

# Notes

## CHAPTER 1

1. Michael Bell (ed.), *The Context of English Literature: 1900–1930* (London: Methuen, 1980), p. 70.

2. F. R. Leavis, *D.H. Lawrence, Novelist* (London: Chatto and Windus, 1955), p. 152. Leavis' point, however, is that Birkin serves a vital role in the novel, enabling Lawrence to enact a 'testing and exploring of the conscious and formulated conclusions that Birkin thinks he has settled in securely enough to act upon' (p. 176).

3. I allow letters as a form not because I regard them as *literary* forms in the sense that a novel is a literary form, but for the simple reason that they constitute a form of written expression with its own distinctive features, including the opportunities afforded by writing for a single known reader.

4. In traditional grammar, a 'complement' *completes* a sentence in which the main verb is one of being, seeing, becoming, feeling, etc – 'The cat is black', 'The woman feels sad'. It is distinguished from an 'object', which is the item on which the action of the sentence is performed – 'He kicked the cat'. In systemic linguistics, however, the 'complement' is 'the part of a sentence which answers the question "Who or what? . . . after the verb' (Margaret Berry, *An Introduction to Systemic Linguistics: Volume 1, Structures and Systems* (London: Batsford, 1975), p. 64). See also Norman Blake, *Traditional English Grammar and Beyond* (London: Macmillan, 1988). Chapter 4 below deals with some of the terminology and analytical methods of systemic linguistics.

5. James Joyce, *A Portrait of the Artist as a Young Man* (Harmondsworth: Penguin, 1962 edn), p. 221.

6. Henry James, *The Portrait of a Lady* (Harmondsworth: Penguin, 1963 edn), p. xiii.

7. T.S. Eliot, 'East Coker', 11.68–71, *The Four Quartets* (London: Faber and Faber, 1944).

8. T.S. Eliot, 'The Dry Salvages', 1.93, *The Four Quartets*.

9. Eliot, 'The Dry Salvages', 11.212–13.

10. Jacob Korg, *Language in Modern Literature: Innovation and Experiment* (Brighton: Harvester, 1979), p. 6.

11. Korg, p. 6.

12. T.S. Eliot, 'The Burial of the Dead', 1.22, *The Waste Land; The Hollow Men*, 1.23; in *The Complete Poems and Plays of T.S. Eliot* (London: Faber and Faber, 1969).

13. Korg, p. 3.

14. Bell, p. 51. Bell, in one of the best recent introductions to Modernism, has been comparing a sentence from the 'Oxen of the Sun' episode of *Ulysses* with the final sentence of *Sons and Lovers*. See Chapter 7 in this book for discussion of Lawrence's treatment of language as a major theme of a fictional work in *The Rainbow*.

15. Octavio Paz, *Children of the Mire*, tr. R. Phillips (Cambridge, Mass.: Harvard University Press, 1974), p. 148, cited by Korg, p. 28.

16. Bell, p. 69.

## CHAPTER 2

1. Ford Madox Ford, *Return to Yesterday* (New York: Liveright, 1932) pp. 376–8, in Edward Nehls, *D.H. Lawrence: A Composite Biography: Volume 1: 1885–1919* (Madison, Wisconsin: University of Wisconsin Press, 1957), pp. 151–2.

2. Nehls, p. 558 n.124; Harry T. Moore, *The Priest of Love: A Life of D.H. Lawrence* (Harmondsworth: Penguin, 1976 edn), p. 107. Subsequent references to Nehls are included in the text.

3. Emile Delavenay, *D.H. Lawrence: The Man and His Work: The Formative Years, 1885–1919*, tr. Katharine M. Delavenay (London: Heinemann, 1972), p. 11. Subsequent references are included in the text.

4. Keith Sagar draws attention to this example in *D.H. Lawrence: Life Into Art* (Harmondsworth: Viking, 1985), p. 81.

5. Jessie Chambers ('E.T.'), *D.H. Lawrence: A Personal Record* (London: Cass, 1965, 2nd edn), pp. 92–4. Subsequent references are included in the text.

6. We should, however, bear in mind that these early observations will have been coloured by Jessie's later opinions of Mrs Lawrence (for example pp. 201–2).

