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LAWRENCE & FRIEDA ON LOCATION



Artist Garry Shead & cameraman
Brendon Batten

Lawrence & Frieda (aka Martin Parkinson
& Deborah Darrett)
at MNosman Wharf

The film team: (l-r) Garry Shead, Brendon Batten,
Helen McGrath & Cres Parker

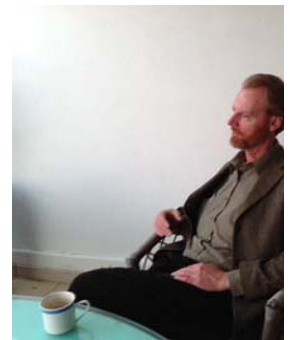
Lawrence (Martin Parkinson)



LAWRENCE and 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

By Sandra Jobson

BECAUSE I'm researching Lawrence's novel *The Lost Girl*, and Katherine Mansfield's influence on it (see [page 2](#)), I commissioned the Googlebot 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.

I will be putting my article up on our DH Lawrence Society of Australia website in about two week time and I'll let you know when it's up as you might be interested to know more about Alvina Houghton, the heroine. She was a courageous yo woman who defied the local, conservative attit towards women in those days and went and became nurse, Later she returned to her home town and played piano in her father's cinema. Then she off with an Italian member of a travelling tro and ended up marrying him and going to live in mountains in Italy.

I'd like to put a little item in our journal a you and your wallet, if you agree. It's a nice little DH Lawrence trivia item. What is your f name and do you have a photo you could send me

Our journal is called *Rananim* and you can view at <http://www.dhlawrencesocietyaustralia.com.au>

reward if found. Location: NYC ...
newyork.craigslist.org/mnh/laf/3281535441.html

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.

So you will see I'm a genuine person!

Best wishes,

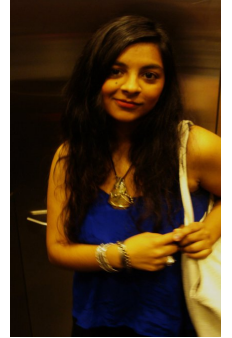
Sandra

The next email from NY said:

Wow, I see how I am like Alvina. I started reading 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- especially 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 research 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 Haritatu focuses on the way Lawrence deals with aspects of male behaviour, as well as the male impact on the 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](#)

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Katherine Mansfield: Lawrence's real Lost Girl

by Sandra Jobson



KATHERINE MANSFIELD

b 1888
d 1923

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 Bloomsburies' Katherine lived next door to Lawrence and Frieda in Cornwall in 1915.

She died of tuberculosis in 1923.

DH LAWRENCE

b 1885
d 1930

Lawrence met Katherine in 1912 when she and John Middleton Murry were editing a small literary magazine.

Lawrence had recently eloped with Frieda Weekly and Katherine Mansfield and John Middleton Murry attended their wedding where Frieda gave Katherine her discarded wedding ring from her first marriage.

Lawrence and Mansfield found a close affinity with one another, both being "outsiders" in London literary society.

Lawrence portrayed aspects of Katherine as Gudrun in *Woman in Love*, and, as this article will show, as Alvina Houghton in *The Lost Girl*.

Lawrence visited Australia in 1922 where he wrote *Kangaroo*.

He died of tuberculosis in 1930.

INTRODUCTION

M

OST 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 Florence Cullen, whom he had known in his Midlands youth. This is true up to 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".

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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.



Lady Ottoline Morrell - painting by
Simon Bussy

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*.



The Lawrences' wedding. L to r John Middleton Murry,
Katherine Mansfield, Frieda Lawrence, DH Lawrence

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)² 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 cinema Lawrence called this troupe the "*Natcha-Kee-Tawara*". (There had been many years before, a visiting "Red Indian" troupe that had visited the cinema. What its name was is not known.)³

Up until now, the name *Natcha-Kee-Tawara* has been assumed to be a Red Indian name. John Worthen, the distinguished editor of the CUF edition of the novel, points to James Fenimore Cooper and other authors of the time as possible sources for the *Natcha-Kee-Tawara* name, though he could find no precise reference to the name, concluding that Lawrence had invented it⁴. A leading biographer of Lawrence, Antony Alpers - himself a New Zealander - accepted *Natcha-Kee-Tawara* as a Red Indian name, as have other Mansfield scholars and biographers, notably Claire Tomalin and Jeffrey Meyers.

