

LITERARY GEOGRAPHY AND LAWRENCE: THE EDGELANDS OF *THE RAINBOW*

DANIEL WESTON

In recent years, scholarship devoted to the study of literary representations of place has formed part of and been influenced by a wider process of defining landscape studies. Cultural geography and disciplines in the arts and humanities have increasingly entered into dialogue with one another with rewarding methodological cross-pollination. Modernism and literature of the first half of the twentieth century have proved a fertile testing ground for this engagement, but D. H. Lawrence's writing has not yet been treated extensively. Andrew Thacker has described the idea of a "critical literary geography" in its simplest terms as "the process of reading and interpreting literary texts by reference to geographical concepts". In this instance, the adjective "critical" is included "to stress the distance from an effortless mapping of represented landscapes in literary texts, and to raise more complex questions about space and power, and how space and geography affect literary forms and styles"¹. Thacker's monograph *Moving Through Modernity* surveys a range of modernist literature – including detailed studies of Forster, Pound, Woolf, Joyce, and Jean Rhys – but Lawrence does not feature heavily. As Thacker makes clear, his study is "a short tour through modernism in Britain and Ireland rather than a comprehensive map of modernism's engagements with the topic of space and geography", and the omission of Lawrence is in the main a matter of available space.² In his concluding remarks, Thacker finds that looking beyond his chosen case studies there is "a seemingly endless vista of other spatial visions of modernity", and of the four he suggests in particular, one is "D.H. Lawrence's search for a more Heideggerian place of dwelling, manifested throughout his works".³

Whilst the increased interest in literary texts on the part of cultural geographers and the employment of geographical ideas by literary critics has produced a small number of recent articles on Lawrence,⁴ there is not an extensive array of critical work taking up Thacker's suggestion and applying literary geographical methodologies to Lawrence's texts. As a proviso to this article, I am not, of course, suggesting that there is not a large and worthwhile body of scholarship devoted to the subject of Lawrence and place, but rather that little of it is explicitly influenced by the ideas of literary geography. The neglect of Lawrence relative to other modernist writers on the part of those engaged in literary geography might be a local repercussion of the wider difficulty with which Lawrence is positioned in relation to that movement, or related to the particular kinds of places that are habitually associated with the geographies of modernism (the city, the metropolis) that Lawrence's writing does not fit into easily.⁵ I certainly believe that there are still gains to be made for both Lawrenceans and for literary geographers from further investigation in this area. Literary geography provides purchase to look anew at the traffic between the material and metaphorical registers of landscape in Lawrence's writing. Moreover, this approach emphasises that these two elements are not merely co-present in his representations of place, but that they interact extensively. Excerpts from *The Rainbow* will provide the testing ground for this assertion.

The topographies and landscapes that typify Lawrence's Midlands writing are edgelands, borders, and liminal places. Hinterlands have been the subject of much attention in the contemporary writing of landscape and place (both creative and critical), and Lawrence can be seen as an important precursor to this resurgence.⁶ If Raymond Williams, in his study of *The Country and the City*, found the well policed separation of those two places to be "a significant ... way of responding to a connected history", he also noted that "there are always a few who see the transition itself as decisive, in a complex interaction and conflict of values".⁷ Amongst these few, Williams goes on, Lawrence is perhaps

foremost. Ken Worpole, a contemporary writer whose work on edgelands has been at the forefront of formulating a new set of values for landscape, has written recently about Lawrence as an exemplary figure in this field. In terms that recall the “cultural border” that Williams identifies in Lawrence’s texts, Worpole notes that Lawrence’s writing captures a “sense of place which combines both the industrial and the agricultural, the communal and the pastoral”⁸. Worpole also suggests that landscape is not, for Lawrence, merely setting. Rather, his novels take place in “a landscape that is an integral part of the drama of personal life and fortune itself”⁹. Worpole draws attention to (but does not pin down with precision) the relationship that landscape description bears to other narrative priorities in Lawrence’s writing.