7. Rose Marie Burwell, 'A Checklist of Lawrence's Reading' in Keith Sagar (ed.), *A D.H. Lawrence Handbook* (Manchester: Manchester University Press, 1982), pp. 66–70.

8. Sagar, *Life Into Art*, pp. 17–18.

9. The Cambridge edition reads (among other changes) 'grey descendants' and 'reeds' for 'weeds' (p. 3).

10. See also Keith Sagar, *D.H. Lawrence: A Calendar of His Works* (Manchester: Manchester University Press, 1979), p. 23.

11. Keith Sagar, *The Life of D.H. Lawrence* (London: Methuen, 1980), p. 51.

12. Mark Schorer (ed.), 'Paul Morel: A Facsimile of Six Fragments' in *D.H. Lawrence: 'Sons and Lovers': A Facsimile of the Manuscript* (Berkeley, California, and London: University of California Press, 1977),

pp. 33–5. ‘Tunns’ is unclear in the manuscript, and ‘dirt, without’ is an incomplete sentence.

13. Schorer (ed.) ‘*Sons and Lovers: A Facsimile of the Manuscript*’, in *D.H. Lawrence: ‘Sons and Lovers’: A Facsimile of the Manuscript*, pp. 32–3.

14. Schorer, ‘Introduction’, pp. 8–9.

### CHAPTER 3

1. Sagar, *Life Into Art*, p. 192.

2. John Worthen, *D.H. Lawrence and the Idea of the Novel* (London: Macmillan, 1979), p. 79.

3. See Sagar, *Calendar*, pp. 144–5 for details of dating.

4. See Sagar, *Calendar*, pp. 8–9 for discussion of precise dating.

5. Sagar, *Life Into Art*, p. 137, citing Lawrence’s *Fantasia of the Unconscious and Psychoanalysis and the Unconscious* (Harmondsworth: Penguin, 1971), p. 15.

6. Worthen, p. 61.

### CHAPTER 4

1. See Berry for a full account of the terms and methods employed in systemic linguistics.

2. T.S. Eliot, *The Hollow Men*, 11.72–6.

### CHAPTER 5

1. Sagar, *Life Into Art*, p. 267ff makes this point in more detail.

2. See David Gerard, ‘A Glossary of Nottinghamshire Dialect and Mining Terms’ in Sagar, *Handbook*, p. 176.

3. Gerard, p. 171.

4. See, for example, Dick Leith, *A Social History of English* (London: Routledge and Kegan Paul, 1973), Chapter 5, especially Parts 1 and 2, for wide-ranging discussion of the issues touched upon here.

### CHAPTER 6

1. Jane Austen, *Mansfield Park* (Harmondsworth: Penguin, 1966 edn), p. 51; George Eliot, *Middlemarch* (Harmondsworth: Penguin, 1965 edn), p. 32; Thomas Hardy, *The Mayor of Casterbridge* (London: Macmillan, 1965 edn), p. 30.

**CHAPTER 7**

1. Gerard, p. 167.

**CHAPTER 8**

1. See Chambers, pp. 61-2, 94-5, 99ff, 114-15.
2. Christopher Hassall, *A Biography of Edward Marsh* (New York: Harcourt, Brace and Co., 1959), pp. 193-4.
3. Hassall, p. 322.
4. Edward Marsh, *A Number of People* (New York and London: Harper, 1939), p. 234.
5. It is hardly necessary to add that Lawrence's views, as summarised here, beg an enormous number of questions, some of which have been tackled by critics engaged in the debates of the last twenty years over what literature is, what it should be doing, and how it should be doing it.
6. See Sagar, *Calendar*, p. 72.

