

2. This paper is not an examination of Gerald as the archetype of northern civilisation, but an attempt to explore the richer implications of whiteness. For an exploration of the archetypes of both African and Nordic civilisations, see R.K. Chamberlain, 'Pussum, Minette, and the Africo-Nordic symbol in D.H. Lawrence's *Women in Love*' *PMLA*, Sept. 1963, 407-416.
3. R.K. Chamberlain in his article points this out when he says that 'Gerald as mine-owner and lover is Lawrence's chief means of fusing his novel's technological, sociological, psychological and spiritual ingredients into one great vision of contemporary man's dehumanisation.' (p.415).
4. Angelo P. Bertocci in his article 'Symbolism in *Women in Love*' (*A.D.H. Lawrence Miscellany*, pp.83-102), hints that it is Gerald's whiteness which attracts Gudrun, and also touches on Gerald's whiteness of body suggesting that we connect it to 'the vast destruction of ice and snow' and the 'mystery of ice-destructive knowledge.' However, his remarks are incomplete and his analysis insufficient in that it does not reveal the meticulous way in which Lawrence constructs his statement about modern man.
5. It is necessary to point out that the colour is not used by Lawrence with its traditionally Christian connotations: it is never a substitute for chastity, purity or innocence, and this is a deliberate challenge to his readers' preconceptions which is both evocative and provocative. Mrs Crich's chastity is like Miriam's - meaning nullity. They, like Gerald and all others in *Women in Love* - with the exception of the Birkin-Ursula couple - possess the modern concept of love:

O leave me clean from mental fingering  
from the cold copulation of the will  
from all the white, self-conscious lechery  
the modern mind calls love!

- from 'Chastity'

The association of whiteness and inner beauty is not possible. As Ishmael says in *Moby Dick*, beauty and meaning are but 'subtle deceits, not actually inherent in substances, but only laid on from without' by the observer. Gerald's whiteness is pure only in the sense that it is uninhibited, untouchable by any external consideration. The meaning of his pure white will can be seen in its triumph over the Arab mare: 'the man seemed to be relaxing confidently, his will bright and unstained.' (124).

## The Dualistic Landscapes of *St. Mawr*

Lawrence Jones and Paul Simpson-Housley

### I

Historically, geographers have expressed an interest in landscape, and in humanity's relationship to the world. These interests are shared by creative writers but the latter frequently use landscapes symbolically, and provide more insightful descriptions of human relationships to the environment than do prosaic geographical descriptions. Humanistic geography encompasses a wide domain. Crucial relations between humanity and landscape may be expressed in many ways, and one such approach is literary. Geographers have much to learn from this approach and this paper examines a creative writer's approach to place as illustration.

A writer's description of landscape is influenced by cultural categories, and what Hardy called his 'idiosyncratic mode of regard'.<sup>1</sup> In the case of D.H. Lawrence the general values and categories of English Romanticism form his cultural mode, and condition his conventional contrasts between agrarian and industrial landscapes. A greater influence on Lawrence's landscape descriptions is his own 'idiosyncratic mode of regard'. It is extremely dualistic and is rooted in his theory of psychology. Lawrence stresses dynamic interchanges between the spontaneous lower sensual plane and an upper spiritual plane. Polarized tension exists between them. This paper proceeds by reviewing this psychology, its influence on Lawrence's interpretation of man's relation to the cosmos, and how his dualistic mode of regard conditions his landscape appraisal in *St. Mawr*. This novel commences in London, England, includes an expedition to Shropshire, and terminates in New Mexico. The landscapes of Shropshire hills and the New Mexico mountains north of Santa Fe comprise the environmental domain of this paper. *St. Mawr*, a horse, embodies Lawrence's metaphors for much of the novel, but in the New Mexican section the landscape itself becomes metaphor and symbol.

