Lawrence & Frieda returned to the streets of Sydney - and Thirroul - recently when a film crew began shooting a docu-drama based on the Kangaroo paintings by Garry Shead.

Two actors (schoolteachers from Garry's "home town" - Bundeena - (north of Thirroul) played Lawrence and Frieda for this recreation of the visit Mr and Mrs Lawrence made to Sydney 90 years ago, in May to August 1922.

For the film, Produced by Cris Parker, Garry interviewed Rob Darroch, whose book DH Lawrence in Australia, had been partly the inspiration for the Kangaroo series, and he asked Rob to act as "location manager" for a day to guide the film team around the various places Lawrence visited while in Sydney. (Rob will publish "In the Footsteps of Lawrence" in the next issue of Rananim.)

Lost Girl Found in New York

Because I'm researching Lawrence's novel The Lost Girl, and Katherine Mansfield's influence on it (see page 2), I commissioned the Gogglebot Alert to scour the Internet for relevant references. As a result I receive about ten items per week about all kinds of Lawrence matters.

The other other day I received an Alert which intrigued me.

It said:

Lost thin ORANGE WALLET with D.H. Lawrence's "The Lost Girl" on ...
I lost a thin little wallet holding my several cards, it's orange and looks like a tiny book cover, it reads "the lost girl" by dh lawrence.
So I sent an email to the Craigs List address on the Alert, saying:

I saw your item on Craigslist. I'm sorry I can't find your wallet because I'm in Australia, but I'm interested in DH Lawrence's Lost Girl and have written about my discovery that he based much of his heroine Alvina on the writer Katherine Mansfield. Can you tell me why you wrote dh lawrence the lost girl on your wallet? I hope you find it!

Sandra

The same day I received this reply from a person named J. Challa:

As much of a literary person I consider myself, I am ashamed to say I've never actually read this book and never came across Lawrence academically. The wallet was a gift by someone who said I reminded them of Alvina. I guess I'm a lost girl with a lost wallet :(. I suppose I should read it now that I am broke and can't do anything for a few days until I get my cards and cash replaced. Was this a dissertation? And why are you on the New York CL if you're Australian?

I replied:

Good to hear back from you. The reason I get links to CL is that I have asked the Googlebot to crawl everywhere and bring back to me anything about DH Lawrence and The Lost Girl So you can see how thorough it is.

Sandra

The next email from NY said:

Wow, I see how I am like Alvina. I started rea the book already and I can't believe I didn't encounter this before! My name is Janaki Challa. I'm a 23-year-old essayist and writer in New York with a love of postcolonial and transcendental literature, and I'm also a graduate student at York University. I think you stumbling upon my so serendipitously is really charming- especia if it involves an essay...

Janaki

Here is a photo Janaki sent: 

In this issue...

**KATHERINE MANSFIELD:**
**LAWRENCE'S REAL LOST GIRL**

**ROY IRONS - THE ARCHITECT OF WYEWURK**

"**THE WITCH A LA MODE"**: Male Fear and Female Terror

Sandra Jobson presents the latest rese: about her literary discovery about Ma & Lawrence. [Page 2](#).

Robert Whitelaw reveals the man who the most famous cottage in Australia. [Page 8](#).

Dr. Nina Haritatou focuses on the way Lawrence deals with aspects of male behaviour, as well as the male impact of feminine psyche. [Page 9](#).

If you wish to join the DH Lawrence Society of Australia, it's free. Just send us your email address. Click [HERE](#).
Katherine Mansfield: Lawrence's real Lost Girl
by Sandra Jobson

Katherine Mansfield was a vivid and unconventional young woman whose short stories still rank among the best in the genre.

She left New Zealand permanently for London in 1907 with a driving ambition to write, producing X short stories and copious diaries and notebooks during her brief lifetime.

Her delicate features attracted the interest of silent filmmakers and a number of men, including her husband, the literary critic John Middleton Murray.

She met DH Lawrence in 1912. Between 1913 and 1918 she and Lawrence mixed with London literary society, including the Bloomsbury's Katherine lived next door to Lawrence and Frieda in Cornwall in 1915.

She died of tuberculosis in 1923.

INTRODUCTION

Most of the major research and editing of the works of DH Lawrence has now been done, leaving Lawrence scholarship today resembling an abandoned goldfield. Nevertheless, the occasional small nugget can still turn up.

I have been the fortunate fossicker to stumble on one such overlooked nugget, and the reason, I believe, it fell to me is that I am an Antipodean and thus came across something in Lawrence's writing which would not have alerted the ears of the Lawrence academic fraternity which is predominantly located in the northern hemisphere in England and the USA.

My nugget is my discovery that Lawrence based much of the character of Alvina Houghton in his 1920 novel, The Lost Girl, on the New Zealand-born short story writer, Katherine Mansfield.

Until now, the accepted wisdom was that he based Alvina on Florenc Cullen, whom he had known in his Midlands youth. This is true up to a point. The early Alvina and her family resemble Florence and the Cullens. But the later Alvina, as I will show, is a different character, resembling Mansfield and mirroring several incidents in her life.

In short, it is my contention that Katherine Mansfield was in fact Lawrence's "Lost Girl".
KATHERINE Mansfield played a significant role in both Lawrence's life and his writings.

