

Lawrence's Ecological Vision in Nottinghamshire and Tuscany

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ABSTRACT (ENGLISH)

In "Morality and the Novel," he affirms: [O]ur life consists in this achieving of a pure relationship between ourselves and the living universe about us... between me and another person, me and other people, me and a nation, me and a race of men, me and the animals, me and the trees or flowers, me and the earth, me and the skies and sun and stars, me and the moon; an infinity of pure relations (STH 172) As "[t]he relation between all things changes from day to day, in a subtle stealth of change," Lawrence maintains that art, which depends on the artist's relations with the life-world, such as Van Gogh's with the sunflower, "will be forever new" (STH 171). Lawrence's ecological vision connects leaves with human life through visual, tactile, haptic, and kinetic senses: "spurts of pure green ... burning like little cloven tongues of green fire" at the tips of the fig-tree branches "spread out, and begin to take the shape of hands, feeling for the air of summer" (233-34). According to Mahood, his mixture of scientific and poetic perception "enables Lawrence to establish, delicately yet firmly, the interconnectedness of human and plant life. First version, 1918.

FULL TEXT

Lawrence's ecological vision is a philosophical yet personal conception of man's relation to earth, air, water, the forces of germination and climate; to local habitat, dwelling-place and natural environment; to other species, plants, and trees; and ultimately to "the circumambient universe" (STH 172). It is rooted in experience of the Nottinghamshire mining countryside where he grew up, enriched by knowledge of places around the world where he had lived, like Tuscany. It expresses an urgent desire for interaction with the life-world that lies beyond urban sprawl, pollution, and devastation of the earth by extraction of resources. Lawrence's primary? concern is that human potential be fulfilled, rather than warped by conditions of man's own making. His ecological vision is intuitive rather than scientific, imaginative as well as critical. It is integral to his ontology¹ and pervades his entire oeuvre from "Study of Thomas Hardy" (1914) and *The Rainbow* (1915), through the essays "Morality? and the Novel," "The Novel," "Why the Novel Matters," and "Art and Morality" (all 1925), to *Sketches of Etruscan Places* (written 1927), "Flowery Tuscany" (written April-May 1927), "Nottingham and the Mining Countryside" (written c. September 1929, drawing on Lawrence's return to Eastwood in 1926), and *Apocalypse* (written 1929-30).

Lawrence's ecological vision gains substance from places where he lived, at various stages of his career, and their climate, geology, resources, flora, fauna, landscapes, townscapes, and people.

In the following essay, I will focus on the opening pages of *The Rainbow*, "Flowery Tuscany," and "Nottingham and the Mining Countryside." In order to focus on relations of language, landscape, and being, I will be quoting several passages from *The Rainbow* and "Nottingham," in particular, that have been frequently discussed by critics but need to be re-examined from an ecological perspective. My aim is to examine how Lawrence, combining observation with reflection, projects personal experience and deeply meditated values into his ecological vision. At the outset, I want to contextualize this ecological vision in relation to some key terms and concepts. Lawrence learned about cell biology from Ernst Haeckel, whose *The Riddle of the Universe* (1900) he had read by 1908 (EY179) and who is credited with coining the term "ecology." William Norton, in *Explorations in the Understanding of Landscape*, defines ecology as follows:

The word ecology is derived from two Greek terms: oikos, which means 'place to live' or 'house,' and logos, which

means 'the study of.' Ecology, then, is the study of organisms in their homes. More explicitly, ecology is concerned with the analysis of the relationships among living organisms and their relation to the totality of physical factors that make up their environment. (141)

Norton attributes "the origins of ecology" as a field of study "[to] the third chapter of [Charles Darwin's] *The Origin of Species* (1859), which considered the various adaptations and interrelations of organic beings and environment" (142). Interrelation is the key to ecology. Anne Whiston Spim notes that "nature consists of creative and life-sustaining processes which connect everything in the physical and biological worlds, including humans" (249); William Rueckert that "[in] the biosphere (or ecosphere)... there is a reciprocal interdependence of one life process upon another" (112); Max Oelschlaeger that "[a]ll organic being is intertwined into a living whole apart from which the existence of any single organism or species is not possible" (184). These statements accord with Lawrence's emphasis on interrelations, ranging from personal to cosmological.

