Delegates abstracts

Monday 12 September

Andrew Harrison: 'Something in me lights up and understands these old, dead peoples': Lawrence's reading and the spirit of place in Cornwall.

Almost as soon as he arrived in Porthcothan, Lawrence was describing his feeling for its 'remote and desolate and unconnected' landscape in literary terms. He told his landlord, J.D. Beresford that 'One can feel free here…feel the world as it was in that flicker of pre-Christian celtic civilisation, when humanity was really young – like the *Mabinogion* – not like *Beowulf* and the ridiculous Malory, with his Grails and his chivalries' (*2L* 495). To Barbara Low he wrote that 'It is always King Arthur and Tristan for me' (*2L* 496). Lawrence's preferred reading matter in Cornwall reflected his desire to discover in its landscape a pre-Christian world beyond (or behind) contemporary war-time England. On 21 January 1916 he asked Ottoline Morrell to bring a few books with her on a visit she planned to make: '*The Possessed,* if you have it, and Petronius in French, if you have it, or something interesting about something old, not novels nor verse nor belles lettres, but something a bit learned: Anglo-Saxon Ballads – like the Seaman, translated – or interesting Norse literature, or early Celtic, something about Druids (though I believe it's all spurious) or the Orphic religions, or *Egypt,* or anything really African, Fetish Worship or the customs of primitive tribes' (*2L* 510-511). This paper will explore how Lawrence's understanding of the spirit of place in Cornwall was created and nurtured through his reading.

Nick Ceramella: The Intruders: Lawrence and Frieda in the Promised Land.

On the very day of arrival in Porthcothan (Cornwall) in December 1915, Lawrence was intrigued by the place and wrote to Lady Cynthia Asquith: 'It is like being at the window and looking out of England to the beyond. This is my first move outwards, to a new life.' That was clearly love at first sight, but Lawrence was as usual going to have ups and downs.

Indeed, in this paper, I will deal with his changing mood with Cornwall. He liked the place because it still preserved 'that flicker of pre-Christian civilisation' of the 'days of the Druids'. In those nightmarish Great War years, he thought that Cornwall, with its calm atmosphere, was a welcoming shelter far from the war, the madding London crowd and its intellectuals, and the national institutions. Moreover, he found women there 'so soft and unopposing' that he even said '[I] he would marry a Cornish woman', whereas he thought that men were 'peasants mean as imbeciles'. It is no wonder that the antipathy was reciprocated, perhaps also because Frieda and Lawrence lived in an isolated house that did increase the typical Cornish distrust of the urban outsiders, the evil intruders. Actually, because of that separateness, they were branded as German spies and were expelled out of Cornwall in 1917. That was a devastating act to Lawrence. During the eighteen months spent there, he caught its 'spiritus loci' thus managing to create the ideal refuge of his life where to build a better future. Unfortunately, when peace and happiness had been found, everything was wiped

away. Despite that, in 1919, Lawrence, torn between two opposite feelings, wrote to Koteliansky, 'I should like to go to Tregerthen again, and look at it again, for loved it. But Cornwall is a malicious place.'

Jonathan Long: 'There were wonderful moments of happiness; but they were seldom.' or '…a miserable account of Lawrence at this time [..] would be a false and misleading account.' ? The conflicting memoirs of John Middleton Murry and Catherine Carswell in relation to Lawrence's Cornwall period.

The above quotations are taken from John Middleton Murry's *Reminiscences of D.H. Lawrence* (1933) and Catherine Carswell's *The Savage Pilgrimage* (1932) respectively, the latter from the Chatto & Windus text that had to be withdrawn due to a threatened libel suit by Middleton Murry. This paper will examine the differences between the two accounts (commenting on any changes made for the Martin Secker revised edition of Carswell's book) with particular reference to their impressions of the influence that Cornwall had on Lawrence during his stay there.

Robert Darroch: The Curious Incident of the Red Wooden Heart and the Provenance of the 'Nightmare' chapter in *Kangaroo.*

The 'Nightmare' chapter in *Kangaroo* is one of Lawrence's most famous prose pieces. It describes, vividly, his time in Cornwall and his persecution by the military authorities in WW1. But why is it in his novel of Australia? That has been a puzzle since he wrote it at Wyewurk in Thirroul in 1922. Frieda said he should cut it out, and his US agent agreed. But Lawrence insisted it stay part of the text. Why? Its spirit of place is Zennor, and Higher Tregerthen, not Thirroul, NSW. The answer to this puzzle, I will argue, is to be found in the chapter preceding 'The Nightmare'.