### II

Lawrence divides life into two aspects, existence and being. The former comprises ordinary life in time and space in relation to all other existence whereas the latter involves fulfilment, the entry into a kind of fourth dimension to become a unique living self. The aim of man is to come into being, to be a unique self. Lawrence's views on the nature of man posited the existence of dualism. The initial dualism is mind versus the unconscious, and then comes the horizontal vertical dualisms within the unconscious. Lawrence does not conceive of the mind as the centre of consciousness. The mind acts as a kind of filtering system, a computer memory. Everything vital and dynamic comes from the unconscious.

These ideas were developed in *Fantasia of the Unconscious*, first published in 1921. Lawrence commences with the first field of consciousness in the child. Life



begins with the sympathetic pole of the lower self, the solar plexus. This is the centre of blood intimacy, and symbolizes a warm sense of togetherness with the world. When the umbilical cord is cut, the child is drawn to suck the mother's breast. As the child grows, this centre is polarized by the lower volitional pole centered in the lumbar ganglion. This represents singleness and separate identity. It is seen in the child asserting self and pushing away from the mother.

Once the lower self comes into being, the development of the upper objective self begins. The lower plane is subjective, and related all to self. The objective upper self moves outward to the world, and is associated with light and civilization. The objective self also has two poles. The cardiac plexus is a sympathetic pole. As the child grows older, he loves his mother not only from the solar plexus but also from the heart (cardiac plexus), reaching out to her. This balances the solar plexus, setting up another polarity, a vertical one. It must be balanced horizontally by the development of an upper volitional pole at the back of the shoulders, the thoracic ganglion. It is expressed in the child's natural desire to explore the otherness of things.

The first field of the unconscious is completed in childhood when all four nerve centres create a current, when all are polarized. The first field is developed in relationship with parents; so the second field is developed in parallel fashion in sexual relations. Again Lawrence begins with the lower self. The hypogastric plexus is a sympathetic pole. It is feminine and the source of warm sexual tenderness, and draws the beloved into union with self. This is polarized by a volitional pole, the sacral ganglion, which is expressed in the lustful use of others to bring pleasure for self. The upper self is then developed in this field. The sympathetic pole, the cervical plexus, is associated with outgoing love and sympathy. It is polarized by the cervical ganglion, a volitional pole. This is the source of the sense of otherness of the beloved. It represents the difference and mystery in others one will never fully know.

Thus Lawrence sees man as a complex, basically unconscious creature with a delicate balance of complementary aspects. Fulfilment is achieved by developing being. All aspects of the unconscious self must be developed to create a balanced circuit. Lawrence's domain is, however, wider than human relations. It is also necessary for man to relate to the cosmos. Impulses could be derived from the sun, moon and earth. The season and daily rhythms of nature are important. There is a mysterious otherness in nature and this must be respected. Man must also accept death, including his own, as part of the cycle. Unfortunately man has not reached being. Man is a maimed individual. The mind tends to dominate the emotions. The upper poles are overdeveloped and the lower poles underdeveloped, and mental consciousness is the result. Blood consciousness is lacking, and both are necessary for fulfilment.

Lawrence saw a great lack of fulfilment in modern society. For him modern man was a failure because he failed to achieve fullness of being through relationships on all levels. Of special significance to this paper is the cosmic relationship. Man

has lost his sense of religious oneness with life. Materialistic man strives to conquer nature and exploit it as dead matter; this relationship of control and knowledge stems from the upper volitional pole only. The contrast in *Etruscan Places* (1929) exemplifies this. The Romans with their emphasis on sublimation of nature and material conquest destroyed the living vitality of the cosmos; their views were associated with the upper volitional pole. The Romans suppressed the Etruscans who had captured the vitality of the cosmos. The Etruscan by contrast was blood conscious, and the relationship of the Etruscans to the world was sympathetic and volitional.

A similar contrast is to be found in *Mornings in Mexico* (1924).

The American-Indian sees no division into Spirit and Matter, God and not-God. Everything is alive, though not personally so. Thunder is neither Thor nor Zeus. Thunder is the vast living thunder asserting itself like some incomprehensible monster, or some huge reptile-bird of the pristine cosmos.

