

“We are among the ruins”:  
Regeneration and Social Spaces in *Lady Chatterley’s Lover*  
by  
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*To my sister*

*May you never live a mundane life*



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## Abstract

D.H. Lawrence's final novel, *Lady Chatterley's Lover*, is perhaps his most widely known work. The ultimately victorious subject of a famous 1960 obscenity trial, it set the precedent for easing the censorship of fiction with sexually explicit content. But the thirty year ban took a different kind of toll, isolating the novel from the rest of Lawrence's literature and resulting in a late critical reception. The goal of this thesis is to contextualize *Lady Chatterley's Lover* through analysis of how Lawrence uses setting across the three drafts he composed of it. In doing so, I include in my analysis of its development Lawrence's minor Italian travel narrative, *Sketches of Etruscan Places*, which was written between the second draft and final draft. A cross-draft analysis of setting, as well as the incorporation of *Sketches* into an account of the novel's composition, is new to Lawrence scholarship. This thesis will thus bring a fresh perspective to both *Lady Chatterley* and Lawrence's canon as a whole, and will, I hope, inspire new readings of his work.

In order to situate the novel, this thesis analyzes the work with respect to historical and biographical factors that contributed to its composition. The first chapter explores the use of setting in a central scene: the Midlands Drive. Lawrence chooses the English Midlands to locate the movement of his protagonist, Connie Chatterley, within the political turmoil of that era—namely, the failed General Strike of 1926 that arose from post-World War I class tension. The Midlands function as a traversable time-landscape through which the author can explore the coexistence of past and present as a physical space. By this means, he imparts resonance to Connie's desire to have a child with Mellors, the gamekeeper employed by her husband, Clifford. Within the context of the time-landscape, her child symbolizes the future of England.

Chapter Two deals with a later location that functions as the counterpoint to the English Midlands: Connie's vacation setting. Here, Connie discovers her pregnancy with Mellors' child—a discovery that indicates the completion of her individual regeneration. The setting changes in each version, from Paris, to Biarritz (a seaside town in France), and finally, to Venice. By looking at drafts one and two, the chapter outlines what Lawrence was trying to achieve. These two earlier settings fail to adequately make sense of Connie's regeneration—a failure that explains why Lawrence repeatedly, and heavily, revises the novel's ending.

Chapter Three unifies biography with Lawrence's philosophy in its interpretation of *Sketches of Etruscan Places*. The two key biographical factors are Lawrence's string of proto-fascist "leadership novels" prior to *Lady Chatterley's Lover*, and his career-long fascination with Italy as an Other to England. The contrast between fascist Italy and ancient Etruscan ruins in *Sketches* plays directly into Lawrence's decision to stage Connie's self-understanding in Venice in the final version of *Lady Chatterley's Lover*. Doing so means Lawrence can contextualize her renewal in a way that adequately responded to his evolving beliefs.

Keywords: D.H. Lawrence, time in modernist literature, setting, Bakhtin, Italy in English literature, composition and technique, travel writing, philosophy in literature



## CONTENTS

Introduction	1
Chapter One: Historical Context as Time-Space in the English Midlands	5
Chapter Two: Contextualizing the Individual: A Cross-Draft Analysis	21
Chapter Three: <i>Sketches of Etruscan Places</i> and Reimagining Renewal Among the Ruins	33
Conclusion	48
Works Consulted	53



## Introduction

D.H. Lawrence's last novel, *Lady Chatterley's Lover*, is perhaps not his most critically admired work; nevertheless, it is his most famous. With a plot detailing Lady Constance "Connie" Chatterley's adulterous affair with Oliver Mellors, her paraplegic husband Clifford's gamekeeper, the novel at first made its claim to fame—or rather, infamy—with its sexually explicit content and vulgar language. This content was also later the subject of its 1960 obscenity trial. Having been banned since it was published privately in 1928, its unbanning set a landmark precedent for the easing of censorship of other explicit works. The trial is often considered an early victory for the burgeoning sexual revolution of the decade.

Criticism of *Lady Chatterley's Lover* came in waves. The first occurred when it was initially made available to a broad public in 1960. It is no wonder that at the dawn of the sexual revolution, critics fixated on *Lady Chatterley's Lover's* explicit sex scenes and the ways in which it challenged conservative ideas of marriage, womanhood, and desire. The scholarship of Julian Moynahan in this first wave is seminal to the study of the work. His discourse on the metaphysics of duality in the novel has continued to influence Lawrence critics to this day. The second wave of scholarship on *Lady Chatterley's Lover* occurred from the late 1980s to the early 1990s, when the novel's sexual politics was re-examined by critics like Hilary Simpson through the lens of feminist theory. Presently, interest in *Lady Chatterley's Lover* has diminished, perhaps due to its marginal status in Lawrence's canon compared to his more acclaimed titles, such as *Sons and Lovers* (1913) and *Women in Love* (1920). Alternatively, perhaps it is because the salacious details of Connie and Mellors's sexual encounters now fail to enthrall and mortify us as they had decades ago.

Whatever the reasons *Lady Chatterley's Lover* has been left behind in recent Lawrentian criticism, my goal is to reinvigorate discussion of both the novel and Lawrence's career through a different approach—namely, through analysis of how Lawrence's last novel responds to its cultural and historical context. I do this in part to address the gap between *Lady Chatterley's Lover's* composition in 1928 and its critical reception in 1960. It would be foolhardy to suggest that *Lady Chatterley's* generation-long suppression did not isolate the novel from the rest of Lawrence's career in critical discourse. It is precisely for that reason that the bulk of scholarship on *Lady Chatterley's Lover* pertains to its sexual content, often at the expense of other themes and narrative devices that might otherwise connect it to Lawrence's canon as a whole. Therefore, my work is to retroactively contextualize *Lady Chatterley's Lover* through analysis of certain historical and biographical factors that contributed to the novel's composition. Doing so will make it clear that in his final novel, Lawrence revisits a career-spanning philosophical question—and obtains new results. Thus, a fresh perspective on *Lady Chatterley's Lover* necessitates the reexamination of Lawrence's entire literary career.

Since Lawrence works primarily through setting to ground *Lady Chatterley's Lover's* narrative in a social context, the focus of my analysis is on how these settings evolved or even changed entirely over the course of Lawrence's revisions. The development of *Lady Chatterley's Lover* is ostensibly broken up into three drafts: *The First Lady Chatterley's Lover*; followed immediately by with the second draft, *John Thomas and Lady Jane*; after which point, Lawrence takes a brief break to write an Italian travel book, *Sketches of Etruscan Places*; which directly influences his final draft, the finished *Lady Chatterley's Lover*. Although Lawrence scholars, such as Antonio Traficante and Jill Franks, have analyzed *Sketches of Etruscan Places* in relationship to Lawrence's other Italian travel books, no scholars have included *Sketches* in the

development of *Lady Chatterley's Lover*. My inclusion of *Sketches* will demonstrate both the way in which Lawrence responds to cultural context and the direct influence of context on revisions in *Lady Chatterley's Lover*.

The historical and biographical factors in my analysis are broken down into four tenets. First, *Lady Chatterley's Lover* is a post-World War I novel, which is made clear in its opening lines: "Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins" (Lawrence 5). The stakes of the narrative are derived from the loss of this era, as is the yearning for regeneration that drives Connie to have an affair with Mellors. Second, class tension is at the center of *Lady Chatterley's Lover's* narrative conflict. This is reflected in the novel's primary setting, the English Midlands. That tension, both in the novel's narrative and in its setting, stems from an actual prominent eruption of class conflict just before Lawrence began writing *Lady Chatterley's Lover*—the General Strike of 1926. Third, for biographical factors, we turn to Lawrence's canon to look at the works that immediately preceded *Lady Chatterley's Lover*: the proto-fascist "leadership novels," perhaps the most unsavory part of his career. Viewing *Lady Chatterley's Lover* in light of his "leadership novels," most notably *The Plumed Serpent* (1926), shows a continuity of ideas across his literature. On the other hand, it also highlights the ways that *Lady Chatterley's Lover* rebuts many of the ideas in his "leadership novels." In short, Lawrence's ideas continually evolved. Finally, we will look at *Sketches of Etruscan Places* and the role of Italy as a setting in Lawrence's work. In doing so, we will draw on Lawrence's own metaphysic of dualities to show that *Lady Chatterley's Lover* deconstructs some of Lawrence's philosophy to reach new possibilities of renewal.

The first chapter handles primarily historical factors in *Lady Chatterley's Lover*. Through a close analysis of a central scene, Connie's drive through the English Midlands, I will

demonstrate how Lawrence uses setting to create social context. This analysis is informed by Mikhail Bakhtin's concept of "collective time," which will guide my interpretation of the unique relationship between time and space in this scene.

The second chapter details the development of setting over the course of the first and second drafts. This chapter responds to work done by Michael Squires on *Lady Chatterley's Lover's* composition to explain why the first and second drafts fail to properly contextualize the narrative in another crucial scene, Connie's discovery of her pregnancy while abroad—a scene that functions as a counterpoint to the Midlands Drive.

The third chapter concerns the importance of *Sketches of Etruscan Places* in the development of *Lady Chatterley's Lover*. After establishing that Lawrence evokes his metaphysic of dualities in *Sketches* to characterize Italy as a place of balance and renewal, I apply this metaphysic to the pregnancy discovery scene in *Lady Chatterley's Lover* to draw parallels between the two works. In highlighting Lawrence's metaphysic in *Sketches*, I demonstrate that it is destabilized at the end of *Lady Chatterley's Lover* to arrive at a new source of renewal.

Chapter One:  
Historical Context as Time-Space in the English Midlands

D.H. Lawrence draws from locations with either biographical or historical significance to create the setting of *Lady Chatterley's Lover*. Where the two provided the best location in which to contextualize the individual in society and history. For this reason Lawrence bases Tevershall and the surrounding English Midlands on Eastwood, his childhood home. Prior to beginning *The First Lady Chatterley's Lover*, he visited Eastwood from the 13<sup>th</sup> to the 15<sup>th</sup> of September, 1926 (Britton 102).<sup>1</sup> This was the first time he had seen his home since leaving England in 1918; the setting for his early literature had changed dramatically while he was abroad (Britton 104). In addition to physical changes to the landscape of Eastwood itself, such as the destruction of natural areas to make way for modern coal refineries, the village to which Lawrence returned was in the grips of a class struggle between coal miners and factory owners which culminated in the General Strike of 1926. It was a failure, and while the tension between the working and upper classes did not quite bloom into a violent class war as Lawrence had feared, Eastwood's polluted landscape and starving, embittered people were Lawrence's final impression of his home. He did not return to England again before his death in 1930.