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# Index

- active voice, 121  
adjectival groups, 68, 77, 121, 130, 140, 152  
adjectives, 9, 65, 88, 127–8, 141, 149  
adverbial groups, 62–3, 65–8, 77, 108, 140, 154  
adverbs, 40, 65, 111, 116, 149  
Alcott, Louisa M.,  
    *Little Women*, 25  
alliteration, 30, 63–4, 145–6, 152, 154–5  
ambiguity, 102, 154–5  
America, 3, 19  
Annable (*The White Peacock*), 29  
apposition, 66  
Arizona, 103, 106–7  
art, 48–9, 53, 137, 151 and *passim*  
artist, 10–11, 13–15, 157–8 and *passim*  
Asia Minor, 143  
Asquith, Lady Cynthia, 143  
Austen, Jane,  
    *Mansfield Park*, 103  
auxiliaries, 60–1, 64, 82, 107, 141
- Bacon, Francis, 26  
Ballantyne, Robert Michael,  
    *Coral Island*, 24  
Balzac, Honoré,  
    *Eugénie Grandet*, 29  
Baudelaire, Charles, 26  
Beardsall, Cyril (*The White Peacock*), 27–33, 39–40  
Beardsall, Lettie (*The White Peacock*), 27  
Beardsall, Mrs (*The White Peacock*), 83  
Bell, Michael, 3, 17, 160 n14  
Bergson, Henri, 14  
Berry, H. Margaret, 159 n4, 161 n1  
Bible, 17, 23–4, 92, 100
- Birkin, Rupert (*Women in Love*), 5–6, 61–5, 85, 95, 98, 110, 114–17, 137, 159 n2  
Blake, Norman, 159 n4  
Blake, William, 26, 139  
blank verse, 15  
Bolshevism, 5  
Bradley, Francis Herbert, 14  
Brangwen, Alfred (*The Rainbow*), 121, 123  
Brangwen, Anna (*The Rainbow*), 6–10, 12, 85, 96, 99–100, 122, 125, 128–33, 135  
Brangwen, Fred (*The Rainbow*), 131–3  
Brangwen, Gudrun (*Women in Love*), 22, 109–15, 117  
Brangwen, Tom (*The Rainbow*), 8, 21, 96, 100, 121–34  
Brangwen, Ursula (*The Rainbow, Women in Love*), 8, 12, 22, 46–7, 51, 54–5, 85–93, 95–6, 98, 109–12, 114–15, 117, 125, 134–7  
Brangwen, Will (*The Rainbow*), 6, 9, 54–5, 96, 99–101, 110, 118, 125, 129–31, 133
- Bristol, 45  
Brontë, Emily, 29  
Browning, Robert, 139  
Burns, Robert, 139  
Burrows, Louie, 27, 33, 36  
Byron, George Gordon, 6th Baron  
    Byron of Rochdale, 'The Destruction of Sennacherib', 139
- Cannan, Mary, 45–6  
Carrington, Henry ('Rico') (*St Mawr*), 5, 79–80, 106  
Cassirer, Ernst, 14  
Chambers, Jessie, ('E.T. '), 20, 25–9, 31, 35–6, 44, 160 n6



- character, 7–11, 15–16, 18, 25, 27,  
 29, 35, 39–42, 45, 50–3, 56, 61, 65,  
 73–5, 78–81, 85–6, 93–118, 120–1,  
 125–6, 131, 133, 137 and *passim*  
 Chatterley, Connie (*Lady Chatterley's  
 Lover*), 22, 85, 92  
 childhood, 6–8, 34, 50, 78, 85, 92,  
 95, 128–9, 132  
 Christianity, 1–2, 6–9, 20–24, 134, 139  
 Chopin, Frédéric, 19  
 class, 22–3, 28–9, 79–93, 111, 118  
 clauses, main, 8–9, 32, 55, 63–4,  
 66–8, 76, 101–2, 108, 115–16,  
 122, 141–2, 145–6, 148, 152–3,  
 155  
 clauses, subordinate, 32, 64, 66–8, 102,  
 108, 120–1, 130, 140, 153  
 Coleridge, Samuel Taylor, 26  
 commands, 58, 129, 152, 156–8  
 complements, 9, 60, 63, 88, 90–1,  
 116, 130, 142, 159 n4  
 compounds, 122, 155  
 conditional, 84  
 conjunctions, 63  
 Conrad, Joseph, 10, 34  
     *Heart of Darkness*, 11, 16  
     *Lord Jim*, 11–13  
     *Nostramo*, 11–12, 15  
 Cooper, James Fenimore, 25  
 co-ordination, 65–6, 69, 71, 76, 101,  
 108, 113, 115–16, 120–1, 130–1,  
 136, 142, 152–3, 155–6  
 Corke, Helen, 28–9, 36  
 Cornwall, 9  
 couplets, 15  
 Crich, Gerald (*Women in Love*), 22,  
 95, 99, 109–10, 112–15, 117  
 Crich, Mrs (*Women in Love*), 112  
 Croydon, 19, 25, 27–9, 139  
  