How to conquer the dragon-mouthed thunder! How to capture the feathered rain!

We make reservoirs, and irrigation ditches and artesian wells. We make lightning conductors, and build vast electric plants. We say it is a matter of science, energy, force.

But the Indian says No! It all lives. We must approach it fairly, with profound respect, but also with desperate courage. Because man must conquer the cosmic monsters of living thunder and live rain.<sup>2</sup>

The American-Indians thus had a vitalistic view of the cosmos. Their field of consciousness was complete. In Lawrence's scheme, western men's approach to the cosmos has been to the upper volitional pole. They lack fulfilment in the body, the spontaneous urges not at the beck and call of the conscious.

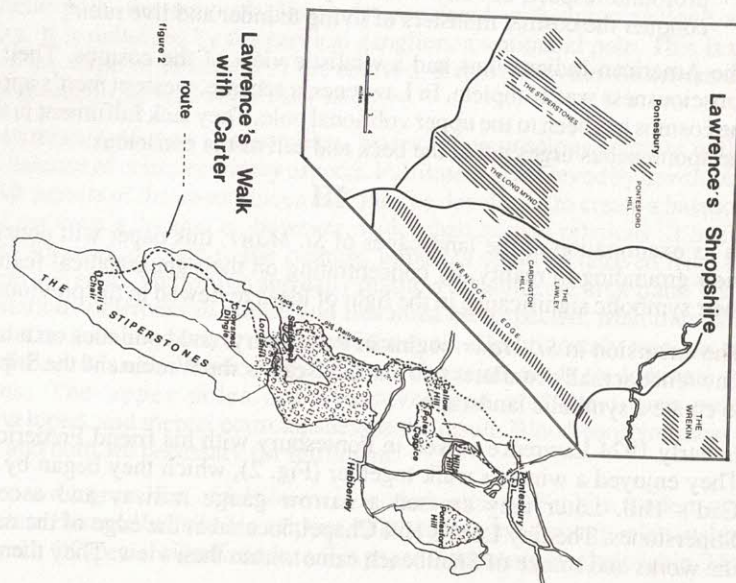
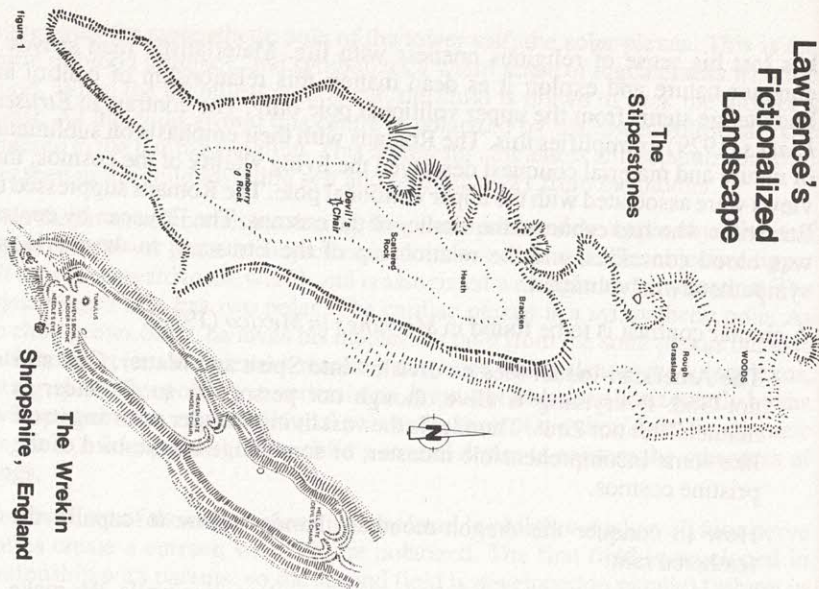
### III

In its examination of the landscapes of *St. Mawr*, this paper will consider both their grounding in reality, by concentrating on their geographical features, and their symbolic significance in the light of ideas reviewed in the previous section.