These observations are not without precedent in Lawrence studies, even from its earliest phase. Richard Aldington dominated Lawrence studies up to the 1950s, before the confirmation of Lawrence’s reputation that resulted from the scholarly attention of F. R. Leavis, Harry T. Moore, Edward Nehls, and others who followed their lead.¹⁰ Aldington wrote the original Dictionary of National Biography entry for Lawrence, published in 1937, and established himself as a Lawrence scholar and authority with various publications, including the introductions to Penguin’s republications of Lawrence’s work after the Second World War.¹¹ As part of this endeavour, in 1935 Aldington published a selection of excerpts from Lawrence’s writing that dealt with topography and landscape. This anthology was titled *The Spirit of Place*, referring to Lawrence’s resonant declaration in *Studies in Classic American Literature* that “every continent has its own great spirit of place. Every people is polarized in some particular locality, which is home, the homeland ... The spirit of place is a great reality” (*SCAL* 17).¹²

Writing only a few years after Lawrence’s death, at a time when his literary reputation was uncertain and his persona still controversial, Aldington’s introduction to his selection from Lawrence’s work takes on an embattled tone. His audience for

these selections, Aldington suggests, is not the already converted, but rather “those more numerous persons who for some reason find that they ‘cannot get on with’ this author”¹³. The terms in which Aldington frames the appeal he finds (and is hopeful others will find) in Lawrence’s topographical writing are revealing. In the passages he chooses, “it is always or nearly always the Spirit of Place which is evoked – the experiences of that passionate sensibility which made Lawrence supreme in his time as the poet of the living world”¹⁴. This claim is telling in two respects. Firstly, it signals the ground of the accusation that Aldington feels he is fighting against – that it is the *spirit* of place rather than anything more substantial and real that is the focus of much of Lawrence’s topographical writing. This is itself a particularly focused version of the perennial accusation that Lawrence’s detractors have made against him – that his writing is ethereal, suffused with “purple patches” constantly losing touch with material reality. Secondly, Aldington is also beginning to formulate the means by which to refute that claim: he notes that Lawrence’s writing is grounded in “experience” and “living”. That is, that the *spirit* of place as Lawrence represents it is tied up in specific *material* and *embodied* practices of environment.

Whilst the passages that Aldington selects for *The Spirit of Place* take in both the Midlands locales of the earlier novels and the worldwide terrains that later writings encompass, his introduction expands on the opening salvos given here to make a case on Lawrence’s behalf for a particularly English way of looking at and writing about landscape. Lawrence exhibits a “love of the non-human world both for its own sake and in its relations with human beings [that] is not peculiar to English literature, but it is strong and persistent feature, as everyone recognizes”. This Englishness is in contradistinction to Aldington’s broad characterisation of other European traditions, in a passage worth quoting at length:

French literature always tends to become absorbed in purely human and social interests; with the Italians of the Renaissance

“Nature” was a theme for very formal treatment, while with the modern Italians it is a theme for rhetorical treatment and is made to share the hysteria of the protagonists ... The world of the English is wider and more irregular. They are picture thinkers, but the picture moves. They are conscious of the other life which is not merely human, and for them it is really alive. Lawrence is here in the English tradition, but he does not fall into Ruskin’s pathetic fallacy. He does not expect Nature to sympathize with his moods, though he may adapt his to Nature.¹⁵

Whilst the national stereotypes at play here might be dubious, Aldington is identifying an important characteristic of Lawrence’s literary landscapes that has not yet been elaborated on fully in Lawrence studies. The fictional world of the texts is often heavily freighted with the emotional baggage of Lawrence’s protagonists, but this characteristic is not all-consuming as Aldington finds it to be elsewhere. Rather, it sits alongside another aspect: what Aldington terms “the other life which is not merely human” and what might less mysteriously be called the material landscape in and of itself, devoid of symbolic registers. This kind of interaction, noted by Aldington soon after Lawrence’s death, would also seem to dovetail with certain current trajectories in literary research, namely the advent of literary geography. The relationship between place and self is particularly intricate in the use Lawrence makes of borders and liminal places in *The Rainbow*. That novel is not only set in an edgeland of the kind that Worpole identifies, but is also concerned thematically with transgressing limits and crossing thresholds (psychological rather than physical).