 Dante Alighieri, 17  
 Darwin, Charles, 19–20, 26  
 Dawes, Baxter (*Sons and Lovers*), 99  
 Dawes, Clara (*Sons and Lovers*), 22,  
 101  
 Dax, Alice, 29, 36  
 Debussy, Claude, 19  
 definite articles, 120–1  
 Delavenay, Emile, 23, 25, 47  
 demonstrative, 149  
 De Quincey, Thomas, 26  
 Derbyshire, 119–20  
 determiners, 59–60, 154  
 dialect, 21–2, 81–4, 121–3, 127–9  
 Dickens, Charles, 18, 26  
 Diderot, Denis, 26  
 Dostoevsky, Feodor, 18, 97  
 Duckworth and Co., 34, 43, 46  
  
 Eastwood, 19–20, 25, 28, 35, 48  
 education, 19, 21–2, 26, 89, 91, 103,  
 118  
 Egbert ('England, My  
 England'), 76–80, 105  
 Eliot, George, 26, 29  
     *Middlemarch*, 103  
 Eliot, Thomas Stearns, 10  
     *Ash Wednesday*, 16–17  
     *Four Quartets*, 13–14  
     *The Hollow Men*, 15, 72  
     'The Love Song of J. Alfred  
     Prufrock', 12–13, 15  
     *The Waste Land*, 14–15  
 Emerson, Ralph Waldo, 26  
 Empedocles, 45  
*English Review, The*, 27, 138, 140  
 Etna, Mt, 45  
 Europe, 3–4, 152  
 exclamations, 91, 117, 122  
 extensions, 60–4, 130  
  
 Fascism, 5  
 First World War, 4, 46, 50, 76, 103  
 Flaubert, Gustave, 19, 26, 34  
 Flecker, James Elroy,  
     'The Golden Journey to  
     Samarkand', 142–4  
 Ford, Ford Madox (Hueffer), 27–9,  
 33–6, 96, 138–9  
     *Return to Yesterday*, 19–20  
 form, 15–17, 144, 158 and *passim*  
 France, 103  
 Frank, Waldo, 3–5  
 free verse, 24, 145, 150–8  
 Freud, Sigmund, 96  
 Futurism, 96–7  
  
 games, 16–17, 75, 122, 129  
 Garnett, Edward, 34–5, 42–4, 51–2,  
 54, 56, 96, 98  
*Georgian Poetry 1911–1912*, 138, 140  
 German, 60  
 Germany, 19  
 Gissing, George, 26  
 Goethe, Johann, 139  
 Goldring, Douglas, 20