Lawrence's impressions of Eastwood provided the perfect backdrop for the story of an upper class woman pursuing an affair with her husband's gamekeeper. Although Tevershall was merely a setting based on Eastwood in *The First Lady Chatterley's Lover*, it grew to have greater symbolic significance in subsequent drafts. This is true of Connie's drive through the English Midlands, which Lawrence expanded to illustrate class strife and social change on a collective

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<sup>1</sup>The details of Lawrence's last visit to England is from the chapter "Return to Eastwood" in Derek Britton's work *Lady Chatterley: The Making of the Novel*. Although his work does not appear often in my thesis, his meticulous research of the events that preceded *Lady Chatterley's Lover* was fundamental to developing my thinking.

level. Lawrence draws on his surroundings throughout his canon, but the English Midlands function differently in *Lady Chatterley's Lover*. Often setting is used to reflect character traits; for instance, the demise of the cold, sadistic iron magnate Gerald Crich is staged in the wintry Swiss Alps in *Women in Love*. The English Midlands, in comparison, do not have so much a narrative component as a social one.

*Lady Chatterley's Lover* is of course not alone in its incorporation of social context. Its inclusion is common in the burgeoning late modernist period in the mid to late 1920s,<sup>2</sup> even though Lawrence on the whole is rightly categorized as a modernist writer. That said, his post-war literature, in comparison to his earlier works, takes great pains to put the interiority of modernism in a broader historical and social context. Fredric Jameson describes high modernism as “repress[ing] History” (Miller 31). But, as Tyrus Miller explains “[l]ate modernists writers in no way ignored their social context; in fact, they were deeply troubled by their inability to keep it at a manageable distance. Their literary structures tottered uneasily between vexed acknowledgement and anxious disavowal of social facts, suggesting their relation to history was far more complex than that of simple ‘repression.’” (Miller 32). Lawrence is not a late modernist writer, nevertheless, he is responding to the same social and historical factors as the late modernists in his post-war literature. Hence, the careful intermingling of social context and individualization in *Lady Chatterley's Lover*. The setting of the English Midlands, moreover,

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<sup>2</sup> When the late modernist period began and what constitutes a late modernist work has been a point of contention. For the purposes of this thesis I draw on Tyrus Miller's interpretation of late modernism, which is informed by the writing of Charles Jenck, Fredric Jameson, and Alan Wilde on the subject. Late modernism can be understood as the bridge or transition period between modernism and postmodernism, in which “the late modernist writers were divested, by political and economic forces, of the cultural ‘cosmos’—the modernist “myth,” in its most encompassing sense [...] In the empty spaces left by high modernism's dissolution, late modernists reassembled fragments into disfigured likenesses of modernist masterpieces: the unlovely allegories of a world's end” For further reading on the subject, see Miller.

becomes a site not only where the past freely intermingles with the present to produce complex and often destructive results, they are also the site of a historicized class struggle.

This is the result of the General Strike. Miller claims that the Strike spurred a different modernist, Wyndam Lewis, to start writing again after serving in World War I.<sup>3</sup> For Lewis the Strike “exposed the moribund nature of British social institutions and revealed the unreadiness of labor to offer an alternative” (Miller 70). The same is true of the English Midlands in *Lady Chatterley’s Lover*. Connie’s drive through the area documents both the frailty of the ruling order (the gentry) and the floundering of the working class under the crushing weight of industry. The engagement with social context and historical factors in *Lady Chatterley’s Lover* could have marked Lawrence’s last novel as late modernist, had Lawrence’s form not retained the experimentation with time and space and individuation characteristic of modernist literature.

In this scene, Lawrence uses modernist techniques to explore social context and the intricate relationship between history and the present. In the Midlands Drive scene, Lawrence challenges linear conceptions of history through the characteristic modernist experimentation with time and space. By housing this experimentation in the English Midlands, Lawrence can recreate the difficult relationship between history and present as a traversable, geographic landscape. Because the Midlands also provide evidence of the historical class struggle between the working and ruling classes, the modernist experimentation with time and space is contextualized in the moment it was written. I argue that *Lady Chatterley’s Lover* responds to late modernist thought through modernist technique, and resonates with themes that span Lawrence’s career, yet to different ends from those pursued in his earlier works. My account of

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<sup>3</sup> “I disinterred myself in 1926, the year of the General Strike—but as a philosopher and critic. This was considered very confusing.” See Lewis.

the Midlands Drive will amend the gap in scholarship mentioned before by showing how *Lady Chatterley's Lover* functions as a transitional text between these two movements.

Time and space function in the Midlands Drive to depict changes in time—more specifically, in collective time—precipitated by the industrialization of provincial England. The movement into collective time allows Lawrence to structurally create social context. In “Forms of Time and of the Chronotope in the Novel,” Mikhail Bakhtin defines collective time as time that is “differentiated and measured only by the events of collective life; everything that exists in this time exists solely for the collective [...] Both labor and the consuming of things are collective” (Bakhtin 206-7). Collective time is a means of measuring time that is shared among a group of individuals. Where individual time is marked by life events, collective time comprises the conditions of shared labor. Prior to industrialism, collective time in provincial England was determined by agrarian labor and measured by labor events, such as harvest times. At the beginning of the Midlands drive, the scene transitions from individual to collective time through narration:

It was already May, and in June [Connie, Hilda, and her father] were supposed to start [vacationing in Venice]. Always these arrangements! always one's life arranged for one! Wheels that worked one and drove one, and over which one had no real control!

It was May, but cold and wet again. A cold wet May, good for corn and hay! Much the corn and hay nowadays! Connie had to go in to Uthwaite, which was their little town, where the Chatterleys were still *the* Chatterleys. She went alone, Field [her servant] driving her. (Lawrence 151-2).

The first repetition about “May and June” relates to biographical events in Connie's narrative, namely, her upcoming vacation in Venice with her sister, Hilda, and her father, Sir Malcolm.

This is individual time: the months correlate with Connie's life events. However, Bakhtin writes that in collective time, "The progression of events in an individual life has not yet been isolated (the interior time of an individual life does not yet exist, the *individuum* lives completely on the surface, within a collective whole)" (Bakhtin 207). Because individual lives cannot be distinguished from collective experience in collective time, the narration maneuvers away from Connie's perspective. Connie's exasperation at "arrangements" in her life, over which she feels little control, are expressed more broadly through the usage of the indefinite pronoun "one." As the narrator expands who is being addressed by referring to "[w]heels that worked one and drove one," the text begins to move out of individual time into collective time. Social obligations are described in terms of farm labor that is "work[ing]" and "driving" an individual ("one") as if the person were a farm animal. The individual is increasingly repositioned within agrarian labor so as to enable the transition into agrarian collective time.

The second repetition about May, "A cold wet May, good for corn and hay!," completes that transition. The rhyming proverb describes time relative to a labor event, harvesting, to evoke agrarian collective time. This is followed, however, by a rejection from the narrator: "[m]uch the corn and hay nowadays!" The narrator's rebuff of the harvesting proverb, while maintaining the rhyme, indicate a change in collective time. In the present ("nowadays"), agrarian collective time has a diminishing importance to the collective. This is a result of industrialization, whose means of production dramatically change time for both the working and ruling class as a symbiotic system.

Lawrence's modernist experimentation renders change in collective time through a traversable time-landscape. In the Midlands Drive scene, the narrator addresses time spatially: "That [in reference to Chadwick Hall] was the past. The present *lay below*. God alone knows

where the future lies” (Lawrence 155, my emphasis). Howard Booth asserts that “rural” modernists like Forster, Faulkner, and Lawrence depict the differential displacement of modernization in non-metropolitan areas to show change in social structures (Booth 700). Although Booth merely uses this observation as a means of grouping the three writers as non-metropolitan modernists, his line of reasoning also characterizes the time-landscape in the Midlands Drive scene. The uneven displacement of modernity in provincial England allows for architectural remnants of the past to cohabit with the machinery of the present. The nonlinear and geographic integration of past into present “is history. One England blots out another. The mines had made the halls wealthy. Now they were blotting them out, as they had already blotted out the cottages. The industrial England blots out the agricultural England [...] And the continuity is not organic, but mechanical” (Lawrence 156). The conception of history in *Lady Chatterley’s Lover* is purposefully non-linear to reflect the complex relationship between past and present in the interwar period. History is not a singular march to the present; instead it is a series of dynamic and oppositional reactions that progresses into the future. It is a change in collective time, in which the past must be destroyed in order to create the present. History functions as a process of destruction and rebirth; in essence, it is resurrection. Each new change in collective time occurs in reaction to the social structure that preceded it. Because social structures are symbiotic relationships between the working and ruling classes, both are equally susceptible to the death-birth progression of history. No individual or class is protected from changes in collective time.

The time-landscape of this chapter can be divided into three periods of time: the distant past, the recent past, and the industrial present.<sup>4</sup> Although the narrative voice takes precedence during the Midlands Drive, Connie's view from her car is a spatial point of reference that conveys how the setting is to be interpreted. The distant past is illustrated by two large architectural features in the landscape: Warsop Castle and Chadwick Hall. Although each is representative of a different period of England's history, their descriptions bear striking resemblance to one another:

As [Connie] rose on to the high country, she could see on her left, on a height above the rolling land the shadowy, powerful bulk of Warsop Castle [...] The powerful old castle was a ruin, yet still it hung its bulk on the low sky-line, over the black plumes and the white that waved on the damp air.

The car ran on, along the uplands, seeing the rolling county spread out. The county! It had once been a proud and lordly county. In front, looming again and hanging on the brow of the sky-line, was the huge and splendid bulk of Chadwick Hall, more window than wall, one of the most famous Elizabethan houses. Noble it stood alone above a great park, but out of date, passed over. It was still kept up, but as a show place. "Look at how our ancestors lorded it!" (Lawrence 154, 155).

Warsop Castle and Chadwick Hall are similar in size, proximity to Connie's car, and position within the English Midlands relative to other landmarks. Each represents an era of grandeur for its respective ruling class: Warsop Castle symbolizes the Middle Ages and its kings; Chadwick Hall, the Elizabethan era and its aristocracy. The architectural landmarks are described as if they

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<sup>4</sup> The time-landscape in the Midlands Drive is not organized as a linear timeline. I have organized these three periods of time in this manner for clarity.

were giants. The repetition of the descriptor “bulk” and their presence on higher ground than the other parts of the time-landscape emphasizes the power differential between the ruling and working classes. Warsop Castle and Chadwick Hall are in the “high country” and “uplands,” while the majority of working class locations, like the villages of Stacks Gate and Tevershall, are located in valleys. These structures are the most elevated points in Lawrence’s time-landscape as the historical pinnacles of classic England, in comparison to which the present appears dismal.