It is widely accepted that Lawrence based part of the character Gudrun in *Women in Love* on Katherine, and she featured in several other of his works (including his short story *Smile* and as Anabel in his 1920 play *Touch and Go*). But this role was greater than has hitherto been acknowledged.

It is also widely accepted that Lawrence used actual people - people he knew personally - as the basis of his fictional characters, either directly, or as amalgams, combining the characteristics of several real people in the one fictional character. Often these character-elements were drawn from people he knew at the time he was writing a novel. A notorious example is his thinly-disguised portrait of Lady Ottoline Morrell as Hermione Roddice in *Women in Love*. At the time of writing that novel Lawrence was a constant visitor to Garsington, Ottoline’s manor house outside Oxford.

Between 1913 and 1918 Lawrence and Katherine Mansfield were close friends, and at one period, near neighbours. Katherine and her partner (later husband) John Middleton Murry were the principal witnesses at Lawrence's marriage to Frieda in 1914, and Katherine wore to her dying day the surplus wedding ring from her previous marriage bestowed on her by Frieda. Lawrence was deeply involved in Katherine's life at that time - the period leading up to the completion of *The Lost Girl*.

When in 1912 he started the novel which was to become *The Lost Girl*, Lawrence based much of the early Alvina (who was originally called Elsa Culverwell) on Florence Cullen, a member of a well-known Eastwood family. However, when he resumed writing the novel in 1920, it is my contention that he had switched his character-model to Katherine Mansfield.

Even when I first read *The Lost Girl*, there was something in the story that

Midlands respectability by, first going off to train as a nurse, then to her home-town to play the piano in her father's cinema - both of which the real-life Florence Cullen did.

A travelling mock-Red Indian troupe came to perform at the cirk Lawrence called this troupe the ”Natcha-Kee-Tawara”. (There l many years before, a visiting "Red Indian" troupe that had visit

What its name was is not known.)

Up until now, the name Natcha-Kee-Tawara has been assumed Indian name. John Worthen, the distinguished editor of the CUI the novel, points to James Fenimore Cooper and other authors v about America as possible sources for the Natcha-Kee-Tawara I troupe, though he could find no precise reference to the name, e deciding that Lawrence had invented it. A leading biographer, Antony Alpers - himself a New Zealander - accepted Natcha-Ki a Red Indian name, as have other Mansfield scholars and biogra: notably Claire Tomalin and Jeffrey Meyers.

Yet to my antipodean ear, the word "Tawara" seemed more Poly Red Indian. Specifically, Maori. I consulted a Maori-English Di found that Tawara is in fact a Maori word, meaning "flavour, ta tenor." This set me speculating where Lawrence might have lu that Maori word. Of course, he might have picked it up in his vo reading. But a much more likely source, it seemed to me, was Zl friend, Katherine Mansfield.

Mansfield's banker friend Harold Beauchamp was an amateur N linguist. Katherine herself had had a close friendship with a Ma who had been a classmate at her school in Wellington. Most sig Katherine had made a list of Maori words in her Notebook dur and only return visit to her homeland in 1907. Included in the li word "Tevera". (Katherine spelt it with an “e”, perhaps due to ti word was pronounced by whomsoever said it to her5 - and perh Lawrence inadvertantly corrected the spelling of it after he hear Katherine. Or maybe Katherine's notoriously bad handwriting i producing an "a" which looked like an "e".)

So she may well have talked about her interest in the Maori lan her chats with Lawrence when she lived in the cottage next doo Frieda in Cornwall in 1916, or on one of their many meetings o in Hampstead and other parts of London. This insight into the p Maori origin of the word "Tawara" led me to re-read *The Lost C closely, and from a fresh perspective.

For although I had first seen Katherine Mansfield's writing in hu unpublished letters to Ottoline Morrell (when I was researching biography of Ottoline at the Humanities Research Centre at Aus she was not an important part of my research. (She had written Night Scented Stocks - inspired by a visit to Garsington - and s Ottoline.) Yet although for a brief period she and John Middle: were close to Ottoline, they were (unlike Lawrence) not major s firmament.

However, after I began looking into Katherine's background i and re-reading *The Lost Girl* in the light of this, I began to see r parallels between Katherine and Lawrence's "Midlands" heroins realised why Lawrence could have seen in Katherine many of tl of his intended heroine - who, like Katherine in real life, was st her independence.

When in 1912 Lawrence began first writing the novel, he decla: do a novel about Love triumphant one day. I shall do my work l better than the suffrage.77 The long gestation of the novel - he l in Bavaria in 1913 and didn't resume writing it until 1920 - give the possibility that in Katherine, who was close by, Lawrence h: model for aspects of Gudrun in *Women in Love*,
resonated in my antipodean ears. The novel starts off telling the story of Alvina Houghton, the daughter of a drapery-store owner in a town near Nottingham. Lawrence depicts Alvina struggling to throw off the yoke of
which he had been writing at Higher Tregerthen, when Katherine had been literally next door.

Lawrence would have seen a number of similarities between his intended heroine, Alvina, and his Higher Tregerthen neighbour, Katherine. Both were daughters of prominent businessmen. Both had rebelled against their bourgeois backgrounds, and thus become outcasts. More immediately, he had observed at first hand Katherine's struggles to free herself of dependence on John Middleton-Murry - a matter which much concerned Lawrence at that time.

