Notes

Introduction

2. Wyndham Lewis, Paleface, the Philosophy of the ‘Melting-Pot’, London, Chatto and Windus, 1929, pp. 169–98. Lewis’s view of Lawrence as a ‘natural communist and born feminist’ who is ‘nothing if not a democrat’ (pp. 184, 186) makes amusing reading in the light of Lawrence’s current reputation.
6. This sketch is published for the first time in the Cambridge edition, and the title is supplied by the editor.
18. The Minoan Distance, p. 193.
19. Bakhtin’s term for the inter-relationship of time and space in the structuring of narrative. A fuller discussion of this term is given in the next section of this Introduction.
35. Ibid., p. 85.
37. ‘Forms of Time and of the Chronotope in the Novel’, p. 90.
38. Ibid., p. 252.
39. Homi Bhabha, *The Location of Culture*, p. 31.
40. The distinction between upper and lower case is at its most significant in Lacan’s objet A[utre]/objet a[utre]. Since I am not using the term in a specifically Lacanian sense, I use the lower case except when discussing Lacan or other writers who use the upper case.
47. Frantz Fanon, *Black Skin, White Masks* (1952), trans. Charles Lam Markmann, London, McGibbon and Kee, 1968, pp. 220–21n. Fanon also writes, ‘Ontology… does not permit us to understand the being of the black man. For not only must the black man be black; he must be black in relation to the white man. Some critics will take it on themselves to remind us that this proposition has a converse. I say that this is false. The black man has no ontological resistance in the eyes of the white man’, op. cit., p. 110.
49. Ibid., p. 297.
50. Ibid., p. 256.
53. Ibid., p. 236.
54. The Second Sex, p. 352.
57. Letters IV, p. 152, 28 December 1921, to Mabel Dodge Sterne.
60. Ibid., p. 149.
63. An Introductory Dictionary of Lacanian Psychoanalysis, p. 133.
64. Ecrits, ‘Translator’s note’, p. xi.
67. Black Skin, White Masks, p. 161. Fanon more fundamentally subverts the universalism of orthodox psychoanalysis by asserting that ‘the Oedipus complex is far from coming into being among Negroes’ (p. 152).
68. Fanon’s use of the word ‘man’ is probably not intended (given the date at which he was writing) to be gender-specific. Nevertheless, his insistent reference to ‘black man’ and ‘white man’ obviously raises the imbrication of race and gender, and is highly relevant to Lawrence, for whom, as we shall see, the paradigmatic racial/cultural other is always male.
69. Black Skin, White Masks, p. 110.
70. Ibid., p. 109.
71. Howard J. Booth, ‘Give me differences: Lawrence, Psychoanalysis, and Race’, D.H. Lawrence Review 27, 2–3, 1998, pp. 172, 180. Booth rightly warns that ‘it is always necessary to read Fanon’s texts for the rhetorical strategies . . . and also with an awareness of Fanon’s own investments. Much is lost when simply boiling Fanon down to “a theory”’ (pp. 177–78). Black Skin, White Masks is a polemical text in which the subjectivity and experience of the author are strongly present, and it is driven by the imperative ‘to make possible a healthy encounter between black and white’ (p. 80), however difficult its theoretical aspect may make that seem.
74. Colonial Desire, p. 179.
75. ‘Give me Differences’, p. 190. (The passage under discussion is from the essay ‘On Being a Man’, RDP 213–22.)
77. ‘The Commitment to Theory’, The Location of Culture, p. 31.
78. Ibid., p. 34.
79. ‘Articulating the Archaic’, The Location of Culture, p. 126.
80. ‘The Commitment to Theory’, The Location of Culture, pp. 36–37.
83. Letters IV, p. 102, 18 October 1921, to Earl Brewster.
84. I owe this very suggestive phrase to James Phelps, who came up with it during the discussion of a paper forming part of this book, at the Sixth International D.H. Lawrence Conference at Taos in 1998. See Amit Chaudhuri, D.H. Lawrence and ‘Difference’, pp. 166–95, for an extended ‘attempt to contextualize Lawrentian “difference” in the history of his working-class origins’.
87. Kim, p. 60.
88. Ibid., p. 52.
89. Ibid., p. 67.
90. Ibid., p. 82.
92. This is certainly true of Lawrence and Forster. It may seem an odd thing to say about Conrad, but ‘wholeness’ is not necessarily a positive value, and one may say that Conrad represents a principled resistance to it.
96. Kim, p. 71, p. 94.
101. For Achebe, not only Marlow but also Conrad is a ‘thoroughgoing racist’ (op. cit.) because despite the elaborate multiple narrative Conrad provides no ‘alternative frame of reference by which we may judge’ Marlow (for one possible answer to this charge see Benita Parry, Conrad and Imperialism, London
and Basingstoke, Macmillan, 1983, pp. 21–39). It is instructive to compare another story set in an African trading station, ‘An Outpost of Progress’. This story has an omniscient narrator who treats the two white characters with scathing contempt, while the main African characters, the intelligent and ruthless employee of the company and the kindly but superstitious tribal chief are portrayed with far more respect, though not without elements of stereotype. Not unusually, the more ideologically troubling story is far more aesthetically satisfying.