However, Warsop Castle’s and Chadwick Hall’s distance from Connie’s car also suggests that the remote past has decreasing relevance to the present. While still formidable figures in the time-landscape, both are relegated to the far-off “sky-line.” The past epitomized by these structures has a dissonant effect when intermingled with the present. The narrator indicates this through the use of “yet” and “but” in their description: Warsop Castle “was a ruin, yet it still hung its bulk on the low sky-line”; Chadwick Hall “was still kept up, but as a show piece.” Warsop Castle continues to hold significance in the industrial present, but the castle’s physical disrepair reveals that its importance is merely symbolic: it is a remnant of the Middle Ages. Chadwick Hall is less removed from the industrial present, but it’s no longer powerful even as a symbol. Chadwick Hall is maintained because it functions like a museum exhibit, where visitors fawn over the faded glory of the Elizabethan era (‘Look at how our ancestors lorded it!’). The elevation (power) that separated Warsop Castle and Chadwick Hall from the lower class has, in a twist of irony, become their undoing.

The decline of the ruling classes continues into the recent past with the dismantling of Fritchley Hall. The destruction of the mansion is concurrent with Connie’s drive: “Now they are pulling down the stately homes, the Georgian halls are going. Fritchley, a perfect old Georgian mansion, was even now, as Connie passed in the car, being demolished” (Lawrence 156). Unlike

Warsop Castle and Chadwick Hall, Fritchley Hall is close to Connie's car, and its destruction occurs during the drive. It is an action of the industrial present. Whereas the distant past is characterized by alienation from the present, the recent past is characterized by destruction to make room for the present. Because Fritchley is associated with the Georgian era, its demolition is a negative byproduct of the modernizing enterprise encouraged by the gentry of that time.

While Fritchley itself was in pristine condition, its residents, the Weatherbys, left because "now [Fritchley] was too big, too expensive, and the country had become too uncongenial" (156). The size of Fritchley, unlike that of Warsop or Chadwick, has become problematic. It hinders progress because of its proximity to the present, i.e. to the working class. Considering that cost and the lack of "congenial" company are the reasons for the Weatherbys' departure, the destruction of Fritchley paints a ruling class that, while still protected by their wealth, is nonetheless vulnerable to change.

In the industrial present, changes in collective time have replaced the ruling class with the mechanical movement of industry, a movement that drives growth and commodifies its workers. Within the time-landscape, Stacks Gate, a modern coal refinery, represents the industrial present. Described as something "new on the face of the earth, since the war," Stacks Gate signifies the rise of the industrial present as a result of war-time production (Lawrence 154). Like Warsop Castle and Chadwick Hall, Stacks is both enormous and located well above other landmarks in the time-landscape: "from the high road, [Stacks Gate] was just a huge and gorgeous new hotel, the Coningsby Arms, standing red and white and gilt in barbarous isolation off the road" (Lawrence 154). Although not nearly as removed from the rest of the time-landscape as Warsop and Chadwick are, Stacks Gate is still isolated. The "barbarous isolation" comes not from its irrelevance to the present, but from its lack of a human ruling class at its center.

Unlike Warsop Castle and Chadwick Hall, which housed the past ruling classes, the highest point of Stacks Gate is the modern mine itself: “beyond these blocks of dwellings, at the back, rose all the astonishing and frightening overhead erections of a really modern mine, chemical works and long galleries, enormous, and of shapes not before known to man. The head-stocks and pit-bank of the mine itself were insignificant among the new installations” (154). The shapes of the modern mine are alien in their newness. Instead of enabling the working class to get out from under the heel of the ruling class, the demands of production in the industrial present subject both working and ruling classes. The gentry, no longer able to live a life of leisure, are stripped of their country homes to make room for industrial expansion. Yet they “were [able to] [depart] to pleasanter places, where they could spend their money without having to see how it was made” (Lawrence 156). The working class, on the other hand, cannot simply avoid that.

The political immobility of the working class epitomized by the General Strike of 1926 is depicted in the time-landscape as a physical lack of control of their own residences. Their homes are “handsome rows of ‘modern’ dwellings, set down like a game of dominoes, with spaces and gardens, a queer game of dominoes that some weird ‘masters’ were playing on the surprised earth” (154). The “weird ‘masters’” of the industrial present are the demands of industry, yet they exercise just as much, if not more, control of the working class than human ruling classes ever did. This is because the working class glorifies the power of industry. At the center of Stacks Gate there are “no chapels, no pubs, even no shops...[o]nly the great “‘works,’” which are the modern Olympia with temples to all the gods...” (Lawrence 154). Chapels, pubs, and shops are all locations associated with collective activities such as worship, socialization, and commerce—in essence, the cornerstones of a community. What has replaced these familiar

collective sites is the worship of industrialization. This is perpetuated by industrial collective time. The ‘works’ are not limited by seasonality like agrarian collective time; thus the refinery can produce all year round—provided it has workers and land.

The powerlessness of the working class in the industrial forces them deep into the valleys of the time-landscape. As such, the colliery Tevershall is “uncanny and underground,” an “under-world” (Lawrence 153). It is the lowest part of the time-landscape, the cruel underbelly of the modern coal refinery in Stacks Gate. Here humans and nature are broken down into their most basic constituents: coal, iron, and labor. Tevershall is incredibly claustrophobic; thus “you instantly forg[e]t the open, rolling country where castles and big houses still dominated” when driving into the village (154). The time-landscape is not visible from Tevershall because the change in collective time has separated the industrial present from England’s past. The workers are reduced to “less than humanness” until they become “[c]reatures of another reality...elementals, serving the element of coal, as the metal workers were elementals, serving the element of iron. Men not men, but animas of coal and iron and clay” (Lawrence 153, 159). The working class is indistinguishable from its labor. The workers have no value beyond their function as the labor force, since all other aspects of collective life (like the chapels and pubs) have been replaced by industry. As a result, the setting of Tevershall is similarly stripped of its vitality: “It was as if dismalness had soaked through and through everything. The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling” (Lawrence 152). What is truly damaging about the industrial present is thus not the ugliness of modernity. Rather, it is the perceived loss of individual interiority, the “human intuitive faculty,” to collective life.

The preservation of interiority over collectivity is where *Lady Chatterley's Lover* once again deviates from late modernism and returns to a modernist sensibility. There is no representation of the future in the time-landscape. Rather, Lawrence points toward the future by gradually transitioning out of collective time and returning to individual time. But why not imagine the future in collective time? This is in part due to the importance of individualization in modernist works. In *The Country and the City*, Raymond Williams argues that as a writer “on the border” between metropolitan and provincial areas, Lawrence grew disenchanted with collective change. He was also fearful of any resulting class warfare (Williams 268). The failure of the General Strike of 1926 would only have supported those beliefs. It highlighted the fragile nature of the gentry, but also the political infirmity of the working class. What resulted was a visibly tense stasis between classes. Despite this, Lawrence surprisingly resists despair in *Lady Chatterley's Lover*. Situating the future in the individual does not amend this stasis, but it does suggest that the beginnings of collective regeneration stem from the individual. In this way, Lawrence maintains the hope that collective resurrection is possible without compromising his own beliefs.

The future is first seen through the individual when Connie calls at Shipley Hall, the home of Squire Winter. Winter is introduced just prior to the Midlands Drive on the occasion of his asking Clifford about the rumors of Connie's pregnancy. He is characterized by the passage of time. He had an “old-fashioned, rather haw-haw! manner of speaking, he seemed more out of date than bag wigs. Time, in her flight, drops these fine feathers” (Lawrence 149). As a part of the Georgian-era landed gentry, Squire Winter is both an anachronism and an omen. He belongs with the likes of the Weatherbys and Fritchley Hall, yet at the time of Connie's drive he is the last of the leisure class to hold out against the encroaching working class.

When Connie decides to call at Shipley, Shipley and the time-landscape melt away. The description of Squire Winter's home transitions into individual time: his life. What takes place is a scene from the late Victorian era, the "golden—monetarily—latter half of Queen Victoria's reign," where Winters entertains the Prince of Wales (157). The two discuss the large profits from opening collieries on aristocratic land. Although the scene occurs at the height of aristocratic wealth, the working class has already begun to encroach in the form of "gangs of unshapely men [miners] lounging by [Winter's] ornamental waters" (157). The narrator ironizes the moment to show that even in its perceived revival during this era, the leisure class is already becoming obsolete. The change into individual time also reveals that collective movements—such as the change from agrarian to industrial time—are driven by individual choices of those with power—here the introduction of a structural change, mechanized wage labor. The narrator attributes the degradation of the leisure class to the Prince of Wales' own folly, stating that he "had perhaps an exaggerated idea of the beauty of money, and the blessings of industrialism" even in his own time (157). In the present, however, Winter struggles against the tide of colliery workers around him. Although not unsympathetic to their disdain for him due to their class difference, "[n]evertheless, [Winter] represented a system, and he would not be shoved out" (158). Winter appears to exercise a considerable influence over the working class, but the narrator undermines him in the following paragraph. Winter would not be shoved out, "[e]xcept by death" (Lawrence 158). This small twist of dramatic irony shows the latent fallibility of systems and the powerful individuals that uphold them.

Squire Winter's death is an omen of the end of the colliery-owning leisure class, including Clifford. His death, which "came on him soon after Connie's call, suddenly," and the dissolution of his property, which happened "within a year of Connie's last call," are the only

moments where the Midlands Drive moves into future events (158). Winter's death in individual time shows that collective structures, like the gentry, are nonetheless affected by events that occur to individuals. By presenting this process through Winter's life, Lawrence emphasizes that individual choice helps generate the impermanence of collective structures, such as Winter's decision to mine his land. For this reason the time-landscape produces variation and diffusion of past and present influences, rather than a linear march toward the new day. Individuals do not generally make the same decisions in unison, and they certainly do not tend to die in unison, either, to appropriately accommodate a linear collective change. The instability of collective structures has prophetic implications for Clifford and Wragby Hall. Without a legitimate heir, Wragby will be snuffed out like Shipley.

Winter's death is closely tied to Connie's desire for a child. The references to her possible offspring are the second time the future is seen through the individual. The need for an heir bookends the Midlands Drive and introduces Winter into the narrative:

“—By the way, dear boy, is there any foundation to the rumour that we may entertain hopes of an heir to Wragby?”

“Is there a rumour?” asked Clifford.

“Well, my dear boy, Marshall from Fillingwood asked *me*—that's all I can say about a rumour. Of course I wouldn't repeat it for the world, if there were no foundation.”

“Well, Sir,” said Clifford uneasily, but with strange bright eyes.

“There is a hope. There is a hope.” (Lawrence 149-50).