Significantly, a number of events in the novel also mirror events in Katherine's life. Katherine Mansfield, nee Beauchamp, was born into an upper-middle-class New Zealand family in 1888. In 1903 her wealthy, anglophile parents sent her to London to complete her education. She enrolled (as Ottoline had before her) at Queens College, where she was inculturated with proto-feminist ideals, which, when she returned home in 1906, led her to rebel against the bourgeois society of her parents' provincial Wellington.

![Katherine Mansfield's family home in Wellington](image)

However, in 1908, fed up with the antipodes, she prevailed on her parents to send her back to London, where she again took up residence at Queens College. In August that year she fell in love with a musician, Garnet Trowell. She ran off with Trowell and became pregnant by him, then hastily married another man, George Bowden, before fleeing to Germany, where she suffered a miscarriage.

On her return to London she lived as a single woman, experimenting with relationships and attempting to pursue a literary career. She had some early, promising short stories published which displayed a talent which was to burgeon a few years later with the publication of "The Garden Party", "Prelude" and other highly-regarded short stories. She also acted in early films, her enigmatic, sphinx-like beauty appealing to directors. Then in 1912 she met John Middleton-Murry, and they become lovers.

That same, tumultuous year, Lawrence, who had run off with Frieda Weekley (or visa-versa), had begun writing the first draft of what eventually became The Lost Girl. He first called it "Scargill Street", then "Elsa Culverwell", and 28 pages of this early draft survive. By early March 1913 he had renamed the work "The Insurrection of Alvina Houghton" and it was apparently half-written. However, Lawrence was worried about what he saw as its overt sexual references, and did not want it to jeopardise his new autobiographical novel, Sons and Lovers. He stopped writing the "Alvina" text and a few months later took the manuscript with him to Bavaria, where he left it with Frieda's family. The text remained there until after the end of the War.

![Frieda](image)

A few months later, having put "The Insurrection of Alvina Houghton" writers. Lawrence offered a short story - free. This led to Lawrence calling in to the office of what had been renamed The Blue R

Both of them were, in effect, foreigners to the London literary world. (then dominated by Georgian locals). Yet they shared a numl

Soon Lawrence and Frieda and Katherine and Murry were in That idyllic summer of 1913 the two couples saw a lot of each other before they all escaped to the continent again in the autumn, following spring, however, the foursome were back in London refreshing their friendship. A regular matter they talked about Lawrence's evolving dream to exit England and establish a circle of like-minded souls - his "Rananim" - in America, or the South almost anywhere other than the British Isles. Needless to say colonial prejudices lay in a very different direction: "I felt very antagonistic to the whole affair," she noted in her Journal.12

World War, however, was soon upon them, and the clouds be gather. An incident at Christmas 1914 provided Lawrence wi opportunity to portray Katherine in a lighter context. The fox staying at Gilbert Cannan's windmill cottage in Buckinghamshire someone suggested putting on an improvised play. Things got hand - the gathering was so inebriated that they were unable to present Christmas pork - and the play descended towards a bacchana Katherine flirting outrageously with Gertler. This incident ga Lawrence the episode in Women in Love where Gudrun goes artist Looke.

Another significant incident occurred that evening. Katherine flirting with the idea of leaving Murry and going off to Paris (then dominated by Georgian locals). Yet they shared a numl

Lawrence had been encouraging her to do so, assuring her that Carco would prove to be a more virile lover than Murry. Katherine in fact carried out her intention, and rendezvoused with a French-Corsican poet, Francis Carco.

![Francis Carco](image)

Lawrence the episode in Women in Love where Gudrun goes artist Looke.

Lawrence and Frieda and Katherine and Murry became inv Lawrence's disgust. (An echo of this was to surface later in "The Little did the Murrys know that at that very time Lawrence w Women in Love, and partly basing the characters of Gudrun F and Gerald Crich on them. It is also interesting to note that w awaited the Murrys' arrival, Lawrence also made a fitful atte
aside, and living in Italy with Frieda and revising proofs of *Sons and Lovers*, Lawrence received a letter from Katherine, whom at that time he did not know.

She was working with Murry on a literary journal, Rhythm, and looking for contributions from promising young

The ménage a quatre at Higher Tregerthen did not, despite Lawrence's nest-building efforts, prove a happy one. Increasingly, the war was closing in. Frieda was pining for the children she had left behind. Lawrence seemed to prefer the company of a local farm boy (Lawrences weren't throwing pots and pans at each other). Lawrence was exploring his new-found interest in "dark god" taking the form of trying to establish a "blood-brotherhood" with the disapproval of Katherine). Finally, it became all too much for Katherine, and she and Murry decamped to a less-remote cot on the other side of Cornwall.
Nevertheless, her belief in Lawrence was unshaken. In August 1916, when dining in the Café Royal in London, she overheard a nearby table deriding Lawrence’s recently-published book of poems Amores. She confronted them and snatched the book away, before stomping out - an incident Lawrence put into *Women in Love* in the chapter "Gudrun in the Pompadour".