Yet to my antipodean ear, the word "*Tawara*" seemed more Polynesian than Red Indian. Specifically, Maori. I consulted a Maori-English Dictionary and found that *Tawara* is in fact a Maori word, meaning "flavour, taste, tenor."⁵ This set me speculating where Lawrence might have heard the word. Of course, he might have picked it up in his voracious reading. But a much more likely source, it seemed to me, was his New Zealand friend, Katherine Mansfield.

Mansfield's banker father Harold Beauchamp was an amateur Maori linguist. Katherine herself had had a close friendship with a Maori who had been a classmate at her school in Wellington. Most significantly, Katherine had made a list of Maori words in her Notebooks during her only return visit to her homeland in 1907. Included in the list was the word "*Tewera*". (Katherine spelt it with an "e", perhaps due to the way the word was pronounced by whomsoever said it to her⁵ - and perhaps Lawrence inadvertently corrected the spelling of it after he heard Katherine. Or maybe Katherine's notoriously bad handwriting was producing an "a" which looked like an "e".)

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

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

However, after I began looking into Katherine's background in 1991 and re-reading *The Lost Girl* in the light of this, I began to see parallels between Katherine and Lawrence's "Midlands" heroine. I realised why Lawrence could have seen in Katherine many of the characteristics of his intended heroine - who, like Katherine in real life, was striving for independence.

When in 1912 Lawrence began first writing the novel, he declared he would do a novel about Love triumphant one day. I shall do my work first better than the suffrage."⁷ The long gestation of the novel - he lived in Bavaria in 1913 and didn't resume writing it until 1920 - gave him the possibility that in Katherine, who was close by, Lawrence had a model for aspects of Gudrun in *Women in Love*,

resonated in my antipodean ears. The novel starts off telling the story of Alvin Houghton, the daughter of a drapery-store owner in a town near Nottingham. Lawrence depicts Alvin struggling to throw off the yoke of

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which he had been writing at Higher Tregrethen, when Katherine had been literally next door.

Lawrence would have seen a number of similarities between his intended heroine, Alvina, and his Higher Tregrethen 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 Beauchamp⁸, 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)⁹ at Queens College, where she was inculcated 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 Welington

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 became lovers.

That same, tumultuous year, Lawrence, who had run off with Frieda Weekley (or visa-versa), had begun



Frieda

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 survive¹⁰. 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.

A few months later, having put "The Insurrection of Alvina Houghton"

writers. Lawrence offered a short story - free. This led to Lav calling in to the office of what had been renamed *The Blue Room* his return to London a few months later. An immediate friend struck up.

Both of them were, in effect, foreigners to the London literary (then dominated by Georgian locals). Yet they shared a number of things in common. She was a colonial outsider; he was from a work mining town. Katherine later acknowledged: "I am more like than anybody. We are unthinkable alike, in fact."¹¹

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. The 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 began to gather. An incident at Christmas 1914 provided Lawrence with an opportunity to portray Katherine in a lighter context. The four staying at Gilbert Cannan's windmill cottage in Buckinghamshire someone suggested putting on an improvised play. Things got out of hand - the gathering was so inebriated that they were unable to finish Christmas pork - and the play descended towards a bacchanal. Katherine flirting outrageously with Gertler. This incident gave Lawrence the episode in *Women in Love* where Gudrun goes to see the artist Loerke.

Another significant incident occurred that evening. Katherine flirting with the idea of leaving Murry and going off to Paris with the French-Corsican poet, Francis Carco.