It is the relationship between the environment that the text describes and the figurative or metaphorical resonances of edges and borders that it simultaneously works with that this article will dwell on. I will not focus primarily on correspondences between real and fictional places (where a lot of research has already been done).¹⁶ Rather, here I will map the topographical descriptions of *The Rainbow* alongside its overarching thematic concerns,

suggesting that the two dovetail in revealing ways. Marsh Farm, Yew Tree Cottage, and numerous other locations in the novel are, in different ways, situated on borders. These edgeland locations mirror the burgeoning new forms of consciousness and modes of engaging with the world that characters experience and that are central to the novel's trajectory. Hence, for example, not one but two chapters are titled 'The Widening Circle'. Encroachment and transgression, pulling against one another, are major themes that play out topographically. I do not wish to suggest, however, that place in the novel is entirely subservient to symbolic narrative ends. Rather, this tendency is balanced against the real correlative environment that Lawrence works from in making the places of the novel. Different claims and priorities are held in tension with one another. In this way, the very kind of novel that Lawrence wrote might be said to waver on a threshold.

Several valuable strands of existing Lawrence criticism are brought together here. The correspondences between the real Nottinghamshire landscape that Lawrence knew and the fictional places of *The Rainbow* are well documented in John Worthen's introduction to the Penguin edition of the text and in the sources to which his bibliography refers: Cossethay in the novel draws on Cossall and Cotmanhay in Nottinghamshire, with Cossall Marsh becoming Lawrence's Marsh Farm, and Church Cottage becoming Yew Tree Cottage. And yet, as Worthen notes, the Brangwen's experiences there, as they are described in the novel, are inward facing – it is with the inner life and state of consciousness that Lawrence is seemingly primarily concerned, rather than with the outer environment and community. Worthen writes that "[t]heir experience of the outer world is *abstract*: an experience of the heart, of something 'beyond them'". Marsh Farm is "a place literally and symbolically cut off from the smoking town and industry of Ilkeston, and the active Barber & Walker Co. Cossall Colliery only a few hundred yards away; the canal bank shuts off that world from the farmhouse"¹⁷. It is the accommodation of the

outer world to modern consciousness that informs Ursula's struggle and dominates the second half of the novel.

Alongside the tracing of real world origins for the places of the novel, a second critical task – and, again, one that has already received significant attention – has been reading the symbolic registers of the edge and the border. Indeed, Lawrence's letters would seem to suggest that this is the direction in which his own priorities lie: "I have no longer the joy in creating vivid *scenes*" he writes at this time, "I must write differently" (2L 132, my italics). *The Rainbow* is thus "written in another language almost" from earlier fiction where the documentation of Midlands life and the places in which it takes place had been an important aim achieved by a broadly realist approach (2L 142). New experiments with language and metaphor now come to the fore. As Lawrence would have it, the charge of the places in this new novel was not primarily scenic, but symbolic. Lawrence's 'Study of Thomas Hardy' goes further in indicating how he is interested in "*setting behind* the small action of his protagonists the terrific action of unfathomed nature" (STH 29, my italics) whilst he is writing *The Rainbow*.

This novel is selected as an appropriate case study here at least in part because it provides a more complex task for literary geography's methodology: the resonances of the material environment are harder to trace in light of the developments in Lawrence's writing style that occur at this time than they would be in the earlier novels. And yet, as Worthen intimates, there is a pattern between material and figurative space throughout *The Rainbow*. If the text's conclusion sees Ursula declare that "I have no allocated place in the world of things, I do not belong to Beldover nor to Nottingham nor to England nor to this world", she also admits that "I am trammelled and entangled in them" (R 456). The border and the edge are both material and metaphorical. If the text's conclusion tends towards the latter, it is not without significant groundwork accrued through the former over the course of the novel.