The excursion in *St. Mawr* begins in Pontesbury, and continues on a hill range. Lawrence actually conflates two real landscapes, the Wrekin and the Stiperstones, to create a symbolic landscape.

In early 1924 Lawrence stayed in Pontesbury with his friend Frederick Carter. They enjoyed a winter's walk together (Fig. 2), which they began by climbing Cad's Hill. Later they crossed a narrow gauge railway and ascended the Stiperstones. The tiny Lord's Hill Chapel, located at the edge of the moors, and the works and smoke of Snailbeach came within their view. They then climbed





to the crest of the Stiperstones, at the southern end of which is located the Devil's Chair, an area of scattered rock.<sup>3</sup>

The Stiperstones (Fig. 1) are comprised of quartzite which overlies the Sheinton Shales. Secondary silica cements the quartz grains into a hard rock. The rock appears as a ten mile line of mural crags which extends from Pontesbury to Sneyd. Three hills comprise the Wrekin (Fig. 1). The Ercall and Lawrence Hill to the northeast lead over a small valley to the Wrekin itself. The Ercall is comprised of granitoid material, Lawrence Hill is principally rhyolite, while the Wrekin itself alternates between bedded agglomerates, ashes and rhyolites. This main hill of this isolated range in Shropshire is composed of a volcanic cone. Either sea waves or streams descending the cone subjected the volcanic material to the detrital action of water. At one time, it is averred, the Wrekin formed an island in the Llandovery Sea. Shell fragments occur in gravel on the Northern slopes of the Wrekin. The Wrekin quartzite, a relatively pure deposit of quartz sand compacted by a cement of secondary silica, flanks the Wrekin.<sup>4</sup>

The Wrekin rises to 900 feet above the surrounding land. There is a steep ascent on its longer axis, northeast to southwest, and it has precipitous sides. A double camp runs along its crest.<sup>5</sup> A double vallum with fosse and outworks comprise the fortifications. Between a vallum eight feet high, a curved sunken path provides access at the northeastern edge of the camp. This is locally referred to as Hell Gate. This camp is 850 feet long, and rises gradually to the southwest. Another entrenchment crosses the hill beyond which is a higher camp, 1,100 feet long, the entrance to which is termed Heaven Gate. Lawrence refers to Heaven Gate as the Angel's Chair. In the position of Hell Gate is the Devil's Chair, a landform of the Stiperstones. In *St Mawr* the Devil's Chair is given a higher elevation than the Angel's Chair, ignoring the reality of altitude on the Wrekin. Dualism is apparent. To Lawrence the Devil's Chair was the place of power and fulfilment in the body, While the Angel's Chair represented spiritual and mental satisfaction. Also the Wrekin/Stiperstones area represents 'one of those places where the spirit of aboriginal England still lingers, the old savage England, whose last blood flows still in a few Englishmen, Welshmen, Cornishmen. The rocks whitish with the weather of all ages, jugged against the blue August sky, heavy with age-moulded roundness'.<sup>6</sup> The rocks represent phallic, primitive sexual energy. Modern man has been cut off from this savage life and thus lacks bodily fulfilment.

A similar metaphorical landscape emerges in the rural scene in 'England, My England', published in 1924. In the gorse commons and wetlands at the base of the South Downs lingers the primeval beauty of Saxon times. This relict environment is described as belonging to the old England of hamlets and yeomen.<sup>7</sup> Again in *Kangaroo*, published in 1923, the Celts imbued 'huge granite boulders' with their presences. As Somers lies on sheaves waiting for the last wain to be loaded, the granite masses on the 'shaggy' Cornish moors suggest to him Druidical blood sacrifice.<sup>8</sup>