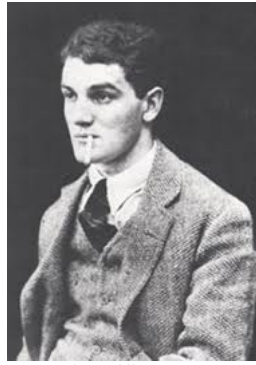
Francis Carco

Lawrence had been encouraging her to do so, assuring her that the swarthy Carco would prove to be a more virile lover than Mr. Murry. Katherine in fact carried out her intention, and rendezvoused with the poet friend in Paris. However, she soon returned to Murry, succumbing to Lawrence's disgust. (An echo of this was to surface later in *The Girl*.)

The Lawrence-Murry friendship sailed serenely on through 1915, particularly after Lawrence, Katherine and Murry became members of the Bloomsburys, and went on to sample the attractions and diversions of Lady Ottoline Morrell's Arcadian salon at The Bloomsburys and the Murrys - still very close - continued to see each other in 1916. In October that year, however, the impoverished Lawrences (Sons and Lovers had not been a great success) were obliged to rusticate at Higher Tregrethen in Cornwall. From there Lawrence invited Katherine and Murry to join them. Typically, he busied himself painting rooms and getting what he called the "Tower" ready for Katherine to write in.

Little did the Murrys know that at that very time Lawrence was writing *Women in Love*, and partly basing the characters of Gudrun and Gerald Crichton on them. It is also interesting to note that when he awaited the Murrys' arrival, Lawrence also made a fitful attempt

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.



John Middleton Murry

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

retrieve the partly-written text of an earlier version of *The Lady of the Barchinas*. But hostilities with Germany made that impracticable.

The ménage à 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 (the two Lawrences weren't throwing pots and pans at each other).¹³ Lawrence was exploring his new-found interest in "dark gods" (which took 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 cottage on the other side of Cornwall.

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Nevertheless, her belief in Lawrence was unshaken. In August 1916, when dining in the Cafe 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 Cafe Royal

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 ve 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 festering in your consumption. You are a loathsome reptile - 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, Tchegov, Kotelianksy, Tomlinson, Lawrence, Orage, 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 the fourth and ultimate version was started. (No trace of either "Insurrection" or "Mixed Marriage" survive.) As John Worth put in his Introduction to the CUP edition of *The Lost Girl*, the 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 25 February 1920.

Similarities Between Katherine and Alvina



OW, let us examine more closely the parallels between the 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 Trowell, who was touring the north of England with the "Moody Manners" 19 operatic troupe. In the troupe, she sang in the chorus, travelling by train from one town to the next, living in boarding houses and cooking meals in primitive conditions with a brush with domesticity which she did not enjoy.

In the novel, Alvina Houghton, like Katherine, suddenly disowns 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 and setting up digs to the next, cooking meals in boarding houses.

She and an Italian member of the troupe, Ciccio, become lovers (Florence Cullen did not run off with a musical troupe - but Katherine Mansfield did.)

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

While still based on Florence Cullen, his heroine "spoke with refined, almost convent voice".²⁰ But a few pages later "her curious bronze-like resonance that acted straight on the nerves of her hearers, unpleasantly on most English nerves."²¹ Why would Lawrence switch Alvina's voice "acting unpleasantly" on English ears? Alvina is English. However, his "new" model, Katherine, was not. (Perhaps Katherine found her colonial New Zealand accent, now that it was considerably toned down, unpleasant to their ears.)