Squire Winter's introduction through the rumor of Connie's pregnancy is significant. Winter represents one of the last vestiges of landed gentry; his individual death heralds the end of that collective structure. This is already occurring on a collective level with the destruction of

Fritchley Hall in the time-landscape. Nevertheless, Connie's ability to produce an heir is an individual life event (a birth) that could promise the perpetuation of the class. However, Clifford is paraplegic, and any heir begot from Mellors would be illegitimate. Normally this would doom the Chatterley line and the landed gentry with it, if it weren't for two factors: the community's interest in an heir (seen through the use of rumor) and Clifford's own desperation. Although separated by class, both the colliers and Clifford depend on Connie's individual ability to generate an heir to Wragby. This suggests a level of symbiosis within collective structures, even when there are marked power differentials between the classes. Connie's child is their last hope for the future.

But during the Midlands Drive, Connie's own references to bearing a child do not reflect a crisis of class tension in the modern age. At the beginning of the journey, she "felt again in a wave of terror the grey, gritty hopelessness of it all. With such creatures for the industrial masses, and the upper classes as she knew them, there was no hope, no hope any more. Yet she was wanting a baby, and an heir to Wragby! An heir to Wragby!" (Lawrence 153). The "gritty hopelessness" is in response to the change in collective time, not to class tension. Because of the symbiosis of the working and leisure classes, both suffer when that system is subject to dramatic change. As we have seen, their only hope for the past collective system to continue lies with Connie. For this reason the Midlands Drive scene is bookended by scenes where gossip about Connie's child excites the colliers of Tevershall. Like the gentry, they too depend on an heir.

The collective time-landscape is nested within Connie's desire for a child in the structure of Chapter 11. Dennis Jackson argues that in the Midlands drive, "Lawrence works deliberately to place his heroine's dilemma into a broader social and historical context, both temporally and spatially, and to relate her need for personal regeneration with that of England's need for social

revitalization” (Jackson 367). Although Jackson gestures towards the importance of the time-landscape, he fails to see that Connie’s personal regeneration and England’s social revitalization are not “related,” but the same goal: resurrection. The inclusion of the Midlands Drive does more than give broader context to the individual narrative. It reveals a conception of history as a reactive and dynamic oscillation between collective structures, in which the former and current collective structures interact in a death-birth process. What has come before must die, only to be reborn as something radically different and new. Not only is this process made visible as the time-landscape, it is also recreated in the interrelated events of Squire Winter’s death and Connie’s desire to conceive. The examination of how individuals can both perpetuate and end collective structures renders the desires of Connie and Squire Winters inseparable from the needs of the collective. Their choices have broad implications for the collective, whether they like it or not.

Chapter Two:  
Contextualizing the Individual: A Cross-Draft Analysis

The previous chapter indicated how setting functions in the Midlands Drive scene. When we view that episode as a time-landscape, we can see how Lawrence responded to contemporaneous social events, such as the General Strike of 1926. Using the English Midlands as a time-landscape allowed Lawrence both to contextualize the narrative of *Lady Chatterley's Lover* in the social circumstances of the time, and to contextualize those present conditions in history. This revealed the intermingled existence of past with present, in which the past continues to influence the present, even as the present destroys the past. The time-landscape highlights the nonlinear change in collective time between past and present, but it does not include a depiction of the future. Skeptical of collective movements, Lawrence instead depicts the future within individual time. Therefore, Lawrence's conception of the future is derived from events in the narrative.

Lawrence's interpretation of the future correlates with two major events in Connie's narrative: the expression of her desire to conceive and the realization of her pregnancy. Connie expresses her desire to conceive during the Midlands Drive, but she does not discover her pregnancy until later, when she is vacationing with her family outside of England. This scene is important with respect to both narrative and setting. Connie's reaction to the discovery of her pregnancy influences the outcome of the narrative; additionally, the setting gives context to this individual life event so that it has social implications for the resurrection (i.e. future) of England.

Because *Lady Chatterley's Lover* closely responds to the historical conditions in which it was written, it is useful to look at how Connie's discovery of pregnancy develops over Lawrence's three drafts of the novel. The location of Connie's family vacation dramatically

changes with each revision. In the first draft Connie goes to Paris, in the second iteration to Biarritz, and in the final version to Venice. This key detail has been ignored as inconsequential in scholarship on *Lady Chatterley's Lover's* development in favor of close analysis of character development and form. Just as setting provides social context in the Midlands Drive Scene, Lawrence's revisions show an ongoing effort to employ the setting of the pregnancy discovery scene to merge social context with individual resurrection. This move toward the individual corresponds with modernist individualism, but if Lawrence wanted to address the social implications of his narrative, then he would need to address the indistinct boundary between subject and other. Tyrus Miller writes that in late modernist works, literary elements such as "subject and object, figure and ground, [and] character and setting are only weakly counterposed or even partly intermingled" (Miller 62). The blurred line between subject and other in late modernist work challenged the validity of the isolated subjectivity in modernism (Miller 45). It was therefore necessary for Lawrence to contextualize individual resurrection in order to maintain resonance with both the interwar period and his own modernist aesthetic. It is only through the balance of these two unlike conditions that Lawrence can envision a future in his novel.

Because Lawrence relies on setting to provide historical and/or social context to the narrative, choosing the right one was integral to grounding Connie's resurrection in the novel's historical moment. My analysis will consist primarily of draft two of *Lady Chatterley's Lover*, titled *John Thomas and Lady Jane*. This is necessary for a few reasons. Draft one, *The First Lady Chatterley's Lover*, is not nearly as developed as the subsequent drafts beyond the level of plot. Certain thematic points from it do carry over into draft two, and at that time I will make reference to *The First Lady Chatterley's Lover*. In addition, *John Thomas and Lady Jane*

(hereafter: *JTLJ*) and *Lady Chatterley's Lover* share more structural similarities than either does with the first draft, including the development of the Midlands Drive scene in *JTLJ*. It is thus easier to see how revisions between the second and third versions changed the overall effectiveness of the pregnancy discovery scene and each draft's ending.

The scholarship on the development of *Lady Chatterley's Lover* across drafts, moreover, shows a preference for *JTLJ*. Michael Squires asserts that “[a]nalysis of a number of parallel scenes suggests that a revision of version 2, rather than a full-scale rewriting, may have produced the most effective form of the novel. If Lawrence had tightened version 2 to gain economy, and substituted strong passages for weak passages to gain power, he could have produced a stronger version than any of the three he actually wrote” (Squires 46). Squires’ work on the formal methods Lawrence used to create *Lady Chatterley's Lover* is exemplary; nevertheless, it does not address the drastic changes in setting across drafts and the implications of those revisions. My work is not a repudiation of Squires’ argument; rather, it is an addendum. Examination of the use of setting in Connie’s pregnancy discovery scene in *JTLJ* reveals that *JTLJ* fails to unify social context and individual resurrection.

The pregnancy discovery scene maintains a similar sequence of events across all three drafts. Connie and her family leave England for vacation, and Connie finds the location unpleasant; this dissatisfaction leads to a discovery of her pregnancy one way or another; Connie experiences a sense of renewal from this discovery; and immediately thereafter she receives word from Clifford that there has been a scandal surrounding Mellors and his ex-wife. Where the drafts diverge from this template, indicates how Lawrence tried to contextualize Connie’s resurrection within post-war class tension.

Certain historical factors contributed to Lawrence's choice of setting for the discovery scene, the first being the era of the novel's composition. Post-war feelings of despair and ruin permeate *Lady Chatterley's Lover*, yet World War I's impact is seen most plainly in drafts one and two, when Connie first tells Parkin she is leaving for vacation.<sup>5</sup> Her destination is France in both *The First Lady Chatterley's Lover* and *JTLJ*. Although the plot of *Lady Chatterley's Lover* is set after the war, that country is still associated with World War I for Parkin: "[Connie speaking]... 'Promise you'll wait till I come back from France, and then we can try and get it all straight. Promise me, will you?' 'To wait till you come back from France!' The words sounded so sinister to him. France, to him, meant the war" (Mehl 111). The phrase "com[ing] back from France" evokes English soldiers returning from World War I. In *The First Lady Chatterley's Lover*, then, post-war ruin characterizes the pregnancy discovery scene and its setting: Paris.

Initially a source of pre-war nostalgia, Paris and its men are "depressing. These men, these men, like creatures roving restlessly in Hades, in a sort of after-life, seeking for something in a woman that they had really ceased to want, they were depressed and depressing" (Mehl 115). The descriptions of men as creatures from an underworld is later used to characterize the "elemental" industrial masses during the Midlands Drive. Though conjuring up post-war devastation in both England and France, Paris in *The First Lady Chatterley's Lover* fails to contextualize Connie's resurrection in a way that enables Lawrence to envision a future. It does not point beyond the present moment of decline, nor does it investigate the class tension that

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<sup>5</sup> Oliver Parkin becomes Oliver Mellors in *Lady Chatterley's Lover*. The gamekeeper's name is changed from Oliver Parkin to Oliver Leivers in the last third of *John Thomas and Lady Jane*, and he becomes Oliver Mellors in the final revision.

culminated into the General Strike. In essence, draft one introduces post-war ruin as a theme, but leaves it underdeveloped.<sup>6</sup>

Although the effects of war are still present in *John Thomas and Lady Jane*, they are dramatically subdued by a change in location. Lawrence moves the pregnancy discovery scene from Paris to Biarritz, a seaside French provincial town near Spain. This geographic movement away from memories of World War I is also noted by Parkin: “‘And where are you going to, like?’ he asked, in a guarded voice. ‘To London, then to Paris. Then to the border of Spain, to Spain.’ ‘Nowhere where the war was.’ ‘No! Down south, to the sea, near the Bay of Biscay.’ (Mehl 458). This moment shows the close relationship between history, setting, and narrative. Historical events, like the war and the General Strike, provide impetus for writing the novel. The memory of these historical events, in turn, affect the choice of setting. The setting’s meaning is then interpreted by the characters, whose impressions are informed by historical events and individual desires. How the characters move forward in the narrative is how Lawrence imagines the future through them. France is synonymous with World War I; thus Parkin, immediately associating it with his wartime experience, asks Connie if she will be near any places of battle. Lawrence’s decision in draft two to distance Connie’s pregnancy from memories of World War I indicates a move away from that past. Additionally, the setting becomes increasingly geographically remote from Tevershall with each revision. Lawrence thus moves the scene away not only from the past, but from the industrial present as well. This leaves a remaining question: what is (and is not) achieved by setting the scene in Biarritz?

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<sup>6</sup> Connie visits Paris in all three drafts, but the scene becomes increasingly abbreviated and unimportant with each revision. In *Lady Chatterley’s Lover*, it is shortened to three sentences, with Connie remarking on the presence of “the usual dreary English that are so hopelessly abroad” (Lawrence 255). Her comment satirizes both Connie’s circumstances and Lawrence’s own life in self-imposed exile.

Biarritz is well away from historical events and present social conditions. It is a place of refuge, a remote counterpoint to the English Midlands with no connection to the war.