103. Heart of Darkness, p. 28.


108. Where Angels Fear to Tread, p. 37.


112. A Passage to India, p. 281.


117. Ibid., p. 194. It is true that this novel makes considerable use of what Bakhtin calls ‘character zone’—the incorporation of the language and attitudes of characters into the narration, in this case of the fanatical missionary Father Corbelàn—but this view of the Indians is never contradicted.

118. Nostromo, p. 87.


1 ‘Outside the circuit of civilisation’: Sea and Sardinia

1. Lawrence’s journey to Sardinia is more insulated from the rest of his work than any other, even though his impressions seem to have been predominantly positive and he made an abortive plan to return in the summer with Jan Juta and write a joint book (Letters III, p. 687). If that trip had come off, we would presumably have had two Sardinia texts, and this one would be equivalent to the early Italian essays or Quetzalcoatl. Juta is the friend with ‘smears of paint on his trousers’ whom Lawrence and the ‘q-b’ (his name for Frieda in this text) briefly meet at Rome station (SS 171–72). The first American edition of the book includes reproductions of eight paintings by Juta.

5. Ibid., p. 59.
13. However, Donald Gutierrez has noted an interesting difference between this passage and other evocations of the ‘aboriginal’ in Lawrence, namely that in contrast for example to his writings about Native Americans, ‘Here, primitivism is associated not with the past but with the future.’ Donald Gutierrez, ‘The Ideas of Place: D.H. Lawrence’s Travel Books’, University of Dayton Review, 15, 1, 1981, p. 147.

2 Kangaroo and the narrative of contingency

1. ‘Forms of Time and of the Chronotope in the Novel’, p. 90.
7. Ibid., p. 162.
9. Consider also the conversation between Somers and Jack in Chapter 5, ‘Coo-ee’, (K 88ff.) where Somers is forced by the sound of the waves to ‘yell’ his replies, reinforcing the sense of something willed in his involvement. Conversations in The Rainbow or Women in Love are never ironised by contingency in this way.

10. For Bell’s discussion of this episode, see D.H. Lawrence: Language and Being, pp. 110ff.


13. See pp. 212, 222, 238, 279.


15. ‘The estimated number of persons of predominantly Aboriginal descent declined from about 180,000 in 1861 to less than 95,000 in 1901. In accordance with contemporary ideas of racial superiority, many Europeans believed that the Aborigines must die out, and they acted in such a way as to ensure that outcome.’ (Encyclopaedia Britannica CD 98 Multimedia Edition: ‘Australia: HISTORY: Australia to 1900: SEVERAL SMALL DEMOCRACIES: 1860 to 1900: The Aborigines’).

16. ‘In the New World servitude to the muse of history has produced a literature of recrimination and despair, a literature of revenge written by the descendants of slaves or a literature of remorse written by the descendants of masters . . . . The truly tough aesthetic of the New World neither explains nor forgives history. It refuses to recognize it as a creative or culpable force’ (‘The Muse of History’, Derek Walcott, What the Twilight Says: Essays, London, Faber, 1998, p. 37).

17. Being and Nothingness, p. 256.

18. Ibid., p. 258.


20. Somers says, ‘Let’s leave it, Jack....Don’t let us make any pledges yet’ (p. 106). Gerald says to Birkin, ‘We’ll leave it till I understand it better’ (Women in Love, p. 207).


3 Lawrence and Native Americans

1. These three essays, which are published in Phoenix and Phoenix II, may in their first versions have been a single essay, ‘Pueblos and an Englishman’. See D.H. Lawrence: Dying Game 1922–1930, p. 621.