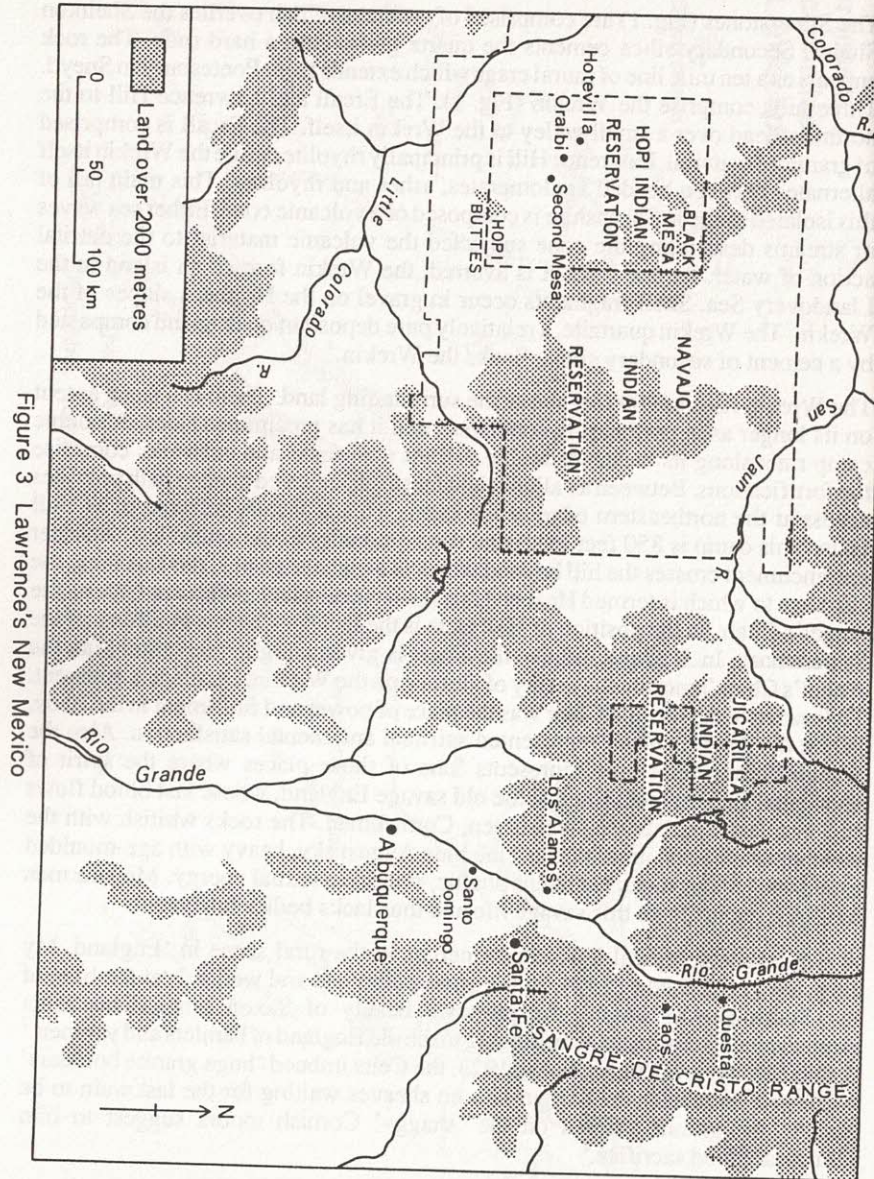


Figure 3 Lawrence's New Mexico

A certain savagery prevails in all these primeval landscapes, and Lawrence associates them with blood consciousness. They represent the lower sensual plane in his scheme of the polarized tension which exists between the negative and positive functions of consciousness. Again the land acts as metaphor for phallic sensual energy.

Similarly, the Needle's Eye, a hole in an ancient grey rock on the west of the Wrekin is to be interpreted symbolically. From it England appears to lie in the shadow (72), that destructive shadow of modern industrial society which Lawrence associated with the upper spiritual planes of the psyche. The materialism associated with this new anathema to Lawrence, the antithesis of natural life. Biblical overtones are also suggested. Just as the rich man could no more enter the Kingdom of Heaven than a camel could pass through the eye of a needle, so Lawrence considered it would be hard for the materialistic English to reach an older country of fulfilment.