Furthermore, Casa Natividad, the villa where Connie and her family stay, is geographically isolated within that landscape; it is located “some distance beyond Biarritz, above a little bay, and the mountains went up steep behind it” (Mehl 484). Land and sea enclose Casa Natividad to form a protective barrier. Michael Squires argues that the recurring presence of “enclosures” in *Lady Chatterley’s Lover*—in addition to some of Lawrence’s earlier novels—indicates a need for protection of the mind from external forces (Squires 170). He writes that “[t]he delicate equilibrium of the individual is endangered not only by intrusive forces like industrial noise [social context], but even, finally, by mere memory of experience [historical factors]” (Squires 172). Squires’ argument about “enclosures” is compelling, but his conclusion that their presence indicates Lawrence’s own psychological need for protection is difficult to substantiate (Squires 173).

Alternatively, one could argue that enclosing Casa Natividad allows Lawrence to appropriately stage Connie’s individual resurrection. Before Connie even leaves for her vacation, Lawrence establishes Biarritz as a necessary part of Connie’s character arc: “...things would come clear, in her soul most of all, in the interval. She would go [to Biarritz], if only to test her experience” (Mehl 447). The “experience” referred to is, of course, Connie’s affair with Parkin. Lawrence removes Connie from Tevershall so that she may decide for herself whether or not to leave Clifford for Parkin, without the influence of historical factors, social context, or Clifford and Parkin. Squires asserts that the main theme of *JTLJ* is “sensual awareness” (Squires 31); thus Biarritz is supposed to complete Connie’s character arc of sensual awakening. Hence, the name

of the villa is “Natividad” or “nativity,” a reference to Connie’s rebirth as a fully realized sexual being.

The use of the word “nativity” is also evocative of Christian resurrection. Jill Franks and other scholars note the strong influence of Christianity in Lawrence’s work (Franks 17). Rather than being localized in the spirit, it is a phenomenon of the body. Essentially, Lawrence’s concept of resurrection begins with sex (Franks 18). Lawrentian resurrection has a social component as well. In elaborating on Lawrence’s influences as a writer, Franks touches on the importance of the individual for modernist writers:

Modernist writers also displayed [a] trend toward individualization; the sense of the artist as alienated individual was heightened at this time [...] In Lawrence’s case, the individual and the social were combined: the resurrection ideal that individuals could receive new life by casting off the old forms and enjoying the life of the body was couched in universal terms, with the hope of changing the world (Franks 12).

Lawrence’s resurrection myth joins two unlike suppositions: sex, at the time an incredibly private, censored act, can bring about rebirth not only of the self, but of society at large.

Lawrence’s resurrection myth asserts that in fact, individual resurrection through sex is the only way to bring about positive social change. By raising the stakes of his characters’ individualization, Lawrence can address social conditions similar to those favored by late modernists while maintaining his use of modernist technique. This not only contextualizes the narrative of Connie’s sexual awakening, it elucidates why Lawrence does not depict the future in the collective time-landscape. In keeping with his own philosophy of resurrection, he has Connie’s individual resurrection provide the framework for England’s own resurrection.

Having explained how, with the geographical shift to Biarritz in *John Thomas and Lady Jane*, Lawrence sets the stage for Connie's individual resurrection, we can now turn to how he attempts to contextualize that. While Biarritz is a retreat for Connie from the pressures of her life in Tevershall, it is also a retreat for the vulnerable aristocratic class seen in the time-landscape. Biarritz is one of the places "where they could spend their money without having to see how it was made" (Lawrence 156). As a result, the geographic isolation of Biarritz epitomizes upper class separation: "[Connie] hated the mountains going up so steep and theatrical against the early sun: mere theatricality. She hated the sight of the sea in the bay, like a great bath-tub laid out by the servants for the 'visitors'" (Mehl 490). Although Biarritz may appear to protect the individual and the upper class from the pressures of historical events and class tensions, Connie's interpretation of the landscape reveals this protection to be an artifice. That discovery heightens Connie's rejection of the upper class and of Clifford specifically, though it does not free her to think beyond her social status. Although the individual may find refuge away from the pressures of the industrial present in Biarritz, any sense of class separation there is illusory. Lawrence stresses the dependence of the upper class on the lower classes in his comparison of the bay to a large bath drawn by a servant. By unmasking the false sense of protection for the upper classes in Biarritz, Lawrence indicates that social conditions and historical events are unavoidable, regardless of class. Therefore, social context is equally unavoidable when Connie discovers her pregnancy.

This is where *John Thomas and Lady Jane* begins to fail—in its contextualization of individual resurrection. First of all, Connie's resurrection is not localized in her body. The possible pregnancy (she isn't sure in this version) only fills her with "a queer suspense, almost certain [...] She thought she would be glad. But she wasn't. She was uneasy" (Mehl 488). This is

in part due to setting and context. The enclosed landscape of Biarritz and its role as a retreat for the upper class is cloying to Connie: “[a]nd she felt again as if she would never get out, never escape” (Mehl 488). Although Biarritz provides individual refuge from the social and historical pressures in Tevershall, it does not provide Connie the distance to look beyond her current class status. Consequently, her child feels more like a “*substitute*. It would once more be the margarine, when she asked for the butter. And everybody, her family even, and Clifford, would think that now, now, with the child, the margarine for the rest of her days, she would be purely satisfied” (Mehl 490, original emphasis). Likening the child to margarine not only links it to wartime rationing, but also denotes the child’s role as a replacement for Clifford and a poor substitute for Connie’s sexual awakening. The child is defined by its function as an heir, rather than as a source of resurrection. Without a physical resurrection, the pregnancy and child cannot offer a framework for the future of England. The child merely continues a dying social system, and thereby contributes to the class tension of the present.

Instead, Lawrence attempts to bring about Connie’s resurrection through an entirely different means: dialogue with Archie Blood.<sup>7</sup> Archie Blood is an elusive musician character tangentially associated with the upper class. As an artist on the fringe of high society,<sup>8</sup> Blood functions as a cultural critic of class differences in England. His inclusion is intended to ground Connie’s resurrection in a particular social context, in addition to removing the class difference between Parkin and Connie. Blood asserts that in modern England there are no social classes, but rather a mass proletariat made up of “proletarian *haves*” and “proletarian *have-nots*” who will

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<sup>7</sup> Archie Blood also appears in *The First Lady Chatterley’s Lover*, but his rhetoric about social class does not appear until *John Thomas and Lady Jane*.

<sup>8</sup> The critical artist character is a common trope in Lawrence’s literature. Another such example is the sculptor Herr Loerke from *Women in Love*, whose work entrances Gudrun Brangwen.

become “the two halves of the scissors that will shear off the head of the human race” (Mehl 492). The narrator’s elaboration on Blood’s words reveals that this rhetoric responds to the class tension created by the General Strike: “There was no longer any such thing as class. The world was one vast proletariat. Everything else had gone. The true working class was gone, as much as the honorable bourgeoisie, or the proud aristocracy” (Mehl 492.) The loss of the traditional class structures the narrator describes is equivalent to the changing time-landscape seen during the Midlands Drive. Blood’s assertion that class difference no longer exists causes Connie to experience a revelation; in this way, Lawrence socially grounds her resurrection. Connie’s resurrection lies in the realization that social structures are upheld by individual belief in them:

A new truth seemed to have entered Connie’s soul, when she realized there was no real class-distinction any more. [...] Now she realized what the little man Archie Blood said: that the proletariat was a state of mind [...] Now the barrier broke, and her soul flooded free. Class is an anachronism. It finished in 1914. Nothing remains but a vast proletariat, including kings, aristocrats, squires, millionaires and working people, men and women alike. And then a few individuals who have not been proletarianized (Mehl 493).

Connie’s revelation is defined by the social context in which *JTLJ* was written and the historical events that preceded it. The realization that everyone has been “proletarianized” in the modern age is a response to the changing time-landscape of the mid-1920s. Lawrence overtly ties the end of class with World War I. He concludes the revelation with a move towards the individual analogous to the end of the Midlands Drive. The few individuals who refuse to be a part of the system are Parkin and Connie, whose relationship is supposed to herald a better future for the rest of the nation.

However, using Archie Blood's dialogue on social class to both incite and contextualize Connie's resurrection does not successfully address the concerns of the narrative and of Connie's character arc. Examining why this and other scenes fail might clarify why they were deleted in the final draft. First of all, Archie Blood's supposition that social class no longer exists in the modern age is contradicted by a later scene with the Tewson family. After Parkin has been forced to leave his job as gamekeeper, in addition to the village of Tevershall, by a scandal involving his vindictive first wife, he becomes a steel worker and stays with the Tewsons, a working class family in Sheffield. Then, after being sent a letter by him, Connie visits Parkin. What results is a striking scene of class tension between the patriarch, Bill Tewson, and Connie. While a strong scene on its own, it undermines Blood's argument that there is no class difference through the obvious political undercurrent of their interaction. Bill Tewson repeatedly prods Connie about class differences: "But *aren't* people much alike, everywhere? Bill persisted, while she shrank in a kind of fear from his pale, forward-thrusting, wide-eyed face that glowered into hers so insensitively. 'What I mean to say, *is* there very much difference between me an' the kind of folks you mix with, the nobs, except in money an' eddication?'" (Mehl 555, original emphasis). Even though Blood might assert that there are mere proletarian haves and have-nots, his concept of class does not account for the vast amount of class privilege afforded to the wealthy "nobs," like Clifford, who continue to benefit from their aristocratic status.

Furthermore, the Tewson scene is another instance of contextualization gone awry. Michael Squires writes that the social class differences brought up in the Tewson scene "indirectly touches upon the keeper and reminds the reader of the distance separating Connie and Parkin" (Squires 51). This discrepancy can also be tracked back to problems with the setup of Connie's resurrection. The premise of her resurrection through Archie Blood is that she feels no

class difference between herself and Parkin, thus making it feasible for her to leave Clifford. The Tewson scene, however, illustrates that class differences persist in their relationship regardless of Connie's revelation. This undermines Blood's treatise on the state of social class in England and renders Connie's resurrection ineffective at the level of both narrative and character.

Using Archie Blood for individual resurrection ultimately fails because it does not successfully merge modernist individualization with late modernist social context. This is in part because using that decision disrupts Lawrence's own philosophy of bodily resurrection. Connie's resurrection is not from within; therefore it is not individualized. Consequently, Connie's character arc and the narrative suffer. When encumbered by the influence of Blood and the Tewsons, the last third of the narrative spins its wheels but yields to an unsatisfactory conclusion with a protagonist who has failed to grow. The shortcomings of this draft, however, indicate where revisions would coalesce in *Lady Chatterley's Lover*: contextualizing individual resurrection without the use of another character, maintaining character growth that has implications for the future, and above all, setting Connie's resurrection in a location that reinforces these revisions. One final question therefore remains: why, of all places, choose Venice in the final draft?