In Lawrence's topographical non-fiction writing about the region, an "in-between" status characterises the district in which he grew up and in which many of the novels are set. In 'Nottingham and the Mining Countryside', he describes how the Erewash river that runs by Eastwood "*divides Nottinghamshire from Derbyshire*", and how the countryside here is "*just between the red sandstone and the oak trees of Nottingham, and the cold limestone, the ash-trees, the stone fences of Derbyshire*" (LEA 287, my italics). In the same essay, spatial liminality also possesses a temporal dimension: the area was "a queer jumble of the old England and the new", or "a curious cross between industrialism and the old agricultural England of Shakespeare and Milton and Fielding and George Eliot" (LEA 289). That an edgeland landscape is the result of historical process is also particularly evident in the broad sweep through the history of the Brangwens' farming activity at the opening of *The Rainbow*. The first sentence of the novel describes how Marsh Farm is situated on a geographical border "in the meadows where the Erewash twisted sluggishly through alder trees, separating Derbyshire from Nottinghamshire" (R 9) (echoed later in the similar phrasing in 'Nottingham and the Mining Countryside' above). It is here that generations of the family live – "feeling the pulse and body of the soil" (R 10) – in a kind of stasis. Even here though, the tensions that characterise the novel's relationships are present: whilst "the Brangwen men faced inwards to the teeming life of creation, which poured into their veins", the women "faced out from the farm buildings and fields, looked out to the road and the village with church and Hall and the world beyond" (R 11). Lawrence draws on the well-established tradition of opening a novel with a scene-setting description of place, but does so in a language that inverts its terms. What is being described might be the "setting" for action to follow, but its description is heavily freighted with the novel's more abstract ideas of the edge and beyond. The Brangwen woman "strained her eyes to see what man had done in fighting outwards to knowledge ... her deepest desire hung on the battle that she heard, far off, being waged *on the edge*

of the unknown. She also wanted to know, to be of the fighting host" (R 11, my italics). It is biblical cadence, and not geographical feature, that predominates here. The environment is thus imbued with meaning.

However, the break with specific topography is not lasting. After the timeless feel of this prelude, the second part of chapter one turns explicitly to dated historical changes in the landscape:

About 1840, a canal was constructed across the meadows of the Marsh Farm, connecting the newly-opened collieries of the Erewash Valley. A high embankment travelled along the fields to carry the canal, which passed close to the homestead, and, reaching the road, went over in a heavy bridge.

If this passage purports to be flatter, more neutral physical description, it is nonetheless undertaken in terms that express something of the central tensions of the novel. Whilst the function of the canal is connection, reaching beyond borders and across distances, its result for the Brangwens is, in part, the opposite: "the Marsh was shut off from Ilkeston, and enclosed in the small valley bed". Enclosure, in the next paragraph, transforms again to become incursion: "The Brangwens received a fair sum of money for this trespass across their land". Shortly after the canal, the railway arrives too and "the invasion was complete" (R 13). Doubling back characterises Lawrence's writing here with short paragraphs continually expressing a tension between seclusion and engagement. From the perspective of literary geography, the formal and stylistic properties of the text echo the geographical experiences that they describe. If one paragraph begins by stating that "the Marsh remained remote and original", then the next focuses entirely on stressing its connection to the world beyond the border:

But, looking from the garden gate down the road to the right, there, through the dark archway of the canal's square aqueduct,

was a colliery spinning away in the near distance, and further, red, crude houses plastered on the valley in masses, and beyond all, the dim smoking hill of the town. (*R* 14)

In the manner of landscape traditions in visual art, the gradually diminishing perspective, sliding from foreground to background, offers a microcosm of the novel's own widening circles to come. If this prospect is viewed from the safety of the farm at this early stage, the novel's trajectory is one of walking out into this world. Again, Lawrence's formal decisions and style of writing offer a reflection of particular practices of looking and ways of seeing landscape.

Furthermore, the positioning of this section – bracketing off the slumber of generations of nameless Brangwens from the extended treatment of named characters (and comparably few characters for a novel of this length and scope) – almost confers agency on place, suggesting that the changes described precipitate the action that follows. This is certainly the case later in the novel when the “incursion” of the canal and its embankment onto Brangwen land becomes inundation in the form of the flood that kills Tom Brangwen. This is surely one of the central events around which the novel turns. On a larger scale too, the novel is structured such that there is a continual doubling back from *placed* event to extended internal reflection and psychological description. This only serves to bolster the wider point that I am making – the material and metaphorical geographies of this novel are carefully synchronised with one another. In Thacker's terms for critical literary geography, this dialogue is an example of the way in which “Literary texts represent social spaces, but social space shapes literary forms”.¹⁸