In *St Mawr* the English landscape through which Lewis and Mrs. Wit ride en route to Merriton, Oxfordshire is seen as too humanized, and the closed cosy hedged English countryside is too stifling. 'Not a space, not a speck of this country that was't humanized, occupied by the human claim. Not even the sky' (109). The English world is associated with the upper poles, which represent idealism, rather than the spontaneous natural life of the lower poles. Lawrence's attitudes to humanized landscapes, was however, ambivalent. In *Sea and Sardinia* for instance he considered that the wildest country such as the Abruzzi was half humanized, and that this combination of the humanized and the primitive enhanced its appeal.

#### IV

The most important symbolic landscape in *St. Mawr* is New Mexico. Up to this point in the novel Lawrence's symbolism is principally embodied in the horse, *St. Mawr*. Leavis notes that *St. Mawr* manifests life in the body and serves to vindicate love, joy, true indignant anger, and a passionate sense of justice and injustice.<sup>9</sup> Cavitch contends that although the casual reader may see *St. Mawr* as an exaggerated symbol of sexual potency the stallion actually represents overwrought sexual inhibition. *St. Mawr* symbolizes the ambivalence in Lou's anticipation and terror of sexual violation by a male.<sup>10</sup> In the New Mexican section of the novel, however, the horse becomes redundant and the landscape replaces it as metaphor.

The New Mexican section of *St. Mawr* takes place in the basin-range area (Fig. 3). Mountain ranges separated by structural troughs characterize New Mexico. The climate is either arid or semi-arid. Thick deposits of alluvium fill most of the troughs. External surface drainage is lacking in many of them. An exception is the Rio Grande trough in Central New Mexico. This trough not only has external drainage, but is also dissected by fast flowing tributary valleys.<sup>11</sup> Santa Fe is located in this trough. To the east are the Sangre de Cristo Mountains, and to the



west are the Jemez Mountains. (The former range rises to over 14,000 feet in Colorado.) The effects of wind can be seen in many areas of New Mexico. Soil often piles up around or in the lee of scattered greasewood. In the precarious conflict between wind and vegetation, the wind sometimes wins, resulting in dune belts.

The section in *St. Mawr* on the New England woman's relationship to the landscape seems a digression. It is not causally related to the plot but fits theoretically in that it considers the relations between human aspirations and nature. In this section Lawrence dualistic mode of regard is evident in the marvellously evokes descriptions of storms, mountains and blossoms. The Rocky Mountains exude strange beneficence and malevolence. The former appeal to sympathetic poles, the latter to volitional poles; the polarity in nature corresponds to the polarity in men. The beneficence is revealed in flowers, and more transparently in beauty of distance.

But beyond the pine trees, ah, there beyond, there was beauty for the spirit to soar in.... The desert swept its great fawn-coloured circle around, away beyond and below like a beach, with a long mountainside of pure blue shadow closing in the near corner, and strange bluish hummocks of mountains rising like wet rock from a vast strand...pale blue crests of mountains looking over the horizon, from the west, as if peering in from another world altogether..... Ah, that was beauty...(153).

The other side is also an integral part. Lawrence refers to the 'mysterious malevolence fighting, fighting against the will of man. A strange invisible influence coming out of the livid rock-fastnesses in the bowels of those uncreated Rocky Mountains, preying upon the will of man, and slowly wearing down his resistance, his onward pushing spirit' (151). The malevolent force objectified in the Rockies relates to our volitional poles.

The pack-rats are also symbolically interpreted. They are related to the grey rat-like spirit of the inner mountains. The debasing insidious malevolence of the spirit of the mountains is incarnated in the rats. Similarly the motionless hawks ignore man and his ways. Both pack-rats and hawks represent the volitional side of nature as did the pine trees. 'Strange, those pine trees! ...Never sympathetic, always watchfully on their guard, and resistant, they hedged one in with the aroma and the power and the slight horror of the pre-sexual primeval world. The world where each creature was crudely limited to its own ego, crude and bristling and cold, and the crowding in packs like the pine trees and wolves' (153). Even the flowers show the volitional, malevolent side of nature. Desert roses are described as cactus flowers and allusion is made to 'spines the devil himself must have conceived in a moment of sheer ecstasy' (158).