Chapter Three:  
*Sketches of Etruscan Places* and Reimagining Renewal Among the Ruins

In order to understand why Lawrence chose to set Connie's resurrection in Venice, we need to briefly revisit the timeline of *Lady Chatterley's Lover's* development. Lawrence drafted *Lady Chatterley's Lover* three times between October 1926 and January 1928 at Villa Mirinda in Florence, Italy (Mehl xii). Immediately after finishing *The First Lady Chatterley's Lover* in about six weeks, Lawrence wrote the second draft, *John Thomas and Lady Jane*, from December 1926 to 15 February 1927 (Mehl xii). He did not, however, immediately begin the final draft of *Lady Chatterley's Lover*. In fact, he would not start writing the final revision until November 1927 (Mehl xii). In the meantime, Lawrence toured northern Italy from April to May 1927 to write his Italian travel book *Sketches of Etruscans Places*.

*Sketches* is the third of Lawrence's Italian travel books, thus it often analyzed in conjunction with those preceding works.<sup>9</sup> What scholars have failed to realize, however, is that *Sketches of Etruscan Places* is just as much a part of *Lady Chatterley's Lover's* development. In his biographical study of the novel's development, Derek Britton writes that "many of the themes, major and minor, of *Lady Chatterley* (and indeed the whole corpus of his works) were reiterated within the travelogue form of his Etruscan sketches" (Britton 203). In spite of Britton's assertion, no scholars have read *Sketches* within the context of *Lady Chatterley's* development. Perhaps the difference in genre and *Sketches's* status as a minor work in an extremely rich literary canon has contributed to this critical oversight.

I include *Sketches of Etruscan Places* in *Lady Chatterley's Lover's* development because it not only reveals why Lawrence chose Venice; it also indicates how this location elaborates on

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<sup>9</sup> Lawrence's other Italian travel books are *Twilight in Italy* (1916) and *Sea and Sardinia* (1921).

the historical context established during the Midlands Drive, thus creating a successful merging of individual renewal and social significance. Furthermore, by locating Connie's individual fulfillment in Italy, Lawrence destabilizes the metaphysic of duality present in all of his works, in order to explore future possibilities for both individual and nation. These possibilities are present in the novel's dénouement, whose ambivalence, characteristic of modernist novels writ large and all of Lawrence's work, successfully ties together theme and narrative in the final draft in a way that evaded him in his two earlier versions.

Before analyzing how *Sketches of Etruscan Places* influences the third draft of *Lady Chatterley's Lover*, let me turn to the two biographical factors that contributed to Lawrence's experience writing *Sketches* noted earlier: namely, his string of "leadership novels" immediately preceding *Lady Chatterley's Lover*, and his longstanding fascination with Italy as the Other. Prior to *Lady Chatterley's Lover* and with the exception of *Women in Love* (1920), Lawrence's major—and most recent—post-war fiction consisted of what are collectively known as his "leadership novels." These include *Aaron's Rod* (1922), *Kangaroo* (1923), and, most notably, *The Plumed Serpent* (1926) (Mehl xi). Each novel's plot revolves around the formation of a new structure of leadership, in which the masses are subject to the will of one charismatic male leader. *The Plumed Serpent* in particular called for the rejection of modernity in favor of past customs and religion. These novels are considered proto-fascist for their far-right political ideology.

Although the politics of the "leadership novels" are indefensible, this period indicates that Lawrence was already trying to find a collective solution to the post-war devastation around him. These three novels lay the groundwork for Lawrence's search for national resurrection. Nevertheless, Lawrence becomes increasingly unsatisfied with a collective solution. In a 1928

letter to poet Witter Bynner, Lawrence responds to Bynner's criticism of his previous novel, *The Plumed Serpent*, writing that

[o]n the whole, I think you're right. The hero is obsolete, and the leader of men is a back number. After all, at the back of the hero is the militant ideal, or the ideal militant seems to me also a cold egg. We're sort of sick of all forms of militarism and militantism, and *Miles* is a name no more, for a man. On the whole I agree with you, the leader-cum-follower is a bore. And the new relationship will be some sort of tenderness, sensitive, between men and men and women, and not the one up one down, lead on I follow, *ich dien* sort of business. So you see I'm becoming a lamb at last, and you'll find it hard to take umbrage at me. (Huxley 711).<sup>10</sup>

Consistent with the letter's tone, Lawrence departs from his earlier suppositions about national resurrection with *Lady Chatterley's Lover*. It is not a continuation of his right leaning politics from his previous novels; in fact, the novel's conceit is a repudiation of their failure to address what Lawrence sees as a deeper, more viable source of social change: individual resurrection. The "leadership novels" introduce his interest in social solutions. They do not, however, introduce a means of moving forward, and they do not provide a setting that would enable the tender sensuality necessary for resurrection.

Lawrence finds such a setting in Italy. In addition to its personal significance as the country where he and his wife Frieda honeymooned, and where Lawrence began writing his first major novel, *Sons and Lovers* (1913), Italy helps to connect Lawrence's concept of resurrection

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<sup>10</sup> Hilary Simpson originally used this excerpt to highlight Lawrence's movement away from far-right politics in her comparison of *The Plumed Serpent* and *Lady Chatterley's Lover*.

with his metaphysic of dualities. As Jill Franks writes, “Italy was the single place that most greatly influenced the creation of Lawrence’s resurrection ideal.” It “allow[ed] him to see mythology in an enriched manner, which in turn enabled him to integrate it more gracefully in his fiction” (Franks 4, 2). This is because, for Lawrence, both sides of his metaphysic of dualities could coexist in Italy. Lawrence’s metaphysic of dualities organizes his narrative worlds into ideological opposites: mind/body, industry/nature, ego/unconscious, water/fire. For Lawrence, the interaction of these oppositional forces creates variation in the universe. At the heart of this metaphysic is his male/female dichotomy, so it is no wonder that Lawrence would conceive of heterosexual sex, the interaction of male and female, as the source of bodily resurrection.

In essence, Lawrence’s philosophy is about a transformative experience between the self and an Other. Lawrence was fascinated with Italy because the country functioned as an Other to England, and together they embodied Lawrence’s body/mind dichotomy. In a Bakhtinian reading of Lawrence’s Italian travel books, Antonio Traficante asserts that “[f]or Lawrence, the [Italian] Other, such as Verga himself,<sup>11</sup> is used primarily to crystallize [Lawrence’s] artistic vision” (Traficante 149). Much as the Midlands enables Lawrence to explore the cohabitation of past and present in provincial England, Italy is a physical manifestation of his ideals of consciousness localized in the flesh and metamorphosis of the self through an Other. This is why staging Connie’s resurrection in Venice succeeds where France had failed in the other drafts; France does not work as a counterpoint to the English Midlands because it has no place in Lawrence’s philosophy.

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<sup>11</sup> See Traficante for analysis of Lawrence’s translations of works by Italian realist Giovanni Verga. Traficante uses this to supplement his argument about Lawrence’s relationship to the Italian Other.

The far-right politics of Lawrence's "leadership novels" meet his idealized vision of Italy in *Sketches of Etruscan Places*. *Sketches* is a pseudo-archaeological exploration of the ruins of the Etruscans, an ancient people who lived in Tuscany and were conquered by the ancient Romans. Rather than revealing much about the Etruscans or ancient Etruria (their territory located in present day Tuscany), Lawrence's entirely subjective interpretations of the ruins reveals more about the author's frame of mind at the time than any kind of objective, scientific truth. Lawrence draws contrasts between the Etruscan ruins and Benito Mussolini's fascist police state to critique modern Italy. Like the English Midlands, Italy in Lawrence's characterization shows the intermingling of past and present.

Lawrence captures this cohabitation in a scene at the town gate of Tarquinia that bears a striking resemblance to the account of the English Midlands in *Lady Chatterley's Lover*. The town was previously named Corneto. "The Fascist regime, however, glorying in the Italian origins of Italy, has now struck out Corneto, so the town is once more, simply, Tarquinia....So the wheel of revolution turns. There stands the Etruscan word—latinized Etruscan—beside the mediaeval gate, put up by the Fascist power to name and unname." (De Felippis 30-31). The renaming of Tarquinia reveals how the past influences the present, and vice versa. The fascist regime appropriates the past to fit its current political agenda, yet Mussolini's desire to glorify the "Italian origins of Italy" also suggest that the past influences the present through imitation. These oppositional movements lead to a conclusion similar to the one seen earlier in the Midlands Drive, namely that the oppositional attraction and repulsion between past and present is a function of history. "So the wheel of revolution turns" is similar in meaning to a passage from the Midlands Drive cited earlier: "[o]ne England blots out another... And the continuity is not organic, but mechanical." Both suggest a non-linear movement of history. What is tricky

about the “wheel of revolution,” however, is that it appears to suggest that regression into the past is feasible as a part of a cycle. That said, the cycle it refers to is in fact the death-birth process that leads to renewal, much like what was recreated at the individual level at the end of the Midlands Drive with the corresponding events of Squire Winter’s death and Connie’s desire to conceive. Italy functions as the ideal counterpoint to the English Midlands because of this process, such that Lawrence claims that “Etruria is a parallel case to England [...] one culture [the Romans] wipes out another as completely as possible” (De Phillipis 176).

Lawrence notes that the name Tarquinia is “latinized Etruscan” to illustrate the difference between his conception of Italy and the purely Roman Italy glorified by Mussolini. In doing so, Lawrence reiterates his body/mind dichotomy by insisting on the influences of the Etruscans (body) and Romans (mind) alike on present day Italy. This allows him to draw comparisons between the annihilation of the Etruscans by the Romans and the destructive force of the industrial present on the English Midlands. Lawrence rebuts a purely Roman interpretation of Italy’s past because it is politically motivated, and, as he views it, false.

But the Fascists, who consider themselves in all things Roman, Roman of the Caesars, heirs of empire and world power, are beside the mark restoring the rags of dignity to Etruscan places. For of all the Italian people that ever lived, the Etruscans were surely the least Roman. Just as, of all the people that ever rose up in Italy, the Romans of ancient Rome were surely the most un-Italian, judging from the natives of today.” (De Phillipis 30-1).

In claiming the Romans to be the true ancestors of Italy, as seen through the “latinized Etruscan” name of Tarquinia, Mussolini’s fascist regime dishonestly attempts to ground their nationalist ideals in cultural heritage. Writing on Lawrence’s travel novels, Del Janik asserts that

“Mussolini’s restoration of the ancient name of Tarquinia to the town that had come to be known as Corneto is ironic, for in evoking the Etruscan past the fascist [Mussolini] contradicts his self-identification as the rightful heir to Rome” (Janik 83). Lawrence’s critique of Mussolini in *Sketches of Etruscan Places* indicates a clear repulsion from the ideology found in the “leadership novels,” if not national regeneration through political solutions more generally. Perhaps seeing the reality of a fascist regime encouraged Lawrence to return to the individual as a source of resurrection.