Howard J. Booth: 'Memories like a nightmare in the night': male-male intimacy, state violence and Cornwall in D.H. Lawrence's *Kangaroo.*

'The Nightmare chapter of D.H. Lawrence's novel *Kangaroo* of 1923 has often been read for biographical evidence about Lawrence's time in Cornwall during the First World War. However, it is the fictional experiences of Richard Lovat Somers, and not Lawrence's memoir of Cornwall. Here I will focus on the chapter as a *later* reworking of experience. Just as Lawrence had used the novel he had worked on in Cornwall, *Women in Love*, to consider his earlier responses to love between men, so, in the 'Nightmare' chapter of *Kangaroo*, he was seeking to work through his wartime experiences from Australia. I will situate the chapter in terms of Lawrence's developing views of what male-male relationships offer by way of the potential to transform the self and society. (Male-female relationships and change in Lawrence has, for various reasons, received the bulk of critical attention.) Lawrence's

later understanding of his Cornish experience in *Kangaroo* sees him focussing on how a modern nation at war reaches into the intimate experience of the body and male-male relationships. Among other texts I draw on is Lawrence's *Memoir of Maurice Magnus* (written between November 1921 and January 1922), which also depicts authority and the bonds between men in a time of conflict. Lawrence's representation of Cornwall and its people helped him to explore a nexus of hope and potential, separation and violence, and a deep and abiding sense of loss. 'The Nightmare' chapter needs to be understood in the context of his writing and thought of the early 1920s.

Kumiko Hoshi: Appropriating Lawrence's Life: Helen Dunmore's *Zennor in Darkness*

Zennor, Cornwall, stimulated D.H. Lawrence to work with that which became *Women in Love* (1920); Lawrence and his wife Frieda moved to Zennor in March 1916 and lived there until October 1917, when military authorities ordered them to leave because of their being under suspicion as a spy. Meanwhile, Lawrence's life in Zennor inspired Helen Dunmore to write *Zennor in Darkness* (1993), which won the 1994 McKitterick Prize.

According to Dunmore, *Zennor in Darkness* is her "first researched novel": she incorporates biographical facts of the Lawrence's life in Zennor into her fiction. In other words, *Zennor in Darkness* can be classified as biographical fiction, or biofiction. In this paper I will first discuss how Dunmore presents biographical facts of Lawrence's life in *Zennor in Darkness* with reference to Lawrence's own writings – such as letters, essays, and the autobiographical sketch in *Kangaroo* (1923) – and some of the major biographies of Lawrence including the second volume of the Cambridge Biography. Second, I will consider how Dunmore mixes fact and fiction in her novel with a focus on the parts where Lawrence interacts with fictional characters – in particular Clare Coyne and John William. Finally, I will explore the possibility of Dunmore using Lawrence's fiction, especially *Women in Love*; this is because *Zennor in Darkness* and *Women in Love* bear some similarities, including the portrayal of their main characters as female artists, Clare and Gudrun, respectively. Through examining these three points, this paper aims to elucidate the ways in which Dunmore appropriates Lawrence's life in *Zennor in Darkness.*

Bethan Jones: Helen Dunmore, D.H. Lawrence and the 'colossal stupidity' of war.

In this paper I will consider the representation of World War 1 in Helen Dunmore's novel *Zennor in Darkness* alongside selected works by D.H. Lawrence. I will suggest that Lawrence's critique of war as 'colossal idiocy' (or 'colossal stupidity' in Dunmore) impacts on the portrayal of Dunmore's protagonists – notably John William – leading to comparisons with such characters as Richard Lovat Somers and Clifford Chatterley. I will consider the attitude to war articulated within the 'Nightmare' chapter of *Kangaroo* in conjunction with Dunmore's fictional account of the Lawrences' Cornwall experience during the war years. I will also consider the far-reaching implications of the term 'bitterness' when applied to

characters within Dunmore's and Lawrence's texts. Finally, I will interrogate the concepts of community and solidarity in relation to the Cornish society portrayed by Dunmore, considering both positive and negative implications in the context of war.

Tuesday 13 September

Terry Gifford: The 'Moony' Chapter of *Women in Love* Revisited: An Ecofeminist Reading.

In *Lawrence and the Nature Tradition* (1980) Roger Ebbatson conducts a carefully documented argument for the influence of Ernst Haeckel's *The Riddle of the Universe* (1901) and Herbert Spencer's *First Principles*(1862) upon *Women in Love* which offers, he suggests, 'a magnificently actualised presentation of Spencer's principle of evolution and dissolution' (40). Remarkably, Ebbatson makes no reference to Colin Clarke's *River of Dissolution* (1969) in which the 'Moony' chapter of the novel is subjected to a subtle analysis of the role of 'the putrescent mystery of the sun's rays' (85) – the cosmic mystery of the creative-destructive processes. Haeckel is credited with the invention of the notion of 'ecology', but Fiona Becket has been careful to distinguish between 'Lawrence's nostalgia for a "responsive connection" with the cosmos' (Howard Booth (ed.), *New D.H. Lawrence,* (2009): 157) and 'ecological connectedness' because Lawrence's work, she argues, is essentially anthropocentric. Becket makes much use in her essay of the challenging work of ecofeminist Val Plumwood, especially in relation to 'the disruptive power of writing' (156). If these debates about Lawrence's struggle to write the horror and beauty of cosmic mystery in dramatic novelistic symbolism were overlaid by a focus upon the role of gender, what kind of reading of the 'Moony' chapter would result? This is the research question that will be addressed by my paper. Written in this country of 'desolate Celtic magic' (Zytaruk and Boulton (eds). *The Letters of D.H. Lawrence* Vol.II :493), the 'Moony chapter apparently moves from male destructiveness of the moon, to an evocation of mysterious sensual African knowledge, to a strange feminine demand of male abandonment and surrender. Or does it?