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

This description is carried over into the early pages of *The Lost Girl* where Alvina is described as "a thin child with delicate limbs and wide, grey-blue ironic eyes." But by page 21 of the final version is a marked change in her appearance. Alvina's former governess

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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 Bloomsburys, after first meeting them in artist Dorothy Brett's studio in November 1915, a number of them discussed her appearance.²⁴



Katherine Mansfield

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* 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 Alvina's dilemma? Lawrence confessed he was troubled by a concern that he hadn't found a solution to her quest for independence. He could see similarities between Alvina and that of his friend Compton Mackenzie's recently-published novel, *Adventures of Sylvia Scarlett*,²⁹ a picaresque story of a young woman questing for independence. In a letter to Mackenzie in May 1919 Lawrence wrote that he was "terrified of my Alvina who marries Ciccio". Referring to Mackenzie's heroine, Sylvia, who marries

a middle-class Englishman, but finally decided to leave him, he believes neither of us has found a way out of the labyrinth. He goes on to the marriage clue! Doubt if it's really a way out....³⁰. Lawrence leaves Alvina still married to Ciccio, but he also leaves a question about the future of that marriage - as he did over the relationship between Katherine and Murry. He summed up the complicated relationship between himself, Murry and Katherine in fictional form in his *Touch and Go*³¹. Anabel Wrath (a Katherine/Gudrun-figure) and Turton (a Lawrence/Birkin figure) are talking about the failed 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 Athenaeum* December 1920. It was not a favourable critique. Indeed, it was vitriolic.³² By the time the novel was published Katherine was reviewing it, but she recorded her feelings about it in her *Scrapbook*; these echo Murry's opinion that Alvina and Ciccio "behaved like animals".

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

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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 because the former one was so exposed. No."

Her singling-out of the matter of the earth-closet is a reference to an incident in the novel when Ciccio has taken Alvina to live in a hovel in his remote Italian alpine village. This is described in a paragraph in *The Lost Girl*: "Ciccio...was building a little earth-closet also; the obvious and unscreened place outside was impossible."³⁴

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: ³⁵

"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 off 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.Cs staring at her every time she came out door or looked out of the window. It would never do."

TO SUM UP



LAWRENCE'S creative genius took aspects of real people events and reshaped them into fiction.

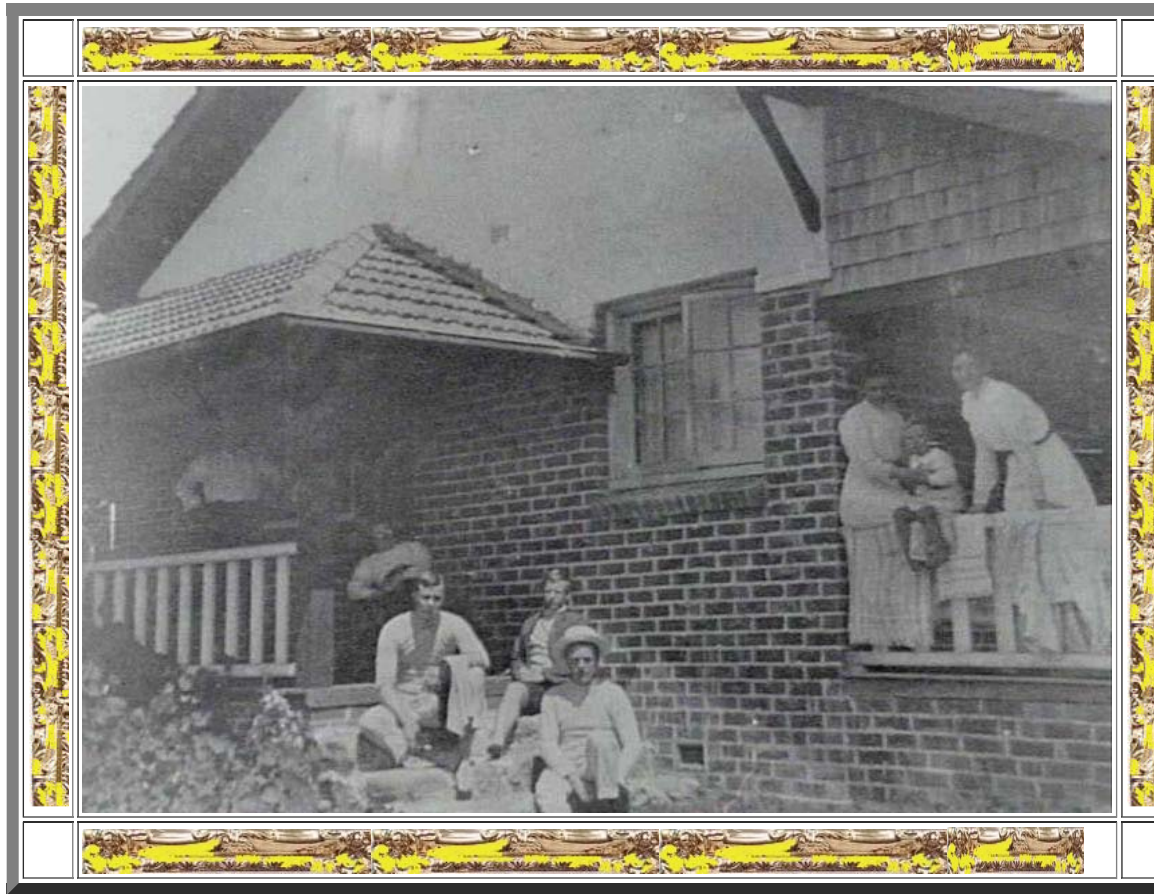
That he found inspiration in Katherine Mansfield is not surprising: a particularly striking and unusual person. He got to know her over a number of years, and there was a strong affinity between them: that much of Alvina Houghton is an amalgam of Florence and Katherine Mansfield.