4. Ibid., p. 15.

5. Ibid., p. 20. Templeton’s italics.

6. Ibid., p. 17.
16. See also the revised version of his essay on Melville's *Typee* and *Omoo*, also written in this period, in which he writes that ‘if we turn the current of our life backwards’, towards the ‘savages’, ‘it makes us sick’. *SCAL* p. 127.
17. *The Location of Culture*, p. 126.
18. ‘[W]e understand each other, we two men. As men, we understand each other.’ *Letters* IV, p. 361, 15 December 1922.
19. When I myself first visited Taos pueblo in 1987, the main body of the church was roped off to visitors on the grounds that the statues in the sanctuary had been interfered with the previous day.
20. I intend here an allusion to Bakhtin’s highly charged sense of the conflict inherent in utterance, in which the ‘word’ always belongs at least partly to someone else, whose intentions may be alien to one’s own. The strong presence in this poem not merely of speech attributed to the Indian but of his ‘word’ for Lawrence makes it highly dialogic in Bakhtin’s sense. According to Witter Bynner, Lawrence really was called ‘Red Wolf’ by the Taos Indians, but his memory may have been influenced by the poem: Witter Bynner, *Journey With Genius*, New York, John Day, 1951, p. 8.
28. “‘Indians and an Englishman’: Lawrence in the American Southwest’, p. 25.
30. Ibid., p. 143. Dockstader is here speaking of the cult of Kachinas, spirits that are represented in elaborate and spectacular masked dances. Except for Hopi and Zuni, the pueblos ban outsiders from these ceremonials in modern times. The fact that Lawrence saw the Snake Dance rather than one of the more characteristic Kachina dances at Hopi undoubtedly influenced his response to the Hopis. Lawrence nowhere mentions Kachinas, and it may be significant, as we shall see, that Taos is one of the few pueblos that do not perform masked dances (see Robin Fox, *The Keresan Bridge*, p. 16).
31. The comparison in this essay is contradicted by Witter Bynner, who claims that Lawrence compared the ‘gay skulls and skeletons’ of the Dia de los Muertes unfavourably with the Pueblo Koshare, or sacred clowns, whom Bynner calls ‘amiable spirits of the dead’. He quotes Lawrence as saying that the Mexicans ‘need a new religion’ in contrast to the ‘Indians around Santa Fe’ who ‘have a live religion’ (*Journey With Genius*, pp. 41–42). It is possible that the contradiction is Lawrence’s, but obviously the essay has more authority than Bynner’s reminiscence.
32. “‘Indians and an Englishman’: Lawrence in the American Southwest’, pp. 20–22.
34. *The Kachina and the White Man*, p. 135. It is more difficult to account for Lawrence’s erroneous assertion that the song accompanying the dance ‘has no words’, especially since he contradicts this several times in ‘Dance of the Sprouting Corn’. He may have been carried away by his theme of the absence of representation in Pueblo ritual, and the contrast with the ‘Logos’ of Christianity. In any case, the later essay shows that this was a slip, not a settled opinion.
35. It would be hard to deny that there is ‘representation’ in the masked Kachina dances, which are perhaps the most important Pueblo ceremonials. However, most pueblos do not perform these dances in public and at Taos, the one Lawrence was most familiar with, they do not exist (see Fox, *The Keresan Bridge*, p. 16).
42. See *The Kachina and the White Man*, pp. 71–80 for Hopi isolation between 1700 and 1875.
43. *Letters* V, p. 100, 20 August 1924, to Willard Johnson and Emily King.
45. Mabel Dodge Luhan, *Lorenzo in Taos*, London, Secker, 1933, p. 243. Mabel married Tony Luhan in 1923, so this name is now adopted. The spelling was changed from the more authentically Spanish Lujan.


47. *Lorenzo in Taos*, p. 16.

48. ‘When a narrator recounts what has happened to him, the I who recounts is no longer the same I as the one that is recounted. In other words… the I of discourse can no longer be a place where a previously stored-up person is innocently restored.’ Roland Barthes, ‘To Write: An Intransitive Verb?’ Philip Rice and Patricia Waugh, eds, *Modern Literary Theory: A Reader*, 2nd edition, London, New York, Melbourne and Auckland, Edward Arnold, 1992, p. 48.


51. See *Pages from Hopi History*, pp. 178ff.

52. *Pages from Hopi History*, pp. 184.

53. Ibid., p. 187.


60. For versions of this myth see Courlander, *The Fourth World of the Hopis*, pp. 97–113; James, *Pages from Hopi History*, pp. 18–22.

61. *The Kachina and the White Man*, p. 27.

62. Ibid., p. 39.

63. *Letters IV*, p. 109, 30 August 1924, to John Middleton Murry; p. 113, 31 August 1924, to Ada Clarke.