In this context, the crossing of a threshold becomes a loaded gesture repeated throughout *The Rainbow*.¹⁹ Tom Brangwen and Lydia Lensky's first meetings and then their engagement exemplify this symbolism. Tom is drawn out of a kind of torpor when Lydia comes to the Marsh to borrow a pound of butter. Her knock at the seldom-used front door “startled him like a portent”:

When he opened the door, the strange woman stood on the threshold ... He stepped aside and she at once entered the house, as if the door had been opened to admit her. That startled him. It was the custom for everybody to wait on the doorstep till asked inside. He went into the kitchen and she followed. (R 34)

The scene that follows is influential in prompting Tom's proposal, which sees a reversal of the doorstep dynamic. Arriving at the vicarage, he hesitates outside, watching Lydia and her daughter Anna through the window, before taking the step – literal and metaphorical – onto and over the threshold (Lawrence repeats this term here as in the scene at the Marsh, affirming the connection between them):

He knocked. She opened wondering, a little at bay, like a foreigner, uneasy ... But he was already stepping on to the threshold, and closing the door behind him. She turned into the kitchen, startled out of herself by this invasion from the night. He took off his hat and came towards her. (R 43)

The coming together that follows sees Lawrence shift focus from the blocking of a scene to a far more extensive treatment of the two characters' interiority. My purpose here is to establish the dialogue between material and psychological movements. If Lawrence dwells at greater length on the latter, it is not without the substantiation of the former.

The oscillation between engagement with and withdrawal from the world beyond the home plays out again in similar terms for Will and Anna in the next generation. Critical accounts of this part of the novel have gravitated towards the description, in 'Anna Victrix', of their taking up residence at Yew Tree Cottage after their marriage. During the honeymoon period in which Will does not go out to work, a growing sense of separation from the world is troubling to him: "At first, he could not get rid of a culpable sense of licence on his part. Wasn't there some duty outside, calling him and he did not

come?" (R 134). If Will is uncomfortable with being "remote from the world" (R 135), Anna "was less hampered than he, so she came more quickly to her fullness, and was sooner ready to enjoy again a return to the outside world" (R 140). After a period of adjustment, Will does manage to re-establish dialogue with the outside: "Brangwen began to find himself free to attend to the outside life as well. His intimate life was so violently active, that it set another man in him free. And this new man turned with interest to public life, to see what part he could take in it". At this juncture, Lawrence invokes the cottage as a marker of re-engagement: "The house by the yew trees was in connection with the great human endeavour at last. It gained a new vigour thereby" (R 221).

Indeed, the initial description of the cottage itself over a hundred pages earlier does the groundwork for this reciprocation. The cottage is located in Cossethay itself, signalling a movement out from the isolated farm: "Will Brangwen's eyes lit up when he saw it. It was the cottage next to the church, with dark yew-trees, very black old trees, along the side of the house and the grassy front garden; a red, squarish cottage with a low slate roof, and low windows". The description then details the interior before turning to a curious repetition of the exterior description, this time through the window from inside:

Looking out through the windows, there was the grassy garden, the procession of black yew-trees down one side, and along the other sides, a red wall with ivy separating the place from the high-road and the churchyard. The old, little church, with its small spire on a square tower, seemed to be looking back at the cottage windows. (R 122)

The play of different perspectives is emphasised in their settling on essentially the same things. In the first sentence I have quoted here ("Will Brangwen's eyes lit up..."), Lawrence alerts his reader that in the description that follows we are looking with Will, from the outside, and then subsequently from the inside out, thus textually

replicating an experience of place, before the paragraph ends with the church itself returning the gaze. The windows themselves – transparent portals of connection but also a border between interior and exterior – are significant in the repeated emphasis they receive. The cottage is “next to” (connected with) the church, but “separated” from it by the heavy trees and the ivy-clad wall. For this generation of Brangwens, as for that which precedes it, the geography of the novel is unresolved around a border or an edge.