The last time Lawrence and Katherine saw each other was in October 1918, after the Murrys had taken a house in Hampstead, only to find that the Lawrences were already ensconced nearby. When the painter Mark Gertler told Katherine that the Lawrences were "just around the corner", she confided to Ottoline her fear that quarrels would once more break out between Lawrence and Murry. "Every time the bell goes I hear Frieda's 'Vell Katherina - here we are!' And I turn cold with horror."14

Yet a few days later Katherine also reported to Ottoline that Lawrence had been "running in and out all week".

The following year Katherine's chronic tubercular condition worsened, and she once more attempted to find relief in Italy. Lawrence and Frieda themselves went abroad in late 1919. A low-point in their relationship came a few months later when Katherine apparently received a letter from Lawrence, who was on Capri. (We only have Murry's - somewhat suspect - word for what might have been originally said, for the letter is lost, as is Katherine's letter to Murry reporting it.)

Murry quoted Katherine thus: "Lawrence sent me a letter today. He spat in my face and threw filth at me and said: 'I loathe you. You revolt me'. You revolt me. You revolt me utterly - I hope you will die."15

Notwithstanding that, Katherine and Lawrence once more healed their fractured relationship, and on 20 January 1922 she noted in her Journal: "I suppose it is the effect of isolation that I can truly say I think of de la Mare, Tchekhov, Kotelianksy, Tomlinson, Lawrence, Ornge, every day. They are part of my life...".16

By the time Lawrence went to Australia in 1922, he had not seen Katherine for four years, but on arriving in Wellington, New Zealand, on his way from Australia to America, he sent a postcard to Katherine from her home town. He did not know her current whereabouts, so the postcard went via Ottoline. Convalescing with tuberculosis in Italy, Katherine reported to Murry: "I had a card from Lawrence today - just the one word (Ricordi) - how like him. I was glad to get it though."17

She also wrote to Murry, just before ending up at Gurdjieff's "clinic" at Fontainebleau, saying, "Yes, I care for Lawrence. I have thought of writing to him and trying to arrange a meeting after I leave Paris - suggesting I join them until the spring".18 But that was not to be, and Katherine died at the clinic on 9 January 1923.

Lawrence did not return to the text of the manuscript of "The Insurrection of Miss Houghton" until 1920, after he returned to Italy. He arranged for the MS to be posted to him in Capri, where in February 1920 - almost eight years after he first began the novel - he started writing a third version he now called "Mixed Marriage".

However, he soon scrapped this version, and it was not until settled into the Fontana Vecchia in Taormina some months later that fourth and ultimate version was started. (No trace of either "Insurrection" or "Mixed Marriage" survive.) As John Worth notes in his Introduction to the CUP edition of *The Lost Girl*, this version had little to do with the previous drafts. It was, in effect, a new novel. In May 1920, after only eight weeks' writing, what Lawrence finally decided to call *The Lost Girl* was finished, and sent off in Rome. It was published in the UK by Martin Secker on 25th 1920.

**Similarities Between Katherine and Alvina**

NOW, let us examine more closely the parallels between heroine in *The Lost Girl* and Katherine Mansfield.

As I mentioned earlier, after returning to London in August 1908, Katherine fell in love with the musician Garne She disappeared from her lodgings at Queens College, telling her whereabouts and joined Garnet Towell, who was touring in England with the "Moody Manners"19 operatic troupe. Jo troupe, she sang in the chorus, travelling by train from one to the next, living in boarding houses and cooking meals in primitively a brush with domesticity which she did not enjoy.

In the novel, Alvina Houghton, like Katherine, suddenly dis her family home, telling nobody of her whereabouts, and goes north of England with the musical troupe, the Natcha-Kee-Ti. There she knuckles down to the hard slog of travelling by train set of digs to the next, cooking meals in boarding houses. She and an Italian member of the troupe, Ciccio, become loves (Florence Cullen did not run off with a musical troupe - but I Mansfield did.)

In the *The Lost Girl* there is a distinct change of character early Alvina (who is still similar to the fictional Elsa Culver later Alvina Houghton. The two are quite dissimilar. This, I think, because Lawrence had switched the "model" of his heroine Florence Cullen to Katherine Mansfield.

While still based on Florence Cullen, his heroine "spoke wit refined, almost convinent voice".20 But a few pages later "her curious bronze-like resonance that acted straight on the nerves hearers, unpleasantly on most English ears."21 Why would Lawrene Alvina's voice "acting unpleasantly" on English ears? Alvina's English. However, his "new" model, Katherine, was not. (Pe knew Katherine found her colonial New Zealand accent, no was considerably toned down, unpleasant to their ears.)

Alvina's appearance also changes between the two depiction heroine. In the only remaining fragment of the earliest versio ("Elsa Culverwell") Lawrence's heroine looks like a very ordinary, very quiet, rather shy…I was and rather weedy, with dun-coloured hair. But I had an aristic cut of a face, with real blue eyes, that stared at myself in a self-defiance.22

This description is carried over into the early pages of *The L* where Alvina is described as "a thin child with delicate limb and wide, grey-blue ironic eyes." But by page 21 of the final is a marked change in her appearance. Alvina's former gover
Miss Frost, describes Alvina as having "a gargoyle" face..."she would see the eyes rolling strangely, and then Miss Frost would feel that never, never had she known anything so utterly alien."23

When Katherine got to know the Bloomsburies, after first meeting them in artist Dorothy Brett's studio in November 1915, a number of them discussed her appearance.24