Lawrence no longer agreed with far-right politics by the time he wrote *Sketches of Etruscan Places* and *Lady Chatterley’s Lover*. Nevertheless, the coexistence of Roman and Etruscan influence, of both mind and body, in *Sketches* reinforces his conception of Italy as a place where dualities come into balance. This interpretation of Italy has a longstanding place in Lawrence’s work. In two earlier essays “David” and “Looking Down on the City,”<sup>12</sup> Lawrence also explores bodily resurrection and equilibrium as well. These were written when Lawrence first stayed in Florence, Italy between November 1919 and May 1921, far before *Lady Chatterley’s Lover* (De Fillipis xii). Perhaps because these essays are relatively minor contributions to Lawrence’s canon,<sup>13</sup>—in addition to having been written far before either *Lady Chatterley’s Lover* or *Sketches of Etruscan Places*—scholars have not drawn parallels between either of them and Lawrence’s writing on Italy. Their inclusion in my analysis helps illuminate why Lawrence chose Venice as the setting for Connie’s resurrection. Additionally, these essays

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<sup>12</sup> Included in De Fillipis’ collection *Sketches of Etruscan Places and Other Italian Essays*.

<sup>13</sup> The inclusion of “Looking Down on the City” in *Sketches of Etruscan Places and Other Italian Essays* is the first time the essay has been published.

show that Lawrence was already ruminating on resurrection and ways to move forward at the start of the 1920s.

“David” is a short piece about Michelangelo’s eponymous statue in Florence, features the fire/water dichotomy, analogous to that between body and mind, being brought into balance through bodily resurrection. The fire/water dichotomy is also geographic: “[t]he South, the North: the fire, the wet downfall” (De Fillipis 186). The North is associated with intellect and industry, the South with sensuality and nature. These cardinal directions correspond to England and Italy in *Lady Chatterley’s Lover*. What is significant about this small essay is that bodily resurrection, while brought about by orgasm, occurs without a transformative experience between the statue and an Other. Instead, the relationship between subject and Other is localized within the statue. The transformation occurs through the equilibrium of oppositional forces within the self. Lawrence writes that “[h]ere his soul found its perfect embodiment, in the trembling union of southern flame and northern waters” (De Fillipis 187). This links bodily resurrection to the unification of oppositional pairs. Balancing these dichotomies destabilizes Lawrence’s metaphysic of duality, which relies on the attraction and repulsion of unlike forces. It is through undermining his own metaphysic, however, that *Lady Chatterley’s Lover* envisions a new way forward for both the individual and the nation.

That new way forward entails a “double freedom” through consciousness described in “Looking Down on the City.” In this essay Lawrence bemoans the awakening of consciousness in Florence, stating that “[t]hey bit the apple, the Florentines, and entered upon the great era of modern civilization” (De Fillipis 195). Lawrence views Florence in some sense as the birthplace of modernity, and his discourse on consciousness and Florence is similar to his discourse on the Roman influence in *Sketches of Etruscan Places*. Although Lawrence found a certain despair in

modern consciousness, he also wrote that “[o]ne must go right through with consciousness. Forward is the only direction. Sufficient consciousness liberates us to some spontaneity again; a double freedom...” (De Fillipis 195). This double freedom is the reunification of ego and unconscious, or mind and body. Double freedom is what the statue gains through resurrection in “David.” Similarly, Connie gains this double freedom through her resurrection in Venice.

Hence, because Lawrence understood Italy as a place where his crucial dualities coexist in equilibrium, he can draw from the environment, rather than from another character, to prompt a bodily resurrection localized in the self that shows how to move forward. As a result, the final draft of *Lady Chatterley’s Lover* is the only single draft where Connie’s resurrection is fully realized, where she is certain of her pregnancy, and where she successfully leaves her husband.

In this final draft, Lawrence recreates his coexisting dichotomies in the setting of Venice and its inhabitants. The site of Connie’s resurrection is on the banks of a lagoon, well away from both the city of Venice and Villa Esmeralda, where she, her sister Hilda, and their father Sir Malcolm are staying in an upper-class milieu. The Villa and its social resonance are essentially identical to the setting and characters at Casa Natividad from *John Thomas and Lady Jane*. Where *Lady Chatterley* differs, however, is that Lawrence gives Connie the space to leave the Villa and go out into nature, thus allowing her resurrection to come from herself, without the influence of others. Hilda is with her at the lagoon, but she does not play a role in Connie’s resurrection.

Instead, two other characters set the scene for Connie’s resurrection: the sisters’ two gondoliers, who represent the coexisting dichotomies in Italy. These gondoliers are also proxies for Clifford and Mellors. The first is Giovanni, who represents the Roman and industrial influences in Italy: “He was already devoted to his ladies, as he had been devoted to cargoes of

ladies in the past. He was perfectly ready to prostitute himself to them, if they wanted him” (Lawrence 260). Although certainly more closely aligned with sexuality than is Clifford, Giovanni commodifies his body as a good, just as the working masses do in the English Midlands. Giovanni’s willingness to prostitute himself aligns him with the Roman side of things, because what he desires above all is material gain. He is also described as “easily-overflowing,” a phrase that associates him with both the element of water and his own drunkenness (260).

In contrast, Giovanni’s second gondolier Daniele “was beautiful, tall, and well-shapen, with a light round head of little, close pale-blond curls, and good-looking man’s face, a little like a lion, and long distance blue eyes. He was not effusive, loquacious, and bibulous like Giovanni. He was silent, and rowed with a strength and ease as if he were alone on the waters. The ladies were ladies, remote from him. He did not even look at them. He looked ahead” (Lawrence 260). The physical description of Daniele, especially his curled hair and symbolic association with a lion, indicates that Daniele is based on Michelangelo’s David. As such, Daniele is representative of the natural, Etruscan part of Italy. Unlike Giovanni, he is reserved and pays no mind to Hilda and Connie. This does not suggest a lack of sensuousness on the part of Daniel; instead it suggests a lack of desire to sell himself to them. As the taciturn hireling to the talkative Giovanni, Daniele is analogous to Mellors, as the gamekeeper of Wragby, in his relationship to Clifford. Daniele also “looks ahead,” towards the future Lawrence gestured toward in “Looking Down on the City.” Because of their differences, both gondoliers are necessary for bringing Connie to the lagoon, much as the Etruscan and Roman influences in Italy are opposite, but interdependent on the other.

The lagoon reiterates the same dichotomy seen earlier in “Looking Down on the City”: fire and water. In the heat of the sun and the sound of the water, Connie experiences her bodily resurrection via the certainty of her pregnancy:

Connie lived in the stupor of the light of the lagoon, the lapping saltiness of the water, the space, the emptiness, the nothingness: but health, health, the complete stupor of health. It was gratifying, and she was lulled away in it, not caring for anything. Besides, she was pregnant. She knew now. So the stupor of sunlight and lagoon salt and sea-baths and lying on shingle and finding shells and drifting away, away in a gondola was completed by the pregnancy inside her, another fulness [sic] of health, satisfying and stupefying. (Lawrence 261).

The interplay of the elements fire and water in the setting corresponds with the equilibrium reached within Connie herself. Because this resurrection is localized in the body, it manifests as a resurgence of life and health. In direct contrast to her sense of things in *John Thomas and Lady Jane*, Connie is sure of her pregnancy, and that knowledge does not frighten her. The lagoon is removed enough from the pressures of her social milieu that Connie can seemingly transcend them and move into an emptiness. Scholars such as Julian Moynahan have rejected the importance of setting in Connie’s resurrection scene because they read the novel as solely dichotomous, whereas Connie’s resurrection actually destabilizes Lawrence’s metaphysic of dualities. Moynahan characterizes *Lady Chatterley’s Lover* as a movement between “two modes of awareness.” The first is “abstract, cerebral, and unvital,” represented by Clifford; the second “concrete, physical, and organic,” represented by Mellors (Moynahan 66). Dennis Jackson goes as far as to typify this dichotomy as the “Clifford World” versus the “Mellors World” (Jackson 364). What critics fail to see is that Venice exists entirely outside of both of these worlds. Just as

Italy is formed by the twin influences of the Romans and the Etruscans, Connie's resurrection marks the creation of a third "World": Connie's world, one that brings these "two modes of awareness" into balance. Thus, through her bodily resurrection at the lagoon, Connie achieves the double freedom Lawrence outlined in "Looking Down on the City." The double freedom completes Connie's character arc in her individual resurrection.

Reading Connie's development through *Sketches of Etruscan Places* shows that Lawrence removes the class tension that was in *John Thomas and Lady Jane*, in order to highlight the changes occurring within Connie's character as a result of her relationship with Mellors. Lawrence's revisions of the end of *Lady Chatterley's Lover* reveal a focus on the individual. This is not to say that Lawrence abandons a solution to the class tension that was simmering around him as he wrote the final draft. Although Jill Franks asserts that Mellors and Connie escape from the post-war class tension that plagues them and their country (Franks 156), it is through the product of their relationship that Lawrence sees the chance for national regeneration: the successful relationship between subject and Other that leaves both parties balanced and renewed. That said, this solution does not guarantee that Connie and Mellors will stay together. As a result, the novel's end is purposefully open ended; it is up to the reader whether or not the couple is reunited. The focus, instead, is on how the experience has changed them.

Connie and Mellors's relationship is a transformative experience that redefines who they are and how they interact with the world. Lawrence seeks to apply the sexual resurrection found in their relationship to the problems of the nation at large by redefining the roles of men and women—of men in particular. The tension at the end of *Lady Chatterley's Lover* is accordingly centered on Connie's divorcing of Clifford. But, surprisingly, Mellors has the last word through

a letter. Traficante highlights how the process of becoming works in tandem to the Italian Other in Lawrence's travel books.

[...] the self goes through continual change while responding to the momentary needs of the world that help to shape it in the first place. However, this does not mean that an individual's 'essential self' is changed in this process of self-discovery and evolvment. Rather, it is more precise to say that such an essential self is continually modified while it paradoxically remains essentially that which it always is. (Traficante 123).

The same can be said for the relationship between Mellors and Connie. Lawrence's return to individualization at the end of the final draft reveals how his characters engage in the Bakhtinian process of becoming. At their core, Connie and Mellors maintain the same characteristics across *Lady Chatterley's Lover*. What interests Lawrence is which aspects of their character changed as a result of their relationship. Connie's resurrection is crucial. In essence, it completes her process of becoming. Thus, shortly after an emotive scene in which she leaves Clifford and reveals her pregnancy with Mellors' child, she disappears from the narrative. If the novel were to end there, there would be no broader application of this relationship to national renewal. Instead, the connection to social context occurs in Mellors' letter to Connie at the end.