Adrian Tait: 'Primeval darkness' and 'chasmal beauty': Cornwall and the Cornish in the Life and Work of D.H. Lawrence and Thomas Hardy.

'This is a constant revelation in Hardy's novels', wrote D.H. Lawrence in his 'Study of Thomas Hardy': 'that there exists a great background, vital and vivid, which matters more than the people who move upon it'. Lawrence's pioneering (if partisan) 'Study' is, as he elsewhere admitted, only 'slightly about Hardy', but it highlights, nonetheless, the deep interest both writers took in the relationship between people and place. Usually, of course, these writers are associated with very different parts of the country – Lawrence with the Midlands and Hardy with Dorset – but both knew Cornwall well, and their response to its rugged landscape and wild and open ocean perfectly illustrates the differences and

similarities in their points of view. For Lawrence, in headlong retreat from war and warmongering, Cornwall was a place far ‘from the ugly triviality of life’, a place of ‘primeval darkness’ where the coast itself was ‘like the first craggy breaking of dawn in the world’. For Hardy, Cornwall was the ancient land of legend he celebrated as ‘Lyonesse’; here, he met and courted Emma, his first wife. Whilst Lawrence shared Hardy’s view of Cornwall as a place where ‘the old magic’ might still be felt, however, he recoiled from the Cornish people: ‘like insects gone cold’ he wrote. Expelled from a place he had once described as his ‘Promised Land’, Cornwall became just another of the many waypoints on his ‘savage pilgrimage’. For Hardy, by contrast, ‘Lyonesse’ remained a potent symbol of the ‘chasmal beauty’ he celebrated in verse after Emma’s death, but also of the interwoven destinies of people and place.

The aim of this paper is, therefore, to compare the way in which these two remarkable writers responded to Cornwall and the Cornish, and through their sometimes sharply contrasting views, explore the complex dynamic that makes up a living relationship between the land, and those who live upon it.

Andrew Cooper: D.H. Lawrence as Psychogeographer – A tentative speculation.

Lawrence is renowned as a matchless writer of ‘Place’. Yet contemporary writing of and about psychogeography steadfastly excludes or, at best, ignores Lawrence. Is this justified, or is there a case for suggesting that Lawrence’s writing possesses elements which could be claimed to be ‘psychogeographic’?

The talk will touch very briefly on what psychogeography is. It will then examine the tendency of contemporary British psychogeographers to enlist posthumously a number of earlier writers to the psychogeographic cause – notably Defoe, Blake, de Quincey, Machen and others – none of whom would have dreamed of describing themselves in those terms, but *not* Lawrence.

Certain tropes are frequently cited as central to notions of psychogeography – some of them mutually inconsistent: examples include obsessive walking, edge-lands, sensitivity to the existence of layers of history within a place, lines of connection between places, the occult, subversion of surface, nostalgia, and resistance to mechanisation and capitalist development.

The talk will argue that Lawrence’s writing and life manifest a strong awareness of many of those activities and modes of discourse.

The talk will touch briefly on a wide range of Lawrence’s output – novels like *Aaron’s Rod, The Lost Girl,* and *Mr Noon,* ‘the Nightmare’ chapter in *Kangaroo,* writing on place such as *Twilight in Italy, Etruscan Places* and *Mornings in Mexico,* the ‘Spirit of Place’ chapter in *Studies in Classic American Literature,* short stories and letters.

It will not make any attempt to be definitive, but will rather seek to raise questions, suggestions and lines of enquiry which others may find interesting and which may facilitate a

different approach to Lawrence's writing on Place which will engage with an important contemporary debate.