Dorothy Brett remarked on Katherine's "mask-like composure", Lytton Strachey described Katherine as "an odd satirical woman behind a regular mask of a face". Strachey wrote to Virginia Woolf: "I may add that she has an ugly impassive mask of a face - cut in wood, with brown hair and brown eyes very far apart; and a sharp and slightly vulgarly-fanciful intellect sitting behind it." (Katherine's penchant for mockery was often remarked on.) An echo of this "gargoyle look" also appears in Women in Love where "Gudrun looked at Ursula with a mask-like expressionless face."25, and also in Lawrence's short story, Smile. 26

But appearance is not the only parallel between the fictional Alvina and the real-life Katherine. Both had sharp tempers. Geoffrey Meyers notes that Dorothy Brett remarked on Katherine's rapid and disconcerting changes in mood..."ironic ruthlessness"..."satirical wit" and said Katherine had a "a tongue like a knife". Dora Carrington described her as having "the language of a fishwife".

And Virginia Woolf, despite being a great admirer of Katherine and her writing, said cattily that Katherine "dressed like a tart and behaved like a bitch."

Lawrence in The Lost Girl says that Alvina had outbursts of temper, with the addition of sudden fits of "boisterous hilarity" and "mad bursts of hilarious jeering." (Katherine, too, was known for her ill temper.) She once wrote: "I think the only thing which is really 'serious' about me, really 'bad'. Really incurable, is my temper."27

However, it is in the theme of The Lost Girl where Katherine makes her greatest contribution to the novel. Lawrence saw in Katherine the personification of the dilemma of the modern woman, and which he then played out in The Lost Girl. Lawrence had observed Katherine's repeated attempts to leave Murry, and he likened her role as the "mother" to Murry's "child".28 He had suggested

Katherine should look for a more manly, sensual man - perhaps Ciccio, the swarthy Italian with whom Alvina runs off in The Lost Girl. Perhaps there is a veiled reference here to Katherine's brief affair with swarthy poet, Francis Carco. Surely there is an echo of the name Carco.

But Lawrence had some misgivings about this. Was Ciccio the Alvina's dilemma? Lawrence confessed he was troubled by A was concerned that he hadn't found a solution to her quest for independence. He could see similarities between Alvina and t of his friend Compton Mackenzie's recently-published novel, Adventures of Sylvia Scarlett,29 a picaresque story of a young questing for independence. In a letter to Mackenzie in May 1920 Lawrence wrote that he was "terrified of my Alvina who marries Ciccio". Referring to Mackenzie's heroine, Sylvia, who married middle-class Englishman, but finally decided to leave him, he believe neither of us has found a way out of the labyrinth. Ho on to the marriage clue! Doubt if its really a way out....30. Li leaves Alvina still married to Ciccio, but he also leaves a que the future of that marriage - as he did over the relationship be Katherine and Murry. He summed up the complicated relation between himself, Murry and Katherine in fictional form in his Touch and Go.31. Anabel Wrath (a Katherine/Gudrun-figure a Turton (a Lawrence/Birkin figure) are talking about the failure relationship with Gerald Barlow (a Murry/Gerald Crich-figure

ANABEL: But we were a vicious triangle, Oliver - you must admit it.
OLIVER: You mean my friendship with Gerald went against you?
ANABEL: Yes. And your friendship with me went against Gerald.
OLIVER: So I am the devil in the piece.
ANABEL: You see, Oliver, Gerald loved you far too well ever to love me altogether. He loved us both. But the Gerald who loved you so dearly, old, old friends as you were, and trusted you, he turned a terrible face of contempt on me....He had a passion for me but he loved you.

Murry reviewed the novel in his literary magazine, The Athen December 1920. It was not a favourable critique. Indeed, it w vitriolic.32 By the time the novel was published Katherine w reviewed it, but she recorded her feelings about it in her Scrapbook these echo Murry's opinion that Alvina and Ciccio "behaved I animals".

Yet Katherine apparently detected no overt parallel with hers wrote: "Lawrence denies his humanity. He denies the powers imagination. He denies life - I mean human life. His hero and non-human. They are animals on the prowl." And she continu don't forget where Alvina feels a trill in her bowels, and disco with child. A TRILL. What does that mean?"
Back to Home Page

Others have mentioned Katherine’s criticism of Lawrence’s use of the word “trill” to describe how Alvina sensed she was pregnant - perhaps Katherine’s strong reaction to the use of the word dragged up memories of her own pregnancy. But she goes on: “Earth-closets too. Do they exist, qua earth-closets?...to build an earth-closet of her own because the former one was so exposed. No.”

Her singing-out of the matter of the earth-closet is a reference to an incident in the novel when Cicco has taken Alvina to live in a hotel in his remote Italian alpine village. This is described in a paragraph in The Lost Girl: “Cicco...was building a little earth-closet also; the obvious and unscreened place outside was impossible.”

Why did Katherine bring this minor incident up? And why did she feign ignorance of such sanitary arrangements? The reference in the novel clearly originated in an incident at Higher Tregerthen in Cornwall when she and Murry were about to take up residence in the cottage alongside Lawrence and Frieda. Lawrence had entered into a frenzy of domestic arrangements, including organising the rearrangement of the outdoor earth-closet.