- half-rhyme, 146  
 Hampshire, 76  
 Hardy, Thomas, 29, 49  
   *Jude the Obscure*, 12  
   *The Mayor of Casterbridge*, 12, 103  
   *Tess of the D'Urbervilles*, 12  
 headwords, 59, 62–3, 66, 68, 93, 120,  
 127, 130, 154  
 Hegel, Georg Wilhelm Friedrich, 26  
 Heinemann, William, 33–5, 43  
 Hennef, 145  
 Hepburn, Captain ('The Captain's  
 Doll'), 59–60  
 Hodgson, Ralph  
   'The Song of Honour', 126  
 Hood, Thomas, 26  
 Hope, Anthony, 26  
 Hopkin, William Edward, 28  
 Huebsch, B.W., 34  
 Hugo, Victor, 26  
 Hume, David, 26  
 Huxley, Thomas Henry, 26  
 hymns, 23–4, 37–9, 139
- Ilkeston, 124  
 inarticulacy, 81–4, 99–100, 104,  
 106–7, 118–37  
 industrialism, 50, 86–92, 135–6  
 infinitives, 61, 141–2  
 Inger, Winifred (*The Rainbow*), 8,  
 86–93, 134–5  
 intensifiers, 60  
 inversion, 63, 102  
 Italy, 22–3, 54, 96
- James, Henry  
   *Portrait of a Lady*, 11  
   *Washington Square*, 11–12  
 James, William, 26  
 Jennings, Blanche, 29  
 Jews, 3–5  
 Jones, Marie, 139  
 Joyce, James, 16–17  
   *Portrait of the Artist as a Young  
 Man*, 10–12, 14–15  
   *Ulysses*, 14, 160 n14  
 Juta, Jan, 46
- Keats, John, 139, 150  
   'Ode on a Grecian Urn', 15  
 Korg, Jacob, 14–16
- Lamb, Charles, 26  
 landscape, 72, 76–7, 106–7, 119–20  
 Lawrence, Ada (sister), 19–22, 24,  
 41, 47  
 Lawrence, David Herbert  
   *Aaron's Rod*, 46  
   'Art and Morality', 48  
   'Art and the Individual', 48  
   'Baby Movements', 139  
   'Bavarian Gentians', 152–8  
   'Bei Hennef', 144–52, 154  
   'The Captain's Doll', 59–60, 66, 85  
   *Collected Poems* (1928), 138, 149  
   *David*, 48  
   'Discipline', 139  
   'Dreams Old and Nascent', 139  
   'England, My England', 76–80, 105  
   *Fantasia of the Unconscious*, 48,  
   161 n5  
   'The Fly in the Ointment', 75  
   'Foreword to *Collected Poems*', 138  
   'Foreword to *Pansies*', 138–9  
   'Foreword to *Women in Love*', 54,  
   56  
   'Hymns in a Man's Life', 23–4  
   *The Insurrection of Miss  
 Houghton*, 46  
   *Kangaroo*, 46, 85  
   *Lady Chatterley's Lover*, 22, 46, 48  
   letters, 1–5, 7, 9, 10, 17, 31, 33–5,  
   43–54, 56, 96–8, 118, 126, 138,  
   143–5  
   'Life', 157  
   *Look! We Have Come  
 Through!*, 149–50  
   *The Lost Girl*, 46  
   'Love Among the Haystacks', 67–8,  
   85  
   *Love Poems and Others*, 145  
   *The Man Who Died*, 46  
   'The Man Who Loved Islands', 67  
   'Morality and the Novel', 5, 48–9,  
   52, 95  
   *Mr Noon*, 46  
   *New Poems*, 150  
   'The Novel', 48, 74, 98  
   'The Novel and the Feelings', 48, 54  
   'Odour of Chrysanthemums', 34  
   'One', 75  
   *Pansies*, 138–9  
   *Paul Morel*, 24, 34–43, 46  
   *The Plumed Serpent*, 46, 66, 69–70,  
   85