64. *Lorenzo in Taos*, p. 231.

65. *Imperial Eyes*, loc. cit.

4 Journeys of dangerous desire: ‘The Woman Who Rode Away’ and ‘The Princess’


7. “‘They Were Just Natives to Her”: Chilchui Indians and “The Woman Who Rode Away”’, p. 98.

8. ‘Articulating the Archaic’, *The Location of Culture*, p. 126.


10. See for example *Letters* IV, p. 225, 10 April 1922, to Mabel Dodge Sterne.


12. “‘They Were Just Natives to Her’”, p. 98.


15. Herman Melville, *Typee: A Peep at Polynesian Life* (1846), New York, The Modern Library, 2001, p. 49. Lawrence also greatly admired Frederick O’Brien’s *White Shadows in the South Seas*, which narrates a similarly adventurous visit to Nukuheva and the now sadly decimated Typees, seventy years after Melville (see *Letters* III, pp. 563, 566). Unfortunately there is no evidence of his having also read R.L. Stevenson’s *In the South Seas*, which gives an account of the same place between Melville and O’Brien. All three of these authors isolated themselves among independent natives, subjecting themselves to dangers similar to those of Lawrence’s heroine.


19. Lawrence may again have taken a suggestion from Melville, who writes of a Typee chief, ‘Never before had I been subjected to so strange and steady a glance; it revealed nothing of the mind of the savage, but it appeared to be reading my own’ (*Typee*, p. 71).

20. *Movements in European History* was originally published in 1921. The ‘Epilogue’ was written in September 1924 for the Illustrated Edition, published in 1925, but was not used. It was first published in 1972.

21. No Lawrence character is ostensibly more different from Dollie than Jack Grant, the hero of *The Boy in the Bush*, but he ‘could not bear the least physical intimacy’ and ‘always kept a certain unpassable space around him’ (*BB* 247).


5 From Quetzalcoatl to The Plumed Serpent

8. ‘Signs Taken for Wonders’, *The Location of Culture*, p. 114.
11. It is interesting to compare this with the hatred that Graham Greene frequently expresses for Mexico—on one occasion calling it ‘almost pathological hatred’ (p. 145) in *The Lawless Roads*. Just as, in the rewriting of *Quetzalcoatl* as *The Plumed Serpent*, Kate is forced to come to terms with Mexico and commit herself to it, so when writing a novel about the country (*The Power and Glory*) with a Mexican hero who cannot bring himself to leave the country despite his mortal danger, Greene suppresses the feelings he had had as a free European traveller.
12. For example, ‘It is only just that what has served the worship of the demons should be transformed into a temple for the service of God’, Fray Lorenzo de Bienvenida, quoted in Tzvetan Todorov, *The Conquest of America: The Question of the Other*, trans. Richard Howard (1984), Norman, University of Oklahoma Press, 1999, p. 60.
13. *D.H. Lawrence: Language and Being*, p. 170. Bell goes on to say that this ‘might seem a return to the method of *The Rainbow* and *Women in Love*, whereby the environment is constituted as a specific psychic “world”’, but adds that ‘the element of “travel writing”, though thematically pertinent, constantly resists assimilation to a dramatised “world” of the character in question’.
cultures, including the Toltec from which the Aztecs derived much of their religion.


27. Ibid., pp. 119–20.


30. ‘The authoritative word is located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. It is, so to speak, the word of the fathers.’ Mikhail Bakhtin, ‘Discourse in the Novel’, *The Dialogic Imagination*, p. 342.


32. It is not unique to Lawrence. Aldous Huxley, in his travel journal *Beyond the Mexique Bay*, writes, ‘Indians’ eyes have a black reptilian glitter, signifying, at any rate to the white observer, nothing at all’ (Aldous Huxley, *Beyond the Mexique Bay*, London, Chatto and Windus, 1934, p. 192).