He wrote to his landlord, Captain John Short, on 23 March 1916:

End Notes

8. The following biographical details are based principally on: Antony Alpers, The Life of Katherine Mansfield (London: Jonathan Cape, 1980).
11. D.H. Lawrence, Letters
13. Both Katherine and Ottoline had been tutored by John Adam Cramb, who, I discovered when researching my biography of Ottoline, had written a novel based on Ottoline.
14. This fragment, published for the first time in the CUP edition of The Lost Girl, is in the Morris Library, University of Southern Illinois at Carbondale. (Note on the text facing page 343 and note 343.1. CUP edition, The Lost Girl.)
17. “There only remains the question of the W.C. The one that stands not very satisfactory. Surely it should have a bucket, that it might emptied quite cleanly. It is a pity it stands there at all, spoiling ground. And it would never do to stand another beside it: on well, at that rate, live in a public-lavatory. I can see Katherine face, if she saw two W.C.s staring at her every time she came or looked out of the window: It would never do.”
18. “Touch and Go, Act 1, Scene 11, p. 331. (Lawrence sent this to Mackenzie.)
19. Alpers, pp. 69 and p. 92.
20. Lost Girl, p. 20.
31. ‘Touch and Go, Act 1, Scene 11, p. 331. (Lawrence sent Katherine a play but she did not seem to recognize herself or Murry.
34. Lost Girl, p. 323.
While not a direct part of the D.H. Lawrence, Wyewurk and Kangaroo story, an historical loose-end has been who was the architect of seaside bungalow (now Heritage-protected) and what other buildings did he design.

We know that a student architect Roy Irons was the designer, mainly because its original owner was contemporaneously quoted as saying that he had given his son a free hand in its interesting design.

Who then was Roy Irons?

His full name was actually Thomas Roy Irons (1889-1950). He was known as 'Roy' to family and friends to avoid confusion with his prominent engineering and manufacturing father, Thomas Irons (1849-1918). Roy had 2 brothers and 2 sisters.

Thomas Irons (Snr) was a Scottish-born engineer who arrived in Sydney 1855. He worked at P.N. Russell Engineering and at the Woolwich Dockyards. In 1898, he headed a consortium that rescued what became Clyde Engineering at Granville. It grew to become the largest engineering company in Australia (prior to BHP) specializing in railway locomotive and cable tram construction. Thomas was an industry leader, travelling to Europe and the USA to review technological and business developments. He was Mayor of Granville declining further opportunities in politics at the time of Wyewurk's construction, Thomas was President of the Iron Trades Association (now the peak council - the Australian Industry Group).

He was also a leading public figure in the promotion of technical trades training and in the affairs of St Mark's Anglican Church, Granville.

Born into a Granville-based family, Roy finished his schooling at The Kings School, Parramatta 1903-1904 in preparation for an intended professional career. Family photographs (available for viewing at the Wollongong City Library) suggest a physically robust young man. He rowed with the fashionable Sydney Rowing Club eights.

His architectural training in Sydney after leaving school is unclear. The normal vehicle for entry into the profession at the time was through experience and articles, supplemented with classes at Sydney Technical College (a Faculty of Architecture was not established at the University of Sydney until 1920).
Given his father's prominence, his own schooling and elite sporting connections, Roy would not have had any particular problems gaining a with any leading Sydney firm of the day- possibly Kent & Budden, or Nixon & Adam. Both firms were building fashionable Arts-and-Craft and would have had exposure to the new bungalow style emerging in the architecture schools in United States. There is also a family memo Roy somehow had a junior role in the construction of the famed circular swimming baths at Clifton Gardens, designed by James Rutledge I.

Suffice that by 1910, Roy would have been well into his architecture studies and his older siblings were producing the first Irons grandchild growing family had need of a child-friendly weekender and, at the age of 21, Roy was given the chance by his father to show his talents. He produced Wyewurk, skilfully adapting the latest American bungalow style to the environment of Thirroul, the sea and the Escarpment so ca described by DHL.

It may have been his only completed work- overseas study from 1912, WW1, marriage and family tragedy intervened.

During the years 1912-1914, Roy was enrolled as an Architecture student at the Ivy-League, University of Pennsylvania. With the outbreak he patriotically took leave from his studies and enlisted as an officer in the British Army. In November 1915, Roy transferred to the newly-c Royal Flying Corps. In January 1917, he was invalided back to England from the Western Front with the rank of Major.

While recuperating at the seaside estate of Lord Colwyn in North Wales, Roy met and married Winifred, the peer's eldest daughter. The Col were a classic Manchester cotton mill owning family that had diversified into the manufacture of Macintosh waterproof clothing and later E Rubber. In addition, the family had banking, railway and steel interests as well as high political connections.

Roy died in England in 1950 never apparently resuming his architecture studies, nor returning to Australia. Winifred passed away the follow year. They had only one child- Elizabeth, born in 1918. She later married a Scandinavian and lived much of her life in Spain and South Afri in 1996.

His decision not to return to Australia and to sell Wyewurk (when he inherited it in 1918) was undoubtedly influenced by the tragedies exp by the Irons family during the years of WW1 and the sad memories that the once happy family holiday home would by then have evoked.