- 'Poetry of the Present', 150-2  
 'Preface to *Collected Poems*', 145  
 'A Prelude', 27  
*The Prussian Officer*, 46  
 'The Prussian Officer', 85  
*The Rainbow*, 2-3, 5-10, 12, 17,  
 21-4, 33, 42, 46-7, 51, 53-6,  
 59, 76, 79, 85-93, 96, 98-102,  
 119-37, 151, 160 n14  
*Reflections on the Death of a  
 Porcupine*, 48  
*St Mawr*, 2, 5, 46-8, 61, 70-2,  
 79-80, 85, 92, 98, 103-9, 126  
 'The Sisters', 46, 56  
 'Snap-Dragon', 138, 140-2, 150  
*Sons and Lovers*, 12, 20-5, 34-44,  
 46, 53-5, 81-5, 101-2, 160 n14  
 'Study', 138  
 'Study of Thomas Hardy', 49  
 'Sunday Afternoon in Italy', 23  
 'Sunday for the Novel - or a  
 Bomb', 52  
 'The Thorn in the Flesh', 85  
*The Trespasser*, 20, 34  
*Twilight in Italy*, 22-3  
*The Virgin and the Gipsy*', 60, 68-9  
 'The Wedding Ring', 53, 96  
 'The White Peacock', 20, 27-34, 36,  
 39, 47, 75, 83, 122  
 'The White Stocking', 27  
 'Why the Novel Matters', 48, 50  
*The Woman Who Rode Away*, 85  
*Women in Love*, 5-6, 22, 46, 54,  
 56, 61-5, 85, 95, 98, 102, 109-18,  
 126, 134, 137  
 'A Young Wife', 24  
 'You Touched Me', 80  
 Lawrence, Emily (sister), 24  
 Lawrence, Ernest (brother), 25  
 Lawrence, John (father), 19, 22-3,  
 28, 43  
 Lawrence, Lydia (mother), 20-4,  
 26-9, 36, 83, 160 n6  
 Leavis, Frank Raymond, 5, 159 n2  
 Leith, Dick, 161 n4  
 Leivers, Miriam (*Sons and  
 Lovers*), 36, 101-2, 118  
 Lensky, Lydia, (*The Rainbow*), 8, 21,  
 24, 125-35  
 Leopardi, Giacomo, 19-20  
 Lessing, Gotthold Ephraim, 26  
 Lewes (*St Mawr*), 98  
 Locke, Roger, 26  
 London, 26  
 Longfellow, Henry Wadsworth, 26,  
 139  
 Lucas, Edward Verrall, 51  
 Mahony, Francis Sylvester  
 'The Bells of Shandon', 139  
 Mare, Walter de la, 34, 140  
 Marinetti, Filippo, 96-7  
 Marryat, Frederick, 24  
 Marsh, Edward, 138-40, 142-4, 150  
*A Number of People*, 150  
 Marx, Karl, 19-20  
 Maupassant, Guy de, 26  
 McLeod, Arthur William, 17  
 Mellors (*Lady Chatterley's Lover*), 22  
 Meredith, George, 29  
 Methuen and Co., 51  
 metre, 144  
 Mill, John Stuart, 26  
 Milton, John, 15  
 Mitchka ('The Captain's Doll'), 59-60  
 modal verbs, 64  
 modernism, 10-18, 53, 96  
 modifiers, 59-60, 62, 66, 93, 104,  
 106, 108, 122, 127, 130-1, 136,  
 142, 154  
 Moore, George  
*Ester Waters*, 29  
 Moore, Harry T., 20  
 Morel, Gertrude (*Sons and  
 Lovers*), 21, 36-43, 54,  
 81-4  
 Morel, Paul (*Sons and Lovers*), 12,  
 55, 81-6, 92, 101-2, 118  
 Morel, Walter (*Sons and Lovers*), 23,  
 36-43, 54, 81-4  
 Morel, William (*Sons and  
 Lovers*), 25, 43, 81  
 Morrell, Lady Ottoline, 50-1  
 Murdoch, Iris  
*A Word Child*, 75  
 narrator, 11, 16, 29-33, 40-1, 47,  
 75-84, 86, 91, 93, 99-105, 111,  
 113, 117, 124-37 and *passim*  
 nature, 29-31, 49, 51, 119-21, 136,  
 157 and *passim*  
 negatives, 155-6  
 New Mexico, 70  
 New York, 66  
 Nietzsche, Friedrich, 19-20, 26  
 Noguchi, Yone, 144