It remains then, in this necessarily cursory glance at the material and metaphorical geographies of *The Rainbow*, to say something of Ursula’s journey through the second half of the text. Her accommodation of a state of consciousness in dialogue with the world, above and beyond that achieved by her parents and grandparents, patterns (predictably enough) onto a topographical movement. On her going to school (significantly, by train), “she was glad to burst the narrow boundary of Cossethay, where only limited people lived” (R 246). The same relationship between the opening of new interior horizons and physical movement is repeated in ‘The Man’s World’, which sees Ursula going to work at Brinsley Street School (this time aboard a tram). Religious language and figurative description are again present here – “the veil would be rent that hid the new world” (R 341) – but they are caught up in the journey itself. The text dwells at length on Ursula’s wait at the terminus, another kind of threshold: “Before her was the station to Nottingham ... Behind her was Cossethay, and blackberries were ripe on the hedges” (R 342).²⁰

The final episode that I want to consider is one that signals topographically the distinction between Ursula and the earlier generations with whom *The Rainbow* is concerned. At the marriage of her uncle Fred Brangwen, Ursula walks out with Anton Skrebensky up and along the canal embankment that has, to this point, played a large part in cutting Marsh Farm off from the world. If earlier this landscape feature is a mark of severance, the simple shift in perspective that mounting it involves constitutes a new

outlook for Ursula. The old distinction between industrial and pastoral is thrown into relief from here:

The blue way of the canal wound softly between the autumn hedges, on towards the greenness of a small hill. On the left was the whole black agitation of colliery and railway and the town which rose on its hill, the church tower topping all. The round white dot of the clock on the tower was distinct in the evening light.

That way, Ursula felt, was the way to London, through the grim alluring seethe of the town. On the other hand was the evening, mellow over the green water-meadows and the winding alder-trees beyond. There the evening glowed softly, and even a pee-wit was flapping in solitude and peace.

Ursula and Anton Skrebensky walked along the ridge of the canal between ... They two walked the blue strip of the water-way between, the ribbon of sky between. (*R* 287)

From Ursula's elevated perspective, the canal is not only a border, but also a transit route *through* and a link *beyond*. In the larger scheme of the novel, it defines not the alternatives that Ursula must choose from, but the accommodation between the world and the self, engagement and inwardness, that she arrives at. The conjunction itself – “between” – is reiterated three times in this short last paragraph. It is, tellingly, following this scene that Ursula “felt she was a new being” (*R* 294).

Cumulatively, then, a call and answer structure plays out, over borders, across the three generations that are the text's span. In the first of the three generations, Tom Brangwen's abstract speculation – asking “What was there outside his knowledge, how much?” (*R* 25) – figures geographically: “he stuck to his dreams, and would not have the reality of Cossethay and Ilkeston” (*R* 26). Ursula's declaration that she has “no allocated place in the world of things” at the novel's conclusion takes on the same form with its own denial of location: “I do not belong to Beldover nor to Nottingham”

(R 456). However, I hope to have shown that whilst in *The Rainbow* Lawrence might be primarily interested in the metaphorical and figurative resonances of the border, that interest is never allowed to become entirely divorced from the material edgelands in which the text is grounded and the lives that it reports on are lived. It is the traffic between the two that a critical literary geography can look to establish. Further work taking account of these methodologies would, I propose, be equally revealing in relation to a wide variety of Lawrence's writing – not only the novels but also the poetry and the travel writing. The shifts in Lawrence's mode of writing that are first apparent in *The Rainbow* need not be conceived as a total break with what had gone before, but rather, as a further development of its potentials. Here, then, three geographies of the text – topographical, metaphorical, structural – all interact with one another. All signify the inhabitation of edgelands and focalise the crossing of borders and thresholds – physical, psychological, and literary – in turn.

¹ Andrew Thacker, 'The Idea of a Critical Literary Geography', *New Formations* 57 (1995) 56-73, 60.

² Andrew Thacker, *Moving Through Modernity: Space and Geography in Modernism* (Manchester: Manchester UP, 2009) 220.

³ Ibid., 220-1. The other three writers Thacker suggests are Katherine Mansfield, Dorothy Richardson, and Gertrude Stein.