40. See *The Hummingbird and the Hawk*, pp. 39–41.
41. Lewis Spence, loc. cit.
44. ‘The role of catastrophic events has until recently been unappreciated by evolutionary biologists.’ Mark Pagel, ed., *Encyclopedia of Evolution*, Vol. 2, Oxford, OUP, 2002, p. 667. Lawrence may however have been familiar with the theory of the French anatomist Georges Cuvier (1769–1832) that ‘there had been a series of natural catastrophes (such as floods) which had killed off large numbers of species and divided natural history into some eight separate epochs’ (Michael Banton, *Racial Theories*, p. 28).
46. See Jean-Paul Pichardie, *D.H. Lawrence: La Tentation Utopique*, Rouen, Université de Rouen, 1988, pp. 235–36, for the case that the Mexican indigenist movement recruited its members ‘presque exclusivement au sein de la moyenne et grande bourgeoisie citadine, d’origine hispanique et possédant un niveau de culture assez élevé (c’est le milieu dont Ramon est issu)’.
47. The story of Quetzalcoatl’s arrival among the Toltecs, transformation of their culture, defeat by Tezcatlipoca and departure to the east is told in the novel *Quetzalcoatl* by the former Mexican President José Lopez Portillo (1965, trans. Eliot Weinberger and Diana S. Goodrich, New York, Seabury Press, 1976). Lopez Portillo’s novel emphasises the Christ-like qualities of Quetzalcoatl, who is a human being in his story.
52. Díaz was dictator of Mexico from 1876 to 1911, when his downfall precipitated a decade of revolutionary turmoil. His regime imposed stability on Mexico which was referred to as the ‘pax Porfiriana’. In the guidebook that he used Lawrence could have read a eulogistic account of Díaz’s rule (T. Philip Terry, Terry’s Guide to Mexico, Boston and New York, Houghton Mifflin, 1923, pp. ccxxxii–ccxxxiv), but the tone of his references to the dictator suggests that he would have been sympathetic to later more critical assessments (see for example A Concise History of Mexico, pp. 194–96).


54. The Hummingbird and the Hawk, pp. 26–27, 29.

55. A Concise History of Mexico, p. 42.


59. Images of Savages, p. xv.

60. Letters III, p. 233, 18 April 1918, to Cecil Gray.

61. Images of Savages, pp. 132, 134.


66. The Labyrinth of Solitude, p. 11.


69. Beyond the Mexique Bay, p. 123.


71. Quetzalcoatl and Guadalupe, p. 225.

72. Colonial Desire, p. 175.


74. The Lawless Roads, pp. 25, 153.

75. The Power and the Glory, p. 91, PS 261. Lawrence is corroborated by Huxley: ‘In a top-hat and with the pale face of a foreign exploiter, his image is paraded through the streets... So perish all gringos!’ (Beyond the Mexique Bay, p. 302).

76. See note 11 to this chapter.
77. *The Gods of Mexico*, p. 120; *The Hummingbird and the Hawk*, p. 146. Padden may of course be recollecting these epithets from *The Plumed Serpent* itself, though he gives no other indication of having read the novel.


79. *The Labyrinth of Solitude*, p. 77. Cf. Tzvetan Todorov: ‘the first example, and thereby the symbol, of the cross-breeding of cultures; she thereby heralds the modern state of Mexico and beyond that, the present state of us all’ (*The Conquest of America*, p. 101).

80. *A Concise History of Mexico*, p. 43.

81. *Quetzalcoatl and Guadalupe*, p. 213.


83. For both these traditions, see *Quetzalcoatl and Guadalupe*, passim.

84. *Quetzalcoatl and Guadalupe*, p. 225. Guadalupe was the symbol of the Mexican independence movement, led by the Indian priest Miguel Hidalgo, whereas Remedios was that of the royalist forces (*Mexico and its Heritage*, p. 185).

85. *Terry’s Guide to Mexico*, p. 313. Ronald G. Walker claims on the authority of Witter Bynner that Lawrence was ‘distressed by the sight of the ragged peasants lying abject before the Basilica of Guadalupe during Holy Week’, but it is clear from Bynner’s text that he is referring to Mexico Cathedral (*Infernal Paradise: Mexico and the Modern English Novel*, p. 46; *Journey with Genius*, pp. 45–47).


89. *Letters IV*, p. 221, 3 April 1922, to Mary Cannan.


92. *The Location of Culture*, p. 31.


95. Contrast Mellors’s response to Connie crying: ‘suddenly he was aware of the old flame shooting and leaping up in his loins, that he had hoped was quiescent for ever’ (*LCL* 105).

96. *Orientalism*, p. 45. For the connection between the ‘Great Chain of Being’ and the construction of the image of the savage, see *Images of Savages*, pp. 32–35.


98. For a discussion of Teresa as a representative of third-world feminism, and a challenge to the individualistic feminism of Kate, see Rebecca Carpenter, ‘“Bottom Dog Insolence” and “The Harem Mentality”’, pp. 123–27. Carpenter’s argument that Lawrence displays (or possibly critiques) Orientalism by drawing on the ‘eastern’ iconography of the harem reinforces my point about his enlistment of Sinhalese drums.

Postcript: ‘Mornings in Mexico’


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