The story of the New England woman is a parable of the modern failure to relate fully to landscape. The woman's locational antecedents are important. New England was settled by the Puritans and later became a centre of Unitarianism

and Transcendentalism. These denominations are associated with religious idealism, denial and the repression of passions, and they emphasize service and moral duty. In Lawrence's terms, they emphasize the upper sympathetic pole. Lawrence believed that this emphasis on the mind and idealism facilitated a conception of nature as spiritual, loving and sympathetic. The New England woman cherishes this illusion of universal love represented by an almighty loving God. But this same God represses the lower sensual self, especially the lower volitional pole calling it a denial. Nature could not be conceived in terms of Darwinian survival of the fittest. The Puritan ethos leads to viewing nature transcendently as an expression of the loving God.

The range experience destroys the woman's faith based on New England values. The beauty in the landscape allows the woman to see god in nature. The land, however, is dualistic and the malevolent side is more than she can handle. This is revealed when she tries to establish crops, raise domestic animals and obtain water. When she collects strawberries and wild raspberries she is intuitively aware that she is involved in a struggle for existence. She feels a sense of theft, for the berries are for consumption by bears and what she takes, they can not get. She can almost taste the theft in the jam she makes from the berries. Though she represses her sensitivity to this, her lower sensual poles respond to it and inner conflict results.

The rivers of fluid fire that suddenly fell out of the sky and exploded on the earth near by...frightened her from the very core of her, and made her know, secretly and with cynical certainty *that there was no merciful God in the heavens....There is no Almighty loving God. The God there is shaggy as the pine trees, and horrible as the lightning.* Outwardly, she never confessed this. Openly, she thought of her dear New England Church as usual. But in the violent undercurrent of her woman's soul, after the storms, she would look at that living seamed tree, and the voice would say in her almost savagely: *What nonsense about Jesus and a God of Love, in a place like this. This is more awful and more splendid. I like it better.* (156)

Her illusion of universal love has been destroyed. Instead her senses force her to conceive of an intense life full of energy. The experience could liberate her but she cannot integrate it because her mind forces her to reject half of it; but the experience has maimed her, and destroyed her image of earthly paradise. She has to hide from the 'corpse of her New England belief in a world ultimately all for love' (159).

The New Mexican landscape in *St. Mawr* is, then, a powerful metaphor. It has beneficent and malevolent poles to which human feelings must relate both in submission and conquest in total being. Fulfilment requires submission into sympathetic oneness with it, conquest in the volitional sense of otherness. For this full relationship a current must circulate between all poles. People need to fight for their place, and should not lament over, nor try to reform the malevolent



nature in the landscape. They must not be impeded by views of an all loving God or sentimental or technological views of relations with nature. But as noted, for a full relationship, sympathy with the landscape is also required.

Malevolent nature is, however, given most emphasis. The mountain country north of Santa Fe represents overwhelming inchoate nature associated with the lower sensual poles. It is the antithesis of the squalor and pettiness represented by the material world in which most people live. Its inhuman force cannot be termed as civilized and its swarming lower life thwarts man's attempts to attain a higher spiritual life. The landscape's power is both immanent and transcendent. Its will cannot be swayed by either romantic or Christian love. Cowan refers to the country around the ranch as 'a prelapsarian condition informed by the tension between positive and negative impulses which makes wholeness and growth possible.'<sup>12</sup> Both the Wrekin/Stiperstones and the mountains north of Santa Fe have beneficent and malevolent components. Only a polarised tension between these antithetical elements can result in fulfilment of being.