Holly Laird: Walking Cross-Country – and Trespassing – in D.H. Lawrence's Novels

This paper focusses on the relations between two simultaneously literal and figurative tropes in D.H. Lawrence's complex relationship to place in his fiction, ranging from *The White Peacock* to *Women in Love*: (1) of the rural walk and (2) of trespass. By revisiting Garrett Stewart's analysis of the term 'trespass' in his provocative 1976 essay on Lawrence's "allotropic style" of language (Stewart's phrase), this paper reconsiders its relationship to actual as well as figurative "walks" in Lawrence's novels. As the restless working-class miner's son in the Midlands – or "exile", as John Worthen emphasizes, both at home and abroad – D.H. Lawrence did not go along, either as a poet or a storyteller, with nationalistic neo-romanticizations of the English countryside, with their essentializing of nature as comfort, or with their construction of an intrinsically peaceful, gently rolling, endlessly fertile countryside. Englishness, as far as Lawrence was concerned, belonged to the proper proprietary middle-class bourgeoisie with its Victorian morality, industry, and commerce. Thus his protagonists do repeatedly go walking in search of various sorts of comfort beyond the industry-scapes of city, town, factory and coal mine, but that comfort is regularly violent, from bedding in thistles to stoning a lake, and it is consummately, conflictedly sexual. In contrast also to the conventional city flaneur and flaneuse, those symbolic city-strollers of the modern age, Lawrence goes back to the future by walking. Lawrence repeatedly represents his speakers' and characters' relationships to nature as problematic: brief elusions of the industrial and of social convention, in evanescent flight to the raw materials of human conflict with nature and with each other. Moreover, it is movement through, not merely movement from or to, that continually concerns his protagonists; and, given this continually reiterated physical mobility, the points along the way also become all about change.

Margaret Storch: From Cornwall to New Mexico: Lawrence's search for Rananim.

Lawrence arrived in Cornwall in late 1915 in a state of despondency, following the banning of *The Rainbow.* Initially he was in poor health and afflicted by malaise. As Frieda wrote to Katherine Mansfield in March 1916, "Some of the *wonder* of the world has gone for him. (L2 571). On this Atlantic extremity of Britain, however, Lawrence felt himself a little closer to Rananim, a destination he imagined located in Florida where he would establish his own chosen community, insulated from the philistinism of larger society. Cornwall, initially battered by winter storms, was beautiful and terrible. It appeared to him pre-Christian, still imbued with the spirit of Druidism and Celtic magic.

Lawrence was drawn to the sense of primeval darkness imparted by the massive rocks that characterize the landscape: "O I love to see those terrifying rocks, like solid lumps of the original darkness, quite impregnable" (L2 519). He refers to the Cornish people

disparagingly, yet can still sense "the old sensuousness of the darkness…a sort of flowing together in physical intimacy, something almost negroid" (520) that recalls the male community of coalminers from which Lawrence felt excluded, as well as the "strange Cornish type of man" (WL 515) whom Birkin desires.

Men of exotic, sometimes Celtic, origin who are assertively independent recur in subsequent works. These include Lewis, the inviolably masculine Welsh groom in *St Mawr*, Phoenix, and later Cipriano. They reflect Lawrence's assertion of masculinity and solitary strength. His hopes of establishing a temporary Rananim at Zennor with the Murrys and Heseltine were soon dashed, but he continued to pursue the ideal. The narrative of *St Mawr* powered by the Celtic spirit of Lewis and the red horse, leads to Kiowa Ranch which will become a retreat from uncomprehending Western society.

Feroza Jussawalla: A Sense of Place in D.H. Lawrence's *Bildungsroman*: New Mexico and Mexico in Lawrence's Growth.

While the *bildungsroman* is usually seen as a coming-of-age story, associated with a very young man or woman's coming into a knowledge of oneself, or into manhood or womanhood, I posit that Lawrence's growth into himself, occurs not as a young man in the Midlands but in the landscape of New Mexico, where as Lawrence himself has said, he found his sense of self, in this sense of place. Lawrence writes about coming into New Mexico, much like he did about coming into Zennor looking at it from a high point and subsequently both sinking into it and growing from its dry dusty soil. In "Indians and an Englishman," an essay now collected in *Mornings in Mexico*, Lawrence writes, "We came at dusk from the high shallows and saw on a low crest the points of Indian tents, the tepees, and smoke, and silhouettes of tethered horses and blanketed figures moving." It is all very foreign to him and it has been argued that Lawrence in his response to New Mexico is like Conrad's Marlowe in *Heart of Darkness* at once colonialist and a liberal-humanist-sympathetic observer. But Lawrence grows into the role that Mabel Luhan Dodge had brought him to New Mexico for: to speak for the Native Americans. By the time he travels in Mexico and writes *The Plumed Serpent* he has become acclimatized enough to espouse a new religion of Quetzalcoatl for the native, indigenous people. He is no more a "lone, lorn Englishman," "outside England," but one who is forging forth a new *mestizo* (mixed) identity. This is the awareness he comes into, that though he carries England with him everywhere he goes, he becomes indigenized into the large swath of the American continental southwest, from the Rockies to the lake in "Sayula." Lawrence was to end his life saying he was most at home at the Kiowa ranch. I will draw on Lawrence's published works and also on the original materials collected at the Center for Southwest Research at the University of New Mexico.