Roy's older brother, David Irons had been Works Manager at Clyde Engineering, but had suffered a nervous breakdown with the war produ effort. He committed suicide in 1916 bizarrely outside Granville Police Station using both poison and a revolver.

His younger brother, Ralph Irons had attended Sydney Grammar and was an engineering graduate from the University of Sydney. He died of wounds shortly after arriving in the trenches on the Western Front also in 1916.

His ageing father's health never recovered from these shocks and he died of a heart attack at Wyewurk in 1918.

Wyewurk was sold out of the Irons family in 1919, following a short period of transitional ownership by Roy's brother-in-law Thomas Noss new owner was Beatrice Southwell from a property/business family at Epping. She subsequently rented the property (through her sister, a Thirroul real estate agent) to DHL and Frieda in 1922.

Beatrice remained Wyewurk's owner and protector into the 1970s.
"The Witch à la Mode": Male Fear and Female Terror

by Dr. Nina Haritatou

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As early as 1911, Lawrence wrote a short story under the title "Intimacy," a story which was actually an early version of "The Witch à la mode." In the story, Bernard, the protagonist, is on his way to Yorkshire where he is to meet Constance (Connie) his "betrothed" fiancée (CSS 52). However, he decides to stop for a night at East Croydon, risking and hoping to meet Winifred Varley, an old flame of his and the fatal woman of the story.

In this article, I intend to focus on the way Lawrence unfolds, in this short story, aspects of male behaviour and way of thinking in the depiction of his male protagonist, Bernard Coutts, as well as their impact on the feminine psyche. But the story's most interesting aspect, I believe, is the way Lawrence (through Bernard) depicts his heroine as simultaneously exciting and terrible, likening her to classical goddesses such as Aphrodite and Venus but also to evil mythical creatures such as the Maenad. Amazingly, the female protagonist refuses to succumb to stereotypes and she appears to be not only individual and free within her fictional context but also independent from the very man who made her.

The Lawrentian Heroine and her Mythicization

In his depiction of women Lawrence often seems to offer the portrait of a mature existential being in search of an identity, which he labels feminine: "that she bear herself" giving birth to her own identity, he claimed, that is the woman's "supreme and risky fate" (Study 48). In this search, the Lawrentian women can be "read" as positively "mythicized" by their creator: they are Aphrodites, like Kate in The Plumed Serpent, lost among strange people, yet in search for their sexuality and womanhood. They are unhappy Heras, like the Woman in The Woman Who Rode Away bound in conventional and unsuccessful marriages or independent-minded Artemises, like Ursula in The Rainbow, who seek to escape and pursue the impulses of their wild nature.

However, and through the male eyes, women are often negatively "mythicized" that is, seen as mysterious, demons or deities from another world, which must either be obeyed or brought to subjection. This happens because the Lawrentian man is often afraid to give himself totally to the woman he loves and fails to achieve what the writer calls "consummation" that is the union of the two opposites, the male and the female, which "may be also physical between the male body and the female body. But it may be only spiritual, between the male and the female spirit." (Study 68).

Lawrence "invites" the male not only to help the woman find this new self of hers but also to sink in the female psyche: "The clear, full inevitable need in me is that, I, the male, meet the female stream which shall carry mine so that the two run to fullest flood, to farthest motion" (Study 50). But the man, often because of his egoism, is unable to understand the need to render himself to the woman so, in his eyes, she is turned into an awful creature which threatens his manliness. In his 1915 essay "The Crown," Lawrence would describe such an egoistic man as someone who "seeks his own sensational reduction, but he disintegrates the woman even more, in the name of love" (RDP 284).

The protagonist of this short story, that is, the male mind, "disintegrates" the heroine by "mythicizing" her into a threatening figure able to destroy him whereas in fact he projects his own feelings of anxiety and insecurity (her "male fear") of joining her upon her.

Bernard Coutts seems to fall in the category of these men which Lawrence was afraid of being: "deprived of all context" (Worthen 148).

Winifred and the Male Rage: The Solid Aphrodite and the Threatening Maenad

"She was of medium height, sturdy in build," "blonde" with arms "heavy and white and beautiful" (CSS 55), Winifred is some detail and likened - quite strikingly - to a "solid," "isol Aphrodite.

Bernard is attracted to her "like a moth to the candle" even if clearly makes him tense and unease: "his blood beat with ha drawn to her, repelled by her" (57).

Ambivalent, he cannot commit himself to this frightening fe appears "cold and self-possessed," but also "with eyes heavy unacknowledged passion" (55). When Bernard sees the statu on the fireplace, he immediately makes the connect Winifred and the ancient goddess: The Venus leaned slightly forward, as if anticipating someone's co attitude of suspense made the young man stiffen.

He could see the clean sanctity of her shoulders and waist reflected white on the deep mirror. She shone, catching, as she leaned forwa the glow of the lamp on her lustrous marble loins. (55)

The young man is obsessed by the similarity between the liv the glowing Venus statuette. The "solid whiteness" of Winifri lustrous marble loins" (55) of the statue, the cold and indep so "isolated" (56) and in many respects, so very like the lifel Winifred, "of resolute independent build" (55-6) is undothe almost aggressive. However, it remains a question where th springs from: her description clearly suggests an untamed fe the statuette on which Bernard "reads" her image, depicts a "suspe"; she is not moving in action; she seems to wait for sone. Similarly, the frozen beauty of both the real w statuette suggests a well-set of concealed emotional anxiety. Behind her apparent resoluteness, Winifred is "petrified." Sh whose feelings of passion and love have been thwarted and p possibly because of an abiding inner grief for a man: "he per laugher a little keen despair" (58). Bernard senses that Wini tormented by his decision to marry another woman. She fine "monstrous" (62), especially after his depressingly weak an concerning his reasons for getting married. She can see cle choice he has made is based very much on mere calculation it is as egotistical as it is superficial.

