essays* and *Studies in Classic American Literature*. In the latter, Lawrence's responses to Whitman, Melville and Edgar Allan Poe shed particular light on the nature of Lawrence's craft.

Philosophy

Lawrence continued throughout his life to develop his highly personal philosophy, many aspects of which would prefigure the counterculture of the 1960s. In fact, he was referenced in one of the most iconic films about 1960s counterculture *Easy Rider*. His unpublished introduction to *Sons*.

Paintings

D. H. Lawrence had a lifelong interest in painting, which became one of his main forms of expression in his last years. These were exhibited at the Warren Gallery in London's Mayfair in 1929. The exhibition was extremely controversial, with many of the 13,000 people visiting mainly to gawk. The *Daily Express* claimed "*Fight with an Amazon* represents a hideous, bearded man holding a fair-haired woman in his lascivious grip while wolves with dripping jaws look on expectantly, [this] is frankly indecent", but several artists and art experts praised the paintings. Gwen John, reviewing the exhibition in *Everyman*, spoke of Lawrence's "stupendous gift of self-expression" and singled out *The Finding of Moses*, *Red Willow Trees* and *Boccaccio Story* as "pictures of real beauty and great vitality". Others singled out *Contadini* for special praise. After a complaint from a member of the public, the police seized thirteen of the twenty-five paintings on view (including *Boccaccio Story* and *Contadini*). Despite declarations of support from many writers, artists and members of parliament, Lawrence was able to recover his paintings only by undertaking never to exhibit them in England again. The largest collection of the paintings is now at La Fonda

hotel in Taos, New Mexico. Several, including *Boccaccio Story* and *Resurrection* are at the Humanities Research Centre of the University of Texas at Austin.