Yumiko Sumitani: Between the Symbolic and the Semiotic: D.H. Lawrence's *Kangaroo* and Virginia Woolf's *To the Lighthouse.*

Cornwall is a special place in England for D.H. Lawrence and Virginia Woolf, the two great modernist novelists in the twentieth century. It is one of the few places for Woolf where her family gathered and spent happy time in her childhood. On the other hand, Lawrence lived there during the First World War when he wrote *Women in Love* (1920) and was accused of being a suspected German spy. In addition to the fact that Cornwall is an unforgettable place for both writers in their lives, the literary influence of Cornwall can be detected in Woolf's *To the Lighthouse* (1927) and Lawrence's *Kangaroo* (1923). This paper is an interdisciplinary attempt to present the characteristics of these novels in the fields of linguistics, literary theory and psychoanalysis.

A feminist psychoanalysis and philosopher of language, Julia Kristeva, proposed in *Revolution in Poetic Language* (1974) that "the semiotic" is closely related to the infantile pre-oedipal referred to in the works of Freud, which is an emotional field and tied to the instincts represented by the feminine; while "the symbolic" is a realm of language, associated with the masculine, the law and structure. The precedent studies analyse argue that the aspects of Kristeva's theories are obvious in Woolf's *To the Lighthouse* and Lawrence's *Sons and Lovers.* Along with her concepts of the semiotic, this paper reveals the function of Cornwall, a geographically unique part of England, as a place to oscillate the subject between the semiotic and the symbolic in the works of D.H. Lawrence and Virginia Woolf.

Marina Ragachewskaya: The Spirit of Place and the Landscapes of the Heart in D.H. Lawrence's short novels.

D.H. Lawrence's fascination with place evolves throughout his whole writing career. It reaches its apogee – in terms of intense metaphorical actualization – in the short novels (especially in *St Mawr, The Princess, The Escaped Cock* and *The Woman Who Rode Away*) where each setting possesses its own symbolic and archetypal meaning. Moreover, the places "outside England" (such as New Mexico) bear an almost magical quality. Following my earlier ecocritical research into Lawrence's landscapes, this paper sets out to further explore their parallelism with emotional education. The landscapes in the short novels are the places shaped by forces from inside and outside: they are products of objective visual perception and the characters' momentary perception coloured by personal feelings and thoughts. I will argue that the "outlandish" ranchos, the Indians' pueblos, the surrounding mountains and the allegedly Egyptian vista of *The Escaped Cock* – all function as archetypal Anima, Animus, Spirit and Shadow. The Poetics of each selected text conjoins male and female landscape imagery (hard rock and wood and soft fields and streams), the Spirit wisdom of mother Nature (embodied in the elements and mysterious unconscious revelations that the characters experience) and the dark, imminent forces of the natural landscapes which exert an almost uncanny Shadow influence on such characters as the Princess and the Woman who rode away. I tend to see the "spirit of Place" in Lawrence's short novels as the reflection of that part of our collective unconscious which undergoes initiation and individuation in the quest of the Self.

Gaku Iwai: Anti-German Sentiment, Nation and Democracy: Wartime Discourse in *Women in Love.*

D.H. Lawrence wrote in his Foreword to *Women in Love* that the novel 'took its final shape in the midst of the period of the war, though it does not concern the war itself. I should wish the time to remain unfixed, so that the bitterness of war may be taken for granted in the characters'. The first version of *Women in Love* was completed in Zennor, Cornwall during the Great War, but, as the author explains, no war breaks out in the novel. Before the publication of the final version in 1921, moreover, allusions to the ongoing war – such as a reference to a 'dreadnought' and 'It's a Long way to Tipperary', a First World War British Anthem – were deleted. As Lawrence insists, however, traces of the Great War are inscribed in the text. For example, Gerald's characterization is influenced by the contemporary anti-German discourse and the author's image of Germans since Gerald himself is associated with the Germans, as his name indicates. I shall analyse *Women in Love* by putting it into the social and political contexts of the time when it was produced. Some of the key contemporary issues to decipher the text will be anti-Germanism, patriotism, and democracy. I shall interpret the text by employing the wartime views on these issues as well as Lawrence's own views, found in his essays, especially in *Movements to European History*.

Stefania Michelucci: Capsized Death.

This paper will focus on isolation and lack of communication and on the turning upside down of the idea of death, with particular reference to Lawrence's short essay 'With the Guns'. In the short novel 'The Fox', the death of the female character, Banford, has been very controversial. Many critics have accused D.H. Lawrence, some have suggested it is necessary within the dynamics of the story etc. I think it is connected with the mad atmosphere of the war, with isolation, with the turning upside down of all values. During the war Europe (and especially Cornwall) turns into a dark place where humanism comes to an end and the life of the community (for those who survive) is hanging in a vacuum.

Nanette Norris: 1915: Lawrence's Georgic Response to War.