- nominal groups, 58–63, 65–6, 68, 77,  
80, 91, 93, 104, 106, 113, 130, 142,  
153–4, 156
- Nottingham, 19–20, 138
- Nottinghamshire, 119–20, 127
- Nottinghamshire Guardian, The*, 27
- nouns, 65, 90, 93, 100, 128
- Nut-Nat (*The Rainbow*), 85
- objectivity, 10–11, 15–16, 18
- objects, 159 n4
- omission, 22–3, 58, 61, 69–70, 78,  
80, 82, 146, 153, 155
- Palgrave, Francis,  
*Golden Treasury of Songs and  
Lyrics*, 139
- passive voice, 64, 121
- past participles, 153–4
- past tenses, 7, 61, 82, 119, 141
- Paz, Octavio, 17
- perfect tenses, 84, 119
- personality, 2–6, 8–17, 154–8 and  
*passim*
- Petrarch, Francesco, 26
- Phoenix (Gerónimo Trujillo) (*St  
Mawr*), 103–9, 118, 126
- physics, 97
- pluperfect tenses, 7, 61
- Poe, Edgar Allan, 26
- Pope, Alexander, 15, 26
- possessives, 104
- Pound, Ezra, 10, 14
- prepositions, 60, 64, 66
- present participles, 7, 119, 122, 154–5
- present tenses, 82, 84
- pronouns, 9, 88–91, 104, 117, 120,  
146, 149
- pronunciation, 82
- punctuation, 80, 140
- qualifiers, 59–60, 62–3, 154
- questions, 4, 58, 83, 91, 100, 111,  
152, 155–6, 158, 159 n4
- Rassentlow, Countess Hannele zu ('The  
Captain's Doll'), 59–60
- relationships, 18, 25–6, 42, 49, 52,  
56–7, 72–5, 92, 95–137, 140–2,  
144–53 and *passim*
- repetition, 24, 43, 54–5, 64–5, 69,  
80, 88, 90, 112–13, 115–17, 125,  
131–3, 141–2, 146–9, 153–5
- rhyme, 140–1, 143, 146
- rhythm, 2, 8, 9, 24, 60, 62, 64–5, 90,  
117, 119, 121, 136, 139–40, 142–4,  
146–7, 149–52, 154
- Ripley, 50
- Robin Hood's Bay, 28
- Roddice, Hermione (*Women in  
Love*), 46, 61–5, 98, 109,  
114–18, 126
- Rossetti, Dante Gabriel, 26, 29
- St Ives, 1, 10
- Sagar, Keith, 29, 36, 46, 53, 160 n4,  
161 n1
- San Gaudenzio, 22
- Saxton, Emily (*The White  
Peacock*), 31–3
- Saxton, George (*The White  
Peacock*), 27–9
- Saywell, Yvette (*The Virgin and the  
Gipsy*), 68–9
- Schorer, Mark, 43–4
- Scotland Yard, 138
- self-consciousness, 17, 29, 31, 33, 40,  
55, 80, 83, 91, 106, 108, 113, 122,  
126, 128, 140, 142, 148–9
- Shakespeare, William  
*As You Like It*, 139  
*Coriolanus*, 25  
*Macbeth*, 139  
*A Midsummer Night's Dream*, 139
- Shelley, Percy Bysshe, 26, 150
- Skrebensky, Anton (*The Rainbow*), 5,  
8, 22, 92–3, 96, 98, 126, 135
- Sicily, 46
- silence, 83, 87–8, 104, 106, 108–9,  
119–37, 142
- Smith, John (*The Rainbow*), 87–93,  
135
- Smith, Mrs (*The Rainbow*), 87–93,  
135
- Smith, Philip Frank Turner, 139
- Socialism, 5
- society, 12, 16–17, 79–93, 105–6, 109,  
126, 135, 137
- Spencer, Herbert, 26
- Spenser, Edmund, 26
- Standard English, 21–2, 82–3, 107,  
141, 154 and *passim*
- statements, 4, 55, 58, 90, 112, 128,  
148, 152–3, 155
- Stevenson, Robert Louis, 26
- stress, 144

- subjects, 9, 58, 64, 116  
 subordination, 59, 63, 65–72, 77, 108,  
 121, 130–1, 140, 142, 152–3, 155  
 superlatives, 2  
 Swift, Jonathan, 26  
     *Gulliver's Travels*, 75  
 Swinburne, Algernon Charles, 29  
 Switzerland, 113  
 synonyms, 113
- Tennyson, Alfred, 1st Baron  
     Tennyson, 26, 29, 139  
 Thucydides, 65  
 Tilly (*The Rainbow*), 132–3  
 Tolstoy, Count Leo Nikolaevich, 26,  
 97  
     *War and Peace*, 98–9  
 tone, 2, 4, 8–9, 61, 79–80, 104, 112,  
 119, 122  
 Turgenev, Ivan Sergievich, 97
- verbal groups, 58, 64–5, 77, 80, 93,  
 154  
 verbs, 7, 9, 30, 55, 60–71, 77–8, 88,  
 90–1, 100, 107, 119, 122, 129–30,  
 141–2, 146–8, 153–5, 159 n4  
 Verlaine, Paul, 26  
 Viedma, General (*The Plumed  
 Serpent*), 66
- Wagner, Richard, 19–20  
 Weekley, Ernest, 19  
 Weekley, Emma Maria Frieda Johanna  
 (Frieda Lawrence), 19, 35–6, 42,  
 45–6, 96, 144–50, 152  
 Wetherall, Leo (*The Virgin and the  
 Gipsy*), 68–9  
 Witt, Lou (*St Mawr*), 5, 47, 61, 70,  
 79–80, 85, 92, 105–7, 109, 126  
 Witt, Mrs (*St Mawr*), 46, 98–9, 103–6,  
 126  
 Wordsworth, William, 15  
     'Ode. Intimations of Immortality',  
     139  
     'We Are Seven', 139  
 Worthen, John, 47, 53  
 Wyss, Johann David,  
     *Swiss Family Robinson*, 24