Heidegger, in "Building Dwelling Thinking," traces connections between language, being, and ecology, pointing out that "[the] word *bauen* [to build] ... also means ... to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine" (147). Heidegger's ecology involves cultivating, inhabiting, saving, preserving, and liberating the Earth into its full potential of "blossoming and fruiting, spreading out in rock and water, rising up into plant and animal" ("Building" 149). For Heidegger, ecology involves co-operation, not conquest: "Saving the earth does not master the earth and does not subjugate it" ("Building" 150). He links ecology with poetry—"Language is the flower of the mouth. In language the earth blossoms toward the bloom of the sky" ("The Nature" 99)—and sees "deep connections" between the earth and the fieldworker's life in Van Gogh's painting of old shoes.² Fusing subject and object, Merleau-Ponty, in "Eye and Mind," recognizes that "vision is a mirror or concentration of the universe ... [and] that the same thing is both out there in the world and here in the heart of vision" (166). Lawrence's ecological vision springs from his sensitive perception of the living environment and his awareness of how human beings are "interconnected ... [with] all the earth's life systems" (Rueckert 112). As Lewis Thomas puts it, "[e]verything here is alive thanks to the living of everything else. All the forms of life are connected ... in a dense, fantastically complicated system ... we are enmeshed in the interliving" (14-15). David Abram similarly remarks that "[to] directly perceive any phenomenon is to enter into relation with it, to feel oneself in a living interaction with another being" (117 *my italics*).

Lawrence emphasizes interaction throughout his work: his reading in anthropology led him to believe that "the whole life-effort of [pre-civilized] man was to get his life into direct contact with the elemental life of the cosmos, mountain-life, cloud-life, thunder-life, air-life, earth-life, sun-life. To come into immediate felt contact, and so derive energy, power, and a dark sort of joy" (MM 180-81). In "Morality and the Novel," he affirms:

[O]ur life consists in this achieving of a pure relationship between ourselves and the living universe about us... between me and another person, me and other people, me and a nation, me and a race of men, me and the animals, me and the trees or flowers, me and the earth, me and the skies and sun and stars, me and the moon; an infinity of pure relations (STH 172)

As "[t]he relation between all things changes from day to day, in a subtle stealth of change," Lawrence maintains that art, which depends on the artist's relations with the life-world, such as Van Gogh's with the sunflower, "will be forever new" (STH 171). "In a novel," he writes, "everything is relative to everything else, if that novel is art at all. ... For the relatedness and interrelatedness of all things flows and changes and trembles like a stream, and like a fish in the stream the characters in the novel swim and drift and float" ("The Novel," STH 179, 185). Lawrence's ecological vision encompasses endless variety and fluidity of relationships: "For out of the full play of all things," he affirms, "emerges ... the wholeness of a man, the wholeness of a woman, man alive, and live woman" (STH 198). His ecological vision develops a spiritual dimension. In October 1926, he wrote to Rolf Gardiner:³ "One needs to establish a fuller relationship between oneself and the universe, and between oneself and one's fellow man and fellow woman. ... We have to know how to go out and meet one another, upon the third ground, the holy ground" (5L 553).

Contact with the environment took on new immediacy for Lawrence at the Kiowa Ranch in New Mexico, where he

and Frieda lived from May 1924 to September 1925 and where tactile relationships linked "[me] and the timber I am sawing, the lines of force I follow, me and the dough I knead for bread, me and the very motion with which I write" (STH 172). As he remarks in "Why the Novel Matters": "My hand is alive, it flickers with a life of its own. It meets all the strange universe, in touch" (STH 193). His philosophy of interaction arises out of an understanding of how writing connects being with the surrounding world. For him, the novel transmutes ecology into art and is "the highest complex of subtle interrelatedness that man has discovered" (STH 172). Awareness of sensory and intuitive relations is integral to the creative process. "It is the relation itself which is the quick and the central clue to life" (STH 175). Biologist/ecologist Barry Lopez, who lived for long spells in the wilderness, observes that "[it] takes a lifetime to learn ... the existence and substance of myriad relationships [and] it is these relationships, not the things themselves, that ultimately hold the imagination" (149). For Lawrence, contact between hand and brain, eye and mind creates the writer's awareness of, and ability to express, connections with the "circumambient universe" (STH 172).

Bruce Steele, in his introduction to "Study of Thomas Hardy" (1914), states that "[Lawrence was attempting in his own art] to see human life in terms of non-human life" and emphasizes that, for Lawrence, "human life is properly seen as of the same order as nature, imaged in the flower" (STH xxv).