Yet it is Katherine who ends up as Lawrence's Lost Girl.

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End Notes

1. D.H. Lawrence, *The Lost Girl*. John Worthen, ed. (Cambridge: Cambridge University Press, 1981).
2. 'Elsa Culverwell', published in the CUP edition of *The Lost Girl*.
3. *The Lost Girl*. John Worthen, ed. Explanatory Notes 140:28
4. *The Lost Girl*. John Worthen, ed. Explanatory Notes 113.2
- 5 <http://www.maoridictionary.co.nz/> based on *Te Aka Māori-English, English- Māori Dictionary and Index*. See end note 6
6. Katherine Mansfield, *The Katherine Mansfield Notebooks*, Complete edition Margaret Scott, ed. (Minneapolis: University of Minnesota Press 2002), *Notebook 2*, p.166 and *Unbound Papers*, poem "In the Darkness", p. 125. Katherine listed a similar word in her Notebook: "range tewera".
7. *The Letters of D.H. Lawrence* General Editor, James T. Boulton (Cambridge: Cambridge University Press, 1987), To Sally Hopkin, 23 December 1912, p.490
8. The following biographical details are based principally on: Antony Alpers, *The Life of Katherine Mansfield* (London: Jonathan Cape, 1980). Claire Tomalin *Katherine Mansfield A Secret Life* (London: Penguin Books, 1988). Jeffrey Meyers, *Katherine Mansfield A Biography* (London: Hamish Hamilton. 1978). D.H. Lawrence, *Letters* Vincent O'Sullivan and Margaret Scott, eds, *The Collected Letters of Katherine Mansfield*. (Oxford: Clarendon Press, 1984-2008).
9. 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.
10. 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*.)
- 11 Katherine Mansfield, *Journal*, ed. J. Middleton Murry, (New York: Knopf, 1946), 20 September 1918,
12. Mansfield, *Journal*, (London: Constable, 1927), 9 January 1915, p 20.
13. C.J. Stevens, *Lawrence at Tregerthen* (New York: The Whitestone Pub Company, 1988).
14. Vincent O'Sullivan and Margaret Scott, eds, *The Collected Letters of Katherine Mansfield* (Oxford: Clarendon Press, 1984). *Mansfield Letters* Vol 2, To Ottoline Morrell, 8 October 1918, p 179.
15. Alpers, p 310, and John Middleton Murry, *The Letters of John Middleton Murry* to Katherine Mansfield, (London: Constable, 1983), p. 268 and note 269 re Lawrence's letter.
16. *Mansfield Journal*, 20 January 1922, p. 223.
17. *The Collected Letters of Katherine Mansfield* (Oxford: Clarendon Press 1984). To John Middleton Murry, 10 September 1922; *D.H. Lawrence, The Letters of D.H. Lawrence* Vol 4, p. 283 note to letter 2565.
18. *Mansfield, Letters*, 13 October, 1922.
19. Alpers, pp. 69 and p. 92.
20. *Lost Girl*, p. 20.
21. *Lost Girl*, p. 23.
22. Culverwell", p. 356.
23. *Lost Girl*, p. 21.
24. Myers, p. 63
25. Lawrence, *Women in Love*, p. 9.
26. D. H. Lawrence 'Smile' in *The Woman Who Rode Away and Other Stories* (London: Martin Secker 1928), p. 110.
27. *Mansfield, Journal*, September 20, 1918, p.99.
28. Meyers, p. 96.
29. Compton Mackenzie, *Life and Adventures of Sylvia Scarlett* (London: Hutchinson, No Date).
30. Lawrence to Mackenzie. *Lawrence Letters*, 10 May 1920, p. 521
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.
32. John Middleton Murry, *Between Two Worlds* (London: Jonathan Cape 1935)p. 413.
33. Katherine Mansfield *The Scrapbook of Katherine Mansfield*, ed. J. Middleton Murry (New York: Knopf 1940),pp. 182-184.
34. *Lost Girl*, p. 323.
35. Lawrence, *Letters*, Vol XX, 25 March 1916, p. 585.