Lawrence concludes the novel with Mellors because he has not completed his process of becoming. In a reading of *Lady Chatterley's Lover*, Jill Franks notes a gender-based discrepancy between men and women, notably in their ability to achieve resurrection through sex. She writes that "Lawrence's texts indicate that his women derive more pleasure from sex than men do, in both spiritual and physical terms" (Franks 152). Franks also complicates the question of male resurrection by suggesting that it might necessitate acting on "political convictions" to achieve fulfillment (Franks 149). Therefore, Mellors remains in the narrative because he is not yet fully

resurrected. Furthermore, as the writer of the letter, he has a message that needs to be heard. The choice of epistolary form is Lawrence's way of addressing the need for political expression as a part of male resurrection. Through this letter, Lawrence can articulate the significance of Connie and Mellors's relationship to society as a whole in a manner that completes Mellors' process of becoming.

Mellor's letter is the synthesis of social context and individual resurrection that provides a means of moving forward. Mellors' usage of biblical imagery to describe his relationship to Connie reveals that Lawrence envisioned the couple similar to a modern-day Adam and Eve, the progenitors of a new generation who will bring forth England anew. In assuaging Connie's fears about Clifford's refusal to divorce her, Mellors writes that "he will want to get rid of you at last, to cast you out." (Lawrence 302). This language mirrors the description of Clifford in his argument with Connie: "he had become almost wistfully moral, seeing himself as the incarnation of good, and people like Connie and Mellors the incarnation of mud, of evil" (Lawrence 296). The positioning of Clifford as a god-like figure who casts out Connie and Mellors seems to support Franks' supposition that the couple leaves societal concerns behind in the flurry of their affair. Yet Lawrence himself undercuts this assumption through the letter. Mellors may now be a farmer well away from Tevershall, but his crops feed the horses used at a nearby colliery (Lawrence 298). This is another example of the intermingling of past and present seen in the English Midlands, as agrarian labor feeds into industrial production.

Furthermore, the letter addresses more than just Connie; it brings to life the social context in which *Lady Chatterley's Lover* was written. Mellors describes the collieries where he lives, evoking the images of the laborers from Connie's Midlands Drive when he states that "[t]he men are limp, they feel a doom somewhere, and they go about as if there is nothing to be done"

(Lawrence 299). The apathy the workers feel reflects the failure of the General Strike of 1926. They feel a sense of doom because they know the industrial system is changing, and their powerlessness manifests both physically and politically. Mellors' solution to this problem is to revive the vitality of men through engagement in primal activities, such as "sing[ing] in a mass and danc[ing] the old group dances, and carv[ing] the stools they sit on, and embroider[ing] their own emblems. Then they wouldn't need money. And that's the only way to solve the industrial problem: train the people to be able to live in handsomeness, without needing to spend"

(Lawrence 300). Lawrence's return to the past here is directly influenced by his visits to Etruscan ruins while writing *Sketches of Etruscan Places*. It reiterates the dichotomy between the two gondoliers in Venice as well, between the prostituting Giovanni, and the vital Daniele.

Additionally, Lawrence uses a metaphor that blends both fire and water in describing the cyclical nature of sex and chastity that now characterizes Connie and Mellors's relationship: "I love this chastity, which is now the pause and peace of our fucking, between us like a snowdrop of forked white fire" (Lawrence 301). In blending these opposites, Lawrence shows that the letter establishes equilibrium in Mellors in the same manner as pregnancy has in Connie. This validates Frank's claim that male resurrection requires expression of political ideals. In fact, the act of writing is tied to bodily resurrection through sex when Mellors writes "so many words, because I can't touch you. If I could sleep with my arm around you, the ink could stay in the bottle" (Lawrence 301). This expression through words is as cathartic as sexual touch because it is a transformative experience with an Other, Connie, the person to whom the letter is addressed. In essence, writing and sex are combined because they are both expressions of intimate connection. Above all, that connection is what Lawrence advocates for as the means of moving forward.

## Conclusion

The foundation of this thesis is the development of *Lady Chatterley's Lover*. My analysis pertains to Lawrence's later works. Nevertheless, the development of ideas expressed in *Lady Chatterley's Lover* has a long lineage—in fact, one that extends throughout his literature. Therefore, a fresh take on Lawrence's final work necessitates reevaluation of his career. Indeed, the development of a philosophy supersedes one novel's composition, and thus invites a variety of questions regarding changes to Lawrence's beliefs over the course of his lifetime. How did Lawrence arrive at his conclusions about the future in *Lady Chatterley's Lover*? How does this novel respond to his earlier, more critically-acclaimed works? Can the same questions of collective time, social context, and the self be asked of those works? What solutions to the problems of the present did Lawrence find in his prior fiction, and why were those solutions unsatisfactory for him?

As we discussed in the previous chapter, it is easy to interpret *Lady Chatterley's Lover* as a rebuttal to Lawrence's preceding suppositions about collective change and proto-fascist social organization, suppositions found in his "leadership novels," such as *The Plumed Serpent*. Hilary Simpson writes extensively on Mellors' sensual tenderness as a response to the violent sexual domination of Cipriano in *The Plumed Serpent*, a response that shows Lawrence redefining masculinity and the value of militant leadership (Simpson 133-36). These tenets had arguably underpinned his work for the first half of the 1920s, but Lawrence did away with them in less than a year.<sup>14</sup> Lawrence's "leadership novels" merely constitute a section of his post-war literature, however. How does a new perspective on *Lady Chatterley's Lover* change how we

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<sup>14</sup> Lawrence published *The Plumed Serpent* on January 21<sup>st</sup>, 1926. He began writing *The First Lady Chatterley's Lover* around October 22<sup>nd</sup> of that same year (Mehl xi-xii).

look at his still earlier work, the writings from before and during World War I, as above all *Women in Love*?

That novel enforces Lawrence's metaphysic of duality through the Brangwen sisters, Gudrun and Ursula, and their lovers, Rupert Birkin and Gerald Crich. Ursula and Birkin represent the sensual/natural side of Lawrence's dichotomy, Gudrun and Gerald its mental/industrial counterpart. This duality, however, is perhaps why *Women in Love* fails to offer a way to move forward after the latent violence beneath Gudrun and Gerald's relationship culminates in Gerald's death. As much as *Women in Love* is an exploration of the power dynamics in two very different relationships, underneath, it tackles the issues of class tension and an impending World War.

Plot elements introduced in *Women in Love*, such as a central chapter that details class relations in the English collieries and the use of setting to reflect character and theme, are later reiterated in *Lady Chatterley's Lover*, but to different effect. Perhaps the most analogous scene to Connie's drive through the English Midlands is the chapter "The Iron Magnate" in *Women in Love*. Like the Midlands drive, "The Iron Magnate" documents the change from a seemingly benevolent aristocratic rule over the colliers to the cruel mastery of industry, when Gerald Crich inherits the coal mines after the death of his father. This changeover, however, is traced through a genealogical recounting<sup>15</sup> of Gerald's parents and his father's response to an earlier strike by the colliers, followed by the father's death and Gerald's modernization of the mines. This mode of presentation traces collective changes through individual time, just as in the exploration of Squire Winter's life in the Midlands Drive. "The Iron Magnate" fails to socially contextualize

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<sup>15</sup> The genealogical narrative in "The Iron Magnate" harkens back to Lawrence's previous novel *The Rainbow*, to which *Women in Love* is the sequel. The first half of the *Rainbow* details the Brangwen line; Ursula, the main character, does not appear until about halfway through.

Gerald or the narrative, however. Instead, the class tension between colliers and the Crich family is a merely backdrop for Gerald's growth from child into adult. *Women in Love* does not interrogate the class tension at play in Gerald's development; rather, it posits his desire for mastery as something innate in his character. Therefore, Gerald essentially becomes a shorthand for industrialization.

Gerald's character also decides the setting for his demise: the Swiss Alps, whose frigid isolation reflects Gerald and Gudrun's own cold and sadistic tendencies. Like Connie's vacation in Venice, the Brangwen sisters and their respective partners' vacation is a transformative experience for Gudrun and Gerald. Unlike in *Lady Chatterley's Lover*, however, this transformation does not lead to revival and hope for the future. Instead, it results in the destructive, violent dissolution of Gudrun and Gerald's relationship, and to Gerald freezing to death on the mountain. Gerald's death positions violence as the only outcome of industrialization. As a result, *Women in Love* offers little in terms of moving forward. Where Venice is the site of rebirth that destabilizes Lawrence's metaphysic of duality in *Lady Chatterley's Lover*, the Swiss Alps only serve to further establish Gudrun and Gerald as the polar opposites of Ursula and Birkin, thus making it impossible for new means of moving forward to appear.

Perhaps it is for this reason that *Women in Love* ends as it does, with an incomplete conversation between Ursula and Birkin. The couple largely disappear from the narrative, the last third of which focuses on the destruction of Gudrun and Gerald's relationship. That disappearance anticipates Connie's own departure near the end of *Lady Chatterley's Lover*. But while Lawrence's removal of Connie from the scene suggests a successful completion of her character arc, the reappearance of Ursula and Birkin shows that Gerald's death has called their

supposed successful completion into question, for Birkin in particular. This is where Lawrence's metaphysics of dualities falls short. Birkin's character completion hinges upon a relationship with Ursula, his sexual Other, and Gerald, his ideological Other. Unlike Mellors, who is able to complete his process of becoming through his letter to Connie, Birkin must rely on Gerald to fulfill the other side of their dichotomy. With Gerald's death, Birkin is lost.

*Women in Love's* failure to destabilize dichotomies, in addition to the lack of adequate connection between collective change and Gerald's development, results in a story that lacks a solution, individual or social. Much like its ending, *Women in Love* as a whole is the beginning of an unfinished conversation about moving forward after significant loss. This conversation is unfinished in the sense of both *Women in Love*, and Lawrence's career. Due to his untimely death, we will never know if *Lady Chatterley's Lover* was truly his final vision of the future. At times, its open-endedness seems to offer little solution at all. What *Lady Chatterley's Lover* does offer us, however, is a look at Lawrence's work in hindsight. The tightly plotted work shows a mature writer well into his career, one who has reworked the same motifs again and again, only to discover something different and new every time.

Finally, we return to the title of this thesis. From the opening lines of *Lady Chatterley's Lover*, "we are among the ruins" encapsulates the social spaces discussed in my work: the ruin of the industrial present in the English Midlands, and the corresponding Etruscan ruins in Italy. What's more, Lawrence locates the collective "we" in the midst of those decaying spaces. Connie and Mellors—even England at large—are in states of ruin too, and in need of regeneration. Despite living in a "tragic age," in his final novel, Lawrence departs with a last message. It is a message of hope, imparted in the opening lines:

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is no smooth road to the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen (Lawrence 5).

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