### NOTES

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2. D.H.Lawrence, *Mornings in Mexico* in *Mornings in Mexico and Etruscan Places* (Harmondsworth: Penguin, 1956), p.75.
3. Frederick Carter, *D.H.Lawrence and the Body Mystical* (London: Archer, 1932), pp. 39-40.
4. T.C.Cantril, 'Geology' in W.Page (ed), *The Victoria County History of Shropshire*, vol.1, (London: University of London, 1968), pp. 5-23.
5. J.C.Wall, 'Ancient Earthworks' in Page, pp. 369-70.
6. D.H.Lawrence, *St. Mawr* in *St. Mawr and the Virgin and the Gipsy* (Harmondsworth: Penguin, 1950), p.71. All subsequent references in the body of the text are to this edition.
7. D.H.Lawrence, 'England, My England' in *England, My England* (Harmondsworth: Penguin, 1960), p.8.
8. D.H.Lawrence, *Kangaroo*, (London: Martin Secker, 1923), p. 266.
9. F.R.Leavis, *D.H.Lawrence; Novelist* (Harmondsworth: Penguin, 1981), p. 279.
10. David Cavitch, *D.H.Lawrence and the New World* (Oxford: Oxford University Press, 1969), pp. 153 and 156-9.
11. Yi-Fu Tuan, 'Structure, Climate and Basin Land Forms in Arizona and New Mexico', *Annals of the Association of American Geographers*, 52, 1962, 51-68.
12. J.C.Cowan, *D.H.Lawrence's American Journey: a Study in Literature and Myth* (Cleveland and London: Case Western University, 1970), p.96.

## Helen Corke and Me

Taiji Okada

Strange to say, it was *D.H.Lawrence's Princess* (1951), a limited edition of 200 copies, that connected me with Helen Corke. Towards the end of 1959 I had the casual and lucky chance to purchase a copy, numbered 138 of the limited edition, at Maruzen's bookstore in Kobe. The impression, when I had finished reading it, was so deep that I at once wrote to her in care of the publisher of the book, who kindly transmitted my letter to her. She soon wrote back, answering some of my questions about Lawrence in her first letter to me dated 21 February 1960. She was 79 years old at that time. From then we were in correspondence with each other for about seventeen years until the Christmas of 1977. She had splendid and vivid memories of D.H.Lawrence and many others, and at the same time her intellectual concerns and activities were extensive, covering world-wide problems in economics, history and so on. Her letters, Christmas cards and picture postcards to me have numbered eighty-five.

I was much surprised and saddened to receive Helen Corke's death-notice, which was forwarded from my former post, Kyoto University of Industrial Arts and Textile Fibres about the end of July, 1978. It was printed as follows:

### REMEMBERING HELEN CORKE

Died 16th May 1978

in her 97th year

2 Swan Street, Kelvedon, Colchester, Essex

I had never known any inhabitants at 2 Swan Street in Colchester. I at once wrote to Dr. F.W. Roberts, Director of the Humanities Research Center, The University of Texas, who was kind enough to answer me by return mail. In the summer of 1979, Prof. Nobukazu Aoki, of Kobe University had an opportunity to visit that address to identify the persons there while studying at the University of Essex. Thanks to both of them I have come to know Mr. Arthur Frost, who was once Helen Corke's pupil in his young days and is now one of her residuary legatees.

Now I have three photographs of old Helen Corke in my possession: the first one is a three-quarter-length photo in about 1961, showing her at the age of 80; the second is a full-coloured one taken in England in 1973 by one of her pupils at Knebworth House, home of Bulwer Lytton, author of *The Last Days of Pompeii*; and the last a coloured photo transferred by Prof. Aoki at Mr. Arthur Frost's last summer. I, with all my family members, used to call her 'Our Ancient English Grandmother.' She, in turn, willingly accepted this intimate feeling of relationship on our part. I am also pleased to learn from Prof. Aoki that Helen Corke had kept all my letters and cards to her including the photographs I had sent her, and that she used to call me with intimacy 'Taiji' at the Frosts with every person she met.