The Irons family at Wyewurk

ROY IRONS - THE ARCHITECT OF WYEWURK

by Robert Whitelaw



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 the 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 Sydney 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 engine company in Australia (prior to BHP) specializing in railway locomotive and cable tram construction. Thomas was an industry leader, travelled 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 position with any leading Sydney firm of the day- possibly Kent & Budden, or Nixon & Adam. Both firms were building fashionable Arts-and-Craft houses and would have had exposure to the new bungalow style emerging in the architecture schools in United States. There is also a family memo which says Roy somehow had a junior role in the construction of the famed circular swimming baths at Clifton Gardens, designed by James Rutledge L

Suffice that by 1910, Roy would have been well into his architecture studies and his older siblings were producing the first Irons grandchild. The 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 accurately as 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 of WW1 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 formed 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 Colwyns were a classic Manchester cotton mill owning family that had diversified into the manufacture of Macintosh waterproof clothing and later Listerine 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 following 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 Africa 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 experienced 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 production 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. The new owner was Beatrice Southwell from a property/business family at Epping. She subsequently rented the property (through her sister, a local 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 Haritatu

(Dr Haritatu is an Athens-based academic, specialising in English Philosophy and Civilisation)



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 furthest 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 given some detail and likened - quite strikingly - to a "solid," "isolated" Aphrodite.

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

Ambivalent, he cannot commit himself to this frightening figure who appears "cold and self-possessed," but also "with eyes heavy with unacknowledged passion" (55). When Bernard sees the statue standing on the fireplace, he immediately makes the connection between Winifred and the ancient goddess:

The Venus leaned slightly forward, as if anticipating someone's coming; the attitude of suspense made the young man stiffen.

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

The young man is obsessed by the similarity between the living and the glowing Venus statuette. The "solid whiteness" of Winifred's "lustrous marble loins" (55) of the statue, the cold and independent so "isolated" (56) and in many respects, so very like the living Winifred, "of resolute independent build" (55-6) is undoubtedly almost aggressive. However, it remains a question where this springs from: her description clearly suggests an untamed female almost aggressive. Behind her apparent resoluteness, Winifred is "petrified." She whose feelings of passion and love have been thwarted and possibly because of an abiding inner grief for a man: "he perishes in laughter a little keen despair" (58). Bernard senses that Winifred is "monstrous" (62), especially after his depressingly weak answers concerning his reasons for getting married. She can see clearly that the choice he has made is based very much on mere calculation and is as egoistical as it is superficial.