In January of 1915 Lawrence was rewriting "The Wedding Ring" into *The Rainbow* and introduced "a distinctive strand of vocabulary…for the first time" (Ross, 32). He wrote of the "marshy, bitter-sweet corruption" that Uncle Tom and Winifred share. He also "first hit upon the striking 'metallic-corrosive' vocabulary in which he describes the love contests, or battles of will, between Ursula and Skrebensky" (Ross, 34). His letters "began to speak of resurrection rather than crucifixion" (Sagar, 80). This paper argues that Lawrence was developing a nuanced critique of modernity, exploring the space between the pastoral fantasy (Rananim) and the material actuality of a working landscape, as a way of 'moving through' death, of incorporating death into the rebirth. David Fairer writes of the Georgic that the

"crisis of nature is really only a symptom of the crisis of a more fundamental crisis of humanity" (201), and that the Georgic is rooted in this "crisis of culture (*cultus*), in which a mutual respect between man and nature needs to be recovered" (202). Lawrence's work in 1915, notably *The Rainbow,* "The Horse-Dealer's Daughter," and "England, My England," focuses upon the changes imposed by the crisis of modernity upon the nature of man – the warping of instinct, desire, and behaviour. The 'foetid', the 'corrupt', stagnation, and the graveyard have their place in this counter-narrative of renewal in the midst of crisis, but the outcome is by no means certain. At the moment of transcendence "the horrid, stagnant smell of that water" ("The Horse-dealer's Daughter," 149) returns, and how we read it depends upon where we are standing in relation to the distance between the extremes of escapist innocence and the outright exhaustion of modernity.

Wednesday 14 September

Naveed Rehan: Pan or Goatman? Lawrence's America.

It is curious that D. H. Lawrence should have chosen the figure of the Greek god Pan to characterize the spirit of the American continent. He could never have imagined that his metaphor would come to life in the latter half of the 20th century as an urban legend. As I write this, there are reports of recent sightings of "The Goatman" in Texas, Wisconsin and Kentucky.[1] The topic was trending on Facebook last week. Apparently, Americans have been sighting the Goatman since 1957 when he first made an appearance in Maryland. A 2014 article traces the urban legend from its beginnings in 1957 to the present.[2]

The question, of course, is not whether the Goatman exists, but why, as another article puts it, "nice Americans" should see him so often and so consistently.[3]

Lawrence has a peculiar attitude towards America. He praises it as much as he jeers at it, most scathingly in his *Studies in Classic American Literature*, and especially in his well-known essay "Spirit of Place." In his 1924 letter to Baroness Anna von Richthofen, he talks about how the open land in New Mexico has "something wild and untamed, cruel and proud, beautiful and sometimes evil, that really is America. But not the America of the Whites" (63).[4]

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[1] http://uproxx.com/webculture/2015/11/goatman-urban-legend-sightings/

http://myfox8.com/2015/11/29/goatman-stories-take-over-the-internet-was-mythical-creature-reported-in-nc/

[2] http://www.cvltnation.com/he-who-walks-among-us-on-cloven-hooves-the-goatman-in-legend-and-lore/
[3] http://www.strangehistory.net/2014/11/26/goatman-flesh-folklore/

[4]Lawrence, D. H. *The Letters of D. H. Lawrence.* Eds. James T. Boulton and Lindeth Vasey. Vol. V. Cambridge: Cambridge UP, 1989 & 2002. Print.

This paper is a re-reading of some of Lawrence's essays on America. It is well known that Lawrence was looking for new life and regeneration for Europe away from Europe, and that he found the wild spirit of the American continent fascinating, impressed as he was by the Native Americans and their strange rituals. Few would disagree that the American continent does have this wild and untamed quality even now--something which can be terribly attractive and terribly dangerous at the same time. Lawrence saw the great potential—as well as the great danger—inherent in this spirit of place. A modern American Pan may either be the environmentalist Wendell Berry or the Colorado Springs killer Robert Dear—the latest one in a disturbingly long line of monsters. This paper will attempt to outline Lawrence's insights into this duality as it relates to the American continent.

Annalise Grice: 'the only place I do feel at home': Lawrence at 'The Cearne'.

Edward Garnett first approached Lawrence on 25 August 1911, requesting from him several short stories to send to the New York publishing house The Century Co, for whom Garnett acted as English literary representative. Lawrence asked him for 'a word of criticism on my MSS', and so began a three-year relationship which was so crucial for the development of Lawrence's early career (i,301). Garnett gave him an open invitation to his Kent home, The Cearne, an arts and crafts style residence which the Garnetts had commissioned the architect Harry Cowlishaw to build in a remote woodland location, but which was not too far from Constance's circle of friends known as the 'Limpsfield Fabians'.