The final aim [Lawrence writes] is the flower, the fluttering singing nucleus ... the magical spurt of being ... The final aim of every living thing, creature, or being is the full achievement of itself. This accomplished, it will produce what it will produce, it will bear the fruit of its nature. Not the fruit, however, but the flow'er is the culmination and climax (STH 12)

The flower symbolizes fulfilled being, whereas the fruit is a material product of germination. M. M. Mahood, in *The Poet as Botanist*, notes that Lawrence took a course in botany at Nottingham University College that introduced him to "the anatomy and morphology, reproduction, nutrition and adaptations of plants, that [matched] his empathy for growing things" (188). Lawrence's ecology, based on studies of botany combined with his own brand of vitalism,⁴ forms the basis of his ontology.

In his final work, *Apocalypse*, Lawrence emphasizes the never-ending series of interrelations that make up the life-world. As mind and hand collaborate in the creative process and as touch supplements seeing, so art revitalizes being and being revitalizes art. Lawrence raises ecology to the level of a religion:

For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive. ... We ought to dance with rapture that we should be alive and in the flesh, and part of the living, incarnate cosmos. I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea. (A 149)

Thomas Beny's humanistically framed vision in *A Dream of the Earth* matches Lawrence's cosmological vision. Berry calls for "[an ecological] concern that reaches out to all the living and nonliving beings of the earth, and in some manner out to the distant stars in the heavens" (37). For Berry, "[t]he human must be seen in its cosmological role just as the cosmos must be seen in its human manifestation" (219)-an example of the chiasmic structure of eco-relations.⁶

While finishing "Study of Thomas Hardy" (December 1914), Lawrence was revising *The Rainbow*, whose opening lines establish the geographical and historical setting: "The Brangwens had lived for generations on the Marsh Farm, in the meadows where the Ere wash twisted sluggishly through alder trees, separating Derbyshire from Nottinghamshire" (R 9). The river's sluggishness and twisting course suggest stagnation and slowness of change in the lives of successive generations. The authenticity of the setting is complemented by Lawrence's autobiographical introduction to "Nottingham and the Mining Countryside": "I was born nearly forty-four years ago, in Eastwood, a mining village ... about eight miles from Nottingham, and one mile from the small stream, the Erewash, which divides Nottinghamshire from Derbyshire" (LEA 287). But *The Rainbow's* opening pages completely recast Lawrence's native setting in a powerful ecological vision:

[The Brangwens] felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and falling back, leaves the young-born on the earth. They knew the intercourse

between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime ... Their life and inter-relations were such; feeling the pulse and body of the soil, that opened to their furrow for the grain, and became smooth and supple after their ploughing, and clung to their feet with a weight that pulled like desire, lying hard and unresponsive when the crops were to be shorn away. (R 9-10, my italics)

John Elder identifies Lawrence's "wave which cannot halt" with "[t]he organic wholeness of the world" (179) and Zen apprehension of a living cosmos. For Elder, "[t]he science of ecology confirms the indivisibility of natural process: each feature of a landscape must be understood with reference to the whole" (150). The chiasmic structure of eco-relations is reflected in the "sunshine drawn into breast and bowels" and "the rain sucked up," as by photosynthesis in plants, and in the anthropomorphic "pulse and body of the soil."

In this prelude to *The Rainbow*, sexual intercourse is subsumed within "the intercourse between heaven and earth," as befits the epic framework of Lawrence's saga. As the seasons come and go, the Brangwens adapt to cyclic changes of the land through acts of sowing, ploughing, and harvesting. They respond unconsciously to what Lawrence, writing of Egdon Heath in Hardy's *The Return of the Native*, calls "the dark, powerful source whence all things rise into being" and "learn what it is to be at one with the primal impulses that rise in [themselves]" (STH 28). Lawrence's graphically physical yet mythic prelude, ranging from "the grip of [the men's] knees on their horses" (R 10) to their participation in cosmic forces, grounds the Brangwens on the Marsh Farm, a heavily cultivated and lightly populated site of germination. In this relatively Edenic pre-industrial setting, farmers cultivate the land and the land conditions their lives. The blue eyes of the men express their moods like "stages of the sky when the weather is changing"; they husband and recycle natural resources and "instinct made them not waste the peeling of their apple for it would help to feed the cattle" (R 9). Standing between polarities of sky and earth, they let the forces of fertility in land, animals, and plants surge through them with "the rush of the sap" (R 9). But their ecological and sexual relations leave them bound in ongoing cycles of generation and reproduction. The rhythm of "throw[ing] forward" is counteracted by that of "falling back" and the "smooth[ness] and supplefness]" of the soil after ploughing by its "lying hard and unresponsive" at harvest-time (R 9-10).