But Bernard cannot see this and consequently he cannot und woman's fierce reaction to his decision. Surprised and disma imagination turns her into an irrational threatening figure, a Maenad.

She raised her arms, stretched them above her head, in a weary gesture. They were fine, strong arms. They reminded Coutts of Euripides 'Bacchae': white, round arms, long arms The lifting of her arms lifted her breasts. She dropped sudd lolling her arms against the cushions. (63)

In male eyes, the woman becomes subject to overt, inaccu His confusion, guilt and ambivalence about feminine nature, cannot decide whether he can actually understand and embri her image into one that is simultaneously erotic and threaten seductive Eve and a fearsome witch; one he hates "for puttin position he finds acutely uncomfortable, while
Winifred's this sense, she can be considered egoistical. Overtly, Winifred does not oppose Bernard's accusations. She is pale, richly to the piano” (CSS 62), “She emotional world. At the same time they remain elusive in an almost unapproachable stature (62). Bernard likens her witted, and Lawrence likens her cruel predatory goddess, ever ready looking-glass, the distorting him into her “looking glass” (63) but it is still experiences, his intense personality and tendency to be judgmental, refusal to approve of Winifred's independent life, is also part against the woman. He shows little his self-justifying reasons, lies concealed physical dimension, his very “blood” and “bone” (64). However, beneath his self-justifying reasons, lies concealed a deeper undercurrent of anger against the woman. He shows little interest in discovering her real emotions and is all too ready to characterize her as a shallow, frivolous person blissfully unaware that such accusations apply far better to himself. His refusal to approve of Winifred's independent life, is also part of a desperate defence mechanism: he seems to have an unconscious fear of her strong, intense personality and tendency to be judgmental, precisely, because she can see and reveal truths about him which he had rather not face.

The man, therefore, projects upon Winifred the inner division he experiences, his desire to reap the benefits of the social conventions and still satisfy his pride by appearing to reject them. He blames her for turning him into her "looking glass" (63) but it is actually she, who functions as his looking-glass, the distorting mirror that soothes his anxiety and rewards his clumsy efforts to construct a personally and socially acceptable self-image. He even fails to appreciate her sexual response, considering it excessive and inauthentic: "an unnatural ebb of passion" (65). The man sees her as a cruel predatory goddess, ever ready to devour even those who serve her (64), and Lawrence likens her insistently to a demonic figure, the title's "Witch à la Mode," an unacceptable modern woman, bare-armed and quick-witted, who still "looked up at him [Bernard] witch-like, from under bent brows" (62).

Winifred's complexity: The Woman Who Escaped (from the stereotypes)

Winifred is simultaneously oppressed by Bernard's behaviour and oppressive towards him. This distance between what she seems to be (cold, independent, inscrutable) and what she might really be (sensitive, suffering and vulnerable) creates two distinct perspectives which interrogate and challenge each other's premises and make Winifred a character of considerable complexity. It is through the semiology of her body, her stature and movements, that Lawrence builds such a distant, unapproachable character. There are scenes involving her which move with lightning speed, as they freeze action, bring the focus on her: "she bowed richly to the piano” (CSS 62), "She lay perfectly still and warm in the fire-glow" (64) "He turned, saw her full, fine face tilted up to him. It showed pale, distinct, and firm, very near to him” (58) [my emphases].

Overtly, Winifred does not oppose Bernard's accusations. She is content to aim merely at wish fulfillment in order to get her object of desire and, in this sense, she can be considered egostical. Thus, one way to perceive Winifred's tragedy would be to explain it as a result of her egotism, her fear of commitment, her inability to open up and offer her real self to a tendency to oppress and her need for constant show of sympathy Winifred, however, seems to have a different experience of their relationship in terms of sexual rivalry in which the woman is al- traitor, the sole party responsible for its failure and since it is th the focalizer in this story, she is tacitly pushed to the margin, an distant figure only partly understood.

However, Winifred comes across vividly alive, as a woman who understand the situation she finds herself in, and tries to establish a channel of communication between herself and her partner. E Lawrence presents her as a typical case of the egocast modern hardly surprising that many elements in her depiction enable the clearer and far more positive view of her nature, her strong fem be accepted as she really is, an individual human being looking passion and respect. This is a clear example, I think, of what Sa and Suzan Gubar meant by saying that "women themselves hav create themselves as characters" (Gilbert& Gubar 16) and here’ to do this successfully even against the grain of her male author

**References**

1. I use the word "mythicize" from the Greek word mythos: the heroines of La qualities with the Greek mythical goddesses.
2. In the Greek pantheon, Aphrodite was the goddess of beauty and love. Artemis was the goddess of forests and hunting.

**Bibliography**


**Abbreviations**


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