Garnett told Lawrence he would introduce him to 'quite a lot of people…he says my business is to get known'. Accordingly, it was at The Cearne in November 1911 that Lawrence met R.A. Scott-James, the literary editor for the *Daily News*, who remembered their meeting in 1937. Louie Burrows associated the house with sexual impropriety because of its occupants' unconventional marriage, but for Lawrence it was a place where books and ideas could be discussed 'most furiously' long into the night (i, 315). It was one of the only places in England to which Frieda felt she was welcomed, and Lawrence commemorated the importance of the house for their relationship in his poem 'At The Cearne'. The Cearne became for Lawrence 'the only place where I do feel at home' (ii, 51).

This paper will explore the significance of The Cearne for Lawrence as a space of intellectual exchange and shared values, a place that sparked literary creativity, and a place where he made professional contacts and personal relationships.

David Game: Australia as an Other and Peripheral Place in *Kangaroo* and *The Boy in the Bush.*

Lawrence had an abiding interest in the antipodes. In the *Primrose Path,* written in 1913, and revised in 1921, Daniel Sutton, newly returned to Nottingham, in recounting his travels in Australia and New Zealand to his nephew Barry, explains that in Wellington, the woman whom he travelled with, and abandoned his wife for: "Wanted to get rid of me" (*EmE,* 127).

Wellington, the capital of New Zealand, is 18,672 km from Nottingham, and represents the extremity of the British empire, although Dunedin, at 19,018 kilometres is in fact the city most distant on earth from Nottingham. Lawrence didn't get quite that far, but he did reach Wellington in 1922, en route from Sydney to San Francisco. Australia was the focus of Lawrence's antipodal interest, and Sydney around 16,965 kms from Nottingham, and the New South Wales coast south of the city, was the locale for Lawrence's stay in Australia, and for his novel *Kangaroo. Kangaroo* and his other Australian novel, *The Boy in the Bush,* not least because of their geography, are Lawrence's quintessential novels of the oppositional, the peripheral, and the local, and are important examples of Lawrence's rejection of the metropolitan, and modernity. At the same time, these novels demonstrate Lawrence's power as a modernist author.

Masashi Asai: Mythologizing the Place: Lawrence's Mining Country and Yeats's Sligo and Thoor Ballylee

Lawrence and W.B. Yeats – the two great modernists and the "last Romantics" both depict and treat certain places with special significance. We might be able to call this literary strategy "mythologizing." Lawrence, especially in his later years, nostalgically aestheticizes his home coal-mining country with a certain degree of romanticization of his father and the intimate comradeship of the miners. Yeats uses a similar strategy of mythologizing rural Celtic places, Sligo in particular, and later the tower he bought as the dwelling for his new family and a symbol of his artistic creation. Both writers did this by strongly and significantly projecting their ideas and ideals onto these localities. Lawrence portrays the mine and its workers with a sense of the possibility of man's immediate and non-self-conscious relationship, and hence its glory, whilst disregarding to a large extent the harshness of the working conditions and dangers, and the miserable aspects of their home life. Yeats's case is more complex. He is very keen and conscious of the nation building itself up under British colonization. His strategy is to aestheticize or "Celtify" Ireland, making full use of the dying folklore and fairy tales. Later he makes Thoor Ballylee the symbol of his aesthetic aloofness. The Yeatsian Ireland, in this sense, is indeed "Outside England…Far off from the world" despite the physical proximity to its suzerain power. In this paper I will discuss how and why they transform the places they know intimately well to the places onto which they try to project their own ambitions and wishes, hence "mythologize" them.

Susan Reid: From Wagner to Warlock: D.H. Lawrence, Cornwall and the evolution of *Women in Love.*

When Arnold Bax arrived in Cornwall in 1917, with his lover Harriet Cohen, he was inspired to compose his tone poem *Tintagel*, evoked by "memories of the historical and legendary association of the place, especially those connected with King Arthur, King Mark, and Tristram and Iseult", which are remarkably similar to those recorded in Lawrence's letters from Cornwall in the previous year. For Bax and Lawrence, Cornwall was steeped in the

music of Wagner and, accordingly, they both quoted Wagner in their work written while they stayed there. But Lawrence also identified this as "not England" as being "Celtic", an aspect that particularly attracted his friend, the young composer Peter Warlock (Philip Heseltine). Unlike Wagner or Bax, Warlock was inspired by the music of the Cornish language, which he described as "wonderful for singing purposes, containing many sounds almost unknown in English", and he composed choral settings for two Cornish carols to texts collected by Henry Jenner.

In this paper, I will consider how Warlock's focus on small, beautifully crafted pieces may have helped to shape a conflict within Lawrence's novel *Women in Love* between the themes of Wagerian universality, that no longer seemed to pertain to a war-torn world, and a counter movement of miniaturism in art, exemplified by Gudrun's tiny sculptures but also linking with Nietzsche's critique of Wagner: "What can be done well today, what can be done masterly, is only what is small". Lawrence's new vision of a world in bits thus informs his modernist focus, from *Women in Love* onwards, on the small things that had displaced a sense of wholeness.