⁴ Recent examples include R. Granofsky, 'Modernism and D.H. Lawrence: Spatial form and selfhood in *Aaron's Rod*', *English Studies in Canada* 26.1 (2000), 29-51; Stefania Michelucci, *Space and Place in the Works of D. H. Lawrence*, trans. by Jill Franks. (Jefferson, NC: McFarland & Co, 2002); E. Westland, 'D. H. Lawrence's Cornwall: dwelling in a precarious age', *Cultural Geographies* 9.3 (2002) 266-285; Youngjoo Son, *Here and Now: The Politics of Social Space in D.H. Lawrence and Virginia Woolf* (Abingdon: Routledge, 2006). Longer ago, Ian Cook approached Lawrence's "coalfield novels" from the perspective of humanistic geography, but found that the "poetic licence" of the form compromised its verisimilitude. See Ian G. Cook, 'Consciousness and the Novel: Fact or Fiction in the Works of D. H. Lawrence', in *Humanistic Geography and Literature: Essays on the Experience of Place*, ed. Douglas C. D. Pocock (London: Croom Helm, 1981) 66-84.

⁵ Joseph Frank's *The Idea of Spatial Form* (New Brunswick & London: Rutgers U P, 1991), and particularly the essay 'Spatial Form in Modern Literature' (1945) included therein, were influential in setting the tone for discussions of modernism and geography. Attention is not conferred on Lawrence.

⁶ Edward S. Casey explores the factors underpinning current interest in edgelands in 'Do places have edges? A geo-philosophical inquiry' *Envisioning Landscapes, Making Worlds: Geography and the Humanities* ed. Stephen Daniels et al (Abingdon: Routledge, 2011) 65-73.

⁷ Raymond Williams, *The Country and the City* (Oxford: Oxford U P, 1973) 264.

⁸ Ken Worpole, 'Ken Worpole on D.H. Lawrence's *The White Peacock* (1911)' *Caught By The River* <<http://caughtbytheriver.net/2010/09/the-caught-by-the-river-nature-book-reader-2/>> [accessed 18.4.12].

⁹ Ibid.

¹⁰ F. R. Leavis, *D. H. Lawrence: Novelist* (London: Chatto & Windus, 1955); Harry T. Moore, *The Intelligent Heart: The Story of D. H.*

Lawrence (London: Heinemann, 1955); Edward Nehls, *D.H. Lawrence: A Composite Biography* (Madison, WI: U of Wisconsin P, 1957-59).

¹¹ John Worthen has recently given a lecture elucidating Aldington's relationship with Lawrence and with Lawrence studies: John Worthen, 'Being Aldington', *D. H. Lawrence: Regional, National and International Contexts*, School of English, University of Nottingham, 5-6 July 2012. For Aldington's Dictionary of National Biography entry see: <<http://www.oxforddnb.com/view/olddnb/34435>> [accessed 29.8.12].

¹² This is from the final version, which in fact moderates the more explicit statements of earlier versions that come close to a kind of geographical determinism: "All art partakes of the Spirit of Place in which it is produced"; "The place attracts its own human element, and the race drifts inevitably to its own psychic geographical pole" (*SCAL* 167, 170).

¹³ *The Spirit of Place: An Anthology made by Richard Aldington from the prose of D.H. Lawrence* (1935; London: Heinemann, 1944) v.

¹⁴ *Ibid.*, v.

¹⁵ *Ibid.*, vii.

¹⁶ Bridget Pugh's *The Country of My Heart: A local guide to D. H. Lawrence* (Nottingham: Broxtowe Borough Council, 1972) provides a detailed survey of correspondences of this kind.

¹⁷ John Worthen, 'Introduction' in D. H. Lawrence, *The Rainbow*, ed. John Worthen (London: Penguin, 1981), 16.

¹⁸ Thacker, *Moving Through Modernity* 28.

¹⁹ Lawrence is not alone in exploiting the symbolism of this gesture: there is an extensive literary history of thresholds (material and metaphorical) that scholarship is now beginning to take account of. See Subha Mukherji, ed., *Thinking on Thresholds: The Poetics of Transitive Space* (London: Anthem, 2011).

²⁰ This tactic is one that Lawrence also uses elsewhere. For example, in *Sons and Lovers* the transference of Paul Morel's interest from Miriam to Clara is mapped geographically: "Miriam was his old friend, lover, who belonged to Bestwood. Clara was a newer friend, and she belonged to Nottingham, to life, to the new world". The novel concludes with the symbolically freighted final image of Paul walking "towards the faintly humming, glowing town, quickly" (*SL* 319, 464).