But Bernard cannot see this and consequently he cannot understand the woman's fierce reaction to his decision. Surprised and dismayed, his 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 Bernard of Euripides' 'Bacchae': white, round arms, long arms. The lifting of her arms lifted her breasts. She dropped suddenly, lolling her arms against the cushions. (63)

In the male eyes, the woman becomes subject to overt, inaccurate projection. His confusion, guilt and ambivalence about feminine nature, cannot decide whether he can actually understand and embrace her image into one that is simultaneously erotic and threaten seductive Eve and a fearsome witch; one he hates "for putting in that position he finds acutely uncomfortable, while

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forgetting that it was "he who had come" (57). He sees her as an irrational female presence, full of "symbols" which confuse him when he tries to decipher them.

Though drawn to Winifred, Bernard fears to stay with her. He believes that this is a fear caused by her lack of frankness, but this is an excuse which conveniently allows him not to acknowledge what his soul really craves for and run the danger of pursuing it. Even worse, he explains his tame settling down with Connie as obedience to the very instinct (63), whose dictates he willfully fails to perceive, completely oblivious to its true nature and its multiple demands. Though Winifred makes this discovery for him, he cannot grasp her suggestion to follow his own male nature; that is, the instinct which attracts him to the female in her, rather than the conventional need to find a woman who will provide what he hopes will be a stable point in his life.

Bernard blames Winifred for having used him as her looking-glass "to see things in: to hold up to the light." He accuses her of "abnormality," of imposing on him an identity which deprives him of his manliness, his 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 an almost lightning speed, as they freeze action, bring the focus on her and open the possibility of diverse views and multiple explanations of her emotional world. At the same time they remain elusive in the following examples of qualities which Bernard appears to see in 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 egoistical. Thus, one way to perceive Winifred's

tragedy would be to explain it as a result of her egoism, her fear 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 an experience which she never communicates, as she is invariably inscrutable, enigmatic figure. Yet, she can convincingly illuminate what Lawrence sees as a conventional, even puritanical, reaction on Bernard's part perfectly accurate when she reminds him that there are "many things he can choose to obey."

Moreover, her agony becomes manifest when she wonders "why does Bernard sacrifice their passionate relationship for a conventional marriage, a desperate question to which he can only give an answer as cruel as it is unreasoned: "Because I want to!" (63). In a desperate (and unsuccessful) effort to receive some logical answers from him to resolve the situation even without lessening her pain, she perceives upon his fear of his own freedom. Her suffering is surely unnecessarily avoidable if Bernard could only recognize the real motivation behind her semi-conscious decision to seek her again. Instead, he prefers to view their relationship in terms of sexual rivalry in which the woman is always the traitor, the sole party responsible for its failure and since it is this rivalry which is the focalizer in this story, she is tacitly pushed to the margin, an elusive figure only partly understood.

However, Winifred comes across vividly alive, as a woman who understands the situation she finds herself in, and tries to establish a channel of communication between herself and her partner. E. V. Rieu presents her as a typical case of the egoistical modern woman, hardly surprising that many elements in her depiction enable the reader to have a clearer and far more positive view of her nature, her strong femininity to be accepted as she really is, an individual human being looking for passion and respect. This is a clear example, I think, of what Safran and Suzan Gubar meant by saying that "women themselves have created themselves as characters" (Gilbert & Gubar 16) and here Winifred does 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 *Laodamia* with the Greek mythical goddesses.
2. In the Greek pantheon, Aphrodite was the goddess of beauty and love.
3. Hera, Zeus' wife, was the patron goddess of the family and married women.
4. Artemis was the goddess of forests and hunting.

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Abbreviations

CSS *Collected Short Stories*. London: Heinemann Ltd, 1978.

RDP *Reflections on the Death of a Porcupine and Other Essays*. Ed. Michael Rieu. Cambridge: Cambridge University Press, 1988.

Study *Study of Thomas Hardy*. Ed. Bruce Steele. Cambridge: Cambridge University Press, 1986.

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