Jeremy Tambling: Lawrence and Place: Cornwall and *Kangaroo*.

Lawrence and Frieda Lawrence lived in Cornwall in desperate poverty from the beginning of 1916, a hundred years ago, to late 1917, after the suppression of *The Rainbow* (November 1915), during some of the worst days of World War I, including the call-up of single men announced in January 1916, conscription of married men in May 1916, and Lawrence's two medical examinations, the Easter Rising that Easter, the Somme offensive (Haig's idea, having replaced Sir John French), dreadful casualties demonstrating a nihilistic will to destruction, the first use of tanks, submarine warfare (two forms of making war being encased in iron, the psychoanalysis of which needs probing) and the assault on Passchendale, and the Lawrences' house at Zennor being raided and them evicted, acts of extraordinary personal humiliation on top of the others. It was the period of intense reading of American literature, whose possible relation to being in Cornwall needs exploring, and writing *Women in Love*, as well as *Look, We Have Come Through*, amongst other texts.

The period and experience is most sharply and directly commented on in 'The Nightmare' in *Kangaroo* (1923), which is also where Lawrence has most to say about Cornwall and its difference from other parts of England: indeed, the chapter reads as a social history which intersects with the personal histories of Richard Somers and Harriet. This paper will try to assess this material and its significance to Lawrence's writing, by considering both what he was reading and what writing then, and his later report on the experience in *Kangaroo*, which has the force of a retrospect. It will also ask what Cornwall gave – including negatively - to Lawrence, and to his writing, and assess the relevance of what he says about Cornwall in terms of the 'spirit of place'.

Sandra Jobson: Lawrence found his 'Lost Girl' in Cornwall.

Although regarded as one of his minor novels, *The Lost Girl* nevertheless earned Lawrence his only literary award, at an important moment in his writing career. Itself today largely lost between *Women in Love* and *Aaron's Rod,* it nevertheless contains some of Lawrence's deepest thoughts about the status of women and the role of marriage in their lives. ("I shall do a novel about Love triumphant one day. I shall do my work for women, better than the suffrage," he declared when he started the novel). Yet in fact it is not one but two stories, cobbled somewhat awkwardly together. Intended as a follow-up to *Sons and Lovers,* and also based on his Midlands childhood, its original heroine was Elsa Culverwell, based on a girl in Eastwood, Florence Cullen. But in the summer of 1913 he abandoned the text, and it languished – half-finished – in Germany, with Frieda's family. It was only when Lawrence and Frieda went to live in Cornwall and invited Katherine Mansfield and John Middleton Murry to join them there (during which time he completed *Women in Love*), that his attention returned to his unfinished novel about the place of women in modern society. He retrieved the manuscript from Germany and took it to Italy having changed the title to *The Insurrection of Alvina Houghton* before its final incarnation as *The Lost Girl,* partly basing his revamped heroine Alvina on Katherine Mansfield and the memory of their life together at Higher Tregerthen in 1916. I have been researching this important work for some years and intend to show how Eastwood's Florence Cullen morphs into Alvina Houghton, modelled on Katherine Mansfield's life, and in particular her time in Cornwall with Lawrence, where she became his Lost Girl.

John Monks: 'Pray heaven I resist the temptation to write a book about Cornwall': Mary Butts in her place, 1932-1937.

At the beginning of 1932, the modernist writer Mary Butts (1890-1937) settled in Sennen, Cornwall, some 15 miles further towards Land's End than D.H. Lawrence's Zennor, where she remained for the next five years until she died. Here she caught Lawrence's excitement about being 'in a foreign land' and its radical possibilities. She wrote and published more prolifically than at any other time in her life. This paper takes as its starting point the contrasts between her sensual engagement with the changing Penwith landscapes and seascapes described in her journal and her transcendence of those settings in her Cornish short stories.

It will resist reading the inspiration she derived from the Cornish scenery as constituting ' a book about Cornwall' inscribed within her fiction and other writings, and will explore instead to what degree Butt's experience of place is an illuminating basis for critical evaluation and explication of her work. The paper will examine stories written at Sennen, including one of her masterpieces, 'The Guest', and against their background, will consider Butts' other contemporary publications that included *Death of Felicity Taverner* and *Scenes from the Life of Cleopatra.* It will assess the relative significance and success of literary aspects and

saliences other than a sense of place in her texts. Among these are autobiography and childhood, her classicism, her sense of the sacred and her sense of an individual writing style.

As a literary ‘incomer’ to Cornwall, Mary Butts shared a number of Lawrence’s tensions regarding the land and its people. The paper will discuss the relationship between her writing and her interaction with the locality’s inhabitants, who included, significantly, incomers as well as locals. It will finish by asking whether Butt’s debt to the Cornwall where she settled suggests any broader conclusions about regional and literary inspiration.