Lawrence represents the primal energies that move men and animals mimetically and kinetically: "They took the udder of the cows, the cows yielded milk and pulse against the hands of the men, the pulse of the blood of the teats of the cows beat into the pulse of the hands of the men" (10). Strings of substantives, parallelism, and pumping rhythms stress the physical burden of this exchange that creates inseparable bonds between men, animals, and the life of the land:

[T]he limbs and the body of the men were impregnated with the day, cattle and earth and vegetation and the sky, the men sat by the fire and their brains were inert, as their blood flowed heavy with the accumulation from the living day.... So much warmth and generating and pain and death did they know in their blood, earth and sky and beast and green plants, so much exchange and interchange they had with these, that they lived full and surcharged... dazed with looking towards the source of generation, unable to turn round. (10-11, my italics)

According to Heidegger, language "unconceals" man's relations with the world around him. Spivak maintains that "[l]andscapes were the first human texts, read before the invention of other signs and symbols.... Up and down, in and out-the most basic metaphors of verbal language- stem from experience of landscape" (15). Metaphor links inside and outside, man and nature. Keith Sagar, in *Literature*, writes: "Metaphor is the linguistic equivalent of touch. It is the link, the meeting, the marriage, the atonement, bit by bit reconstructing the world as a unity" (371).⁷ Raymond Williams observes that "the [Brangwens'] farming life is already a metaphor... given historical standing, for a particular kind of being: active, physical, unconscious: the body as opposed to the mind; inseparable from the processes of nature" (265). In the prelude to *The Rainbow*, Lawrence traces an ontological pattern in metaphoric imagery: "impregnated," "inert," "heavy," "accumulation," "dazed," "surcharged." The word "surcharged" resonates with powerful ambiguity. It suggests a kind of "mystic participation"⁸ through which the Brangwens transcend separate identity in exchanging energies with the earth; but it also suggests an excessive intake of natural forces that saturate and limit consciousness. The crucial point for Lawrence is how to relate the Brangwens' physically absorptive experience to a more expansive holistic vision. Spiritual consciousness has to interpenetrate with

physical, as sunshine and rain penetrate earth, in order to generate that "full achievement" or flowering of self that Lawrence looks for (STH12). The rainbow vision at the end of the novel remains purely symbolic, not an actual state of achieved being. "Equilibrium" of man and woman, body, mind, and soul is the goal that Birkin and Ursula strive for in *Women in Love*.

Farming the land, the Brangwen men are possessed and "impregnated" by their intimate contacts with nature. Lawrence's symbolic polarity of inward-looking men and outward-looking women adds complexity to his ecological vision: "[The woman] faced outwards to where men"-very different men from the Brangwens-"moved dominant and creative, having turned their back on the pulsing heat of creation" (R 11). This statement clearly implies that the farmers, bound to their physical matrix, do not move freely according to impulses of the self. "[Facing] inwards to the teeming life of creation," they are unable "to enlarge their own scope and range and freedom" (R 11), as those outside in the wider circle can do. In Lawrence's ecological symbolism, absorbing and abetting the energies that flow through nature is insufficient to fulfil human potential. There must be a creative and individual transformation of those natural energies if flowering of the self is to be achieved. Lawrence qualifies his vision of men drawing strength from ecological interactions with the earth with a spiritual vision of liberated selfhood. Human potential, as he sees it, partakes of deep-rooted relations with the earth, but these must be transmuted through blood-consciousness and gender relations into fully developed selfhood. While the Brangwen men are immersed in a matrix that fills them with vitality, they are overburdened with repetitive labor and their horizons of expectation are accordingly limited. The Brangwens' exertions satisfy but exhaust them, leaving no spark of surplus energy to generate a life of the spirit. To avoid entropy,⁹ their physical drive must be merged with the spiritual drive of the women. In *The Rainbow's* opening pages the emphasis is on submergence in ecological relationships rather than emergence into wholeness. The problem is how to conjoin centripetal energies of the men, "[who] faced inwards to the teeming life of creation, which poured unresolved into their veins" (R 11, my italics), with centrifugal energies of the women, who face outwards to "the widening circle" of the horizon. For Lawrence, interactions between subject and object, men and women, human beings and nature hold the key to creative being. *The Rainbow* looks beyond pre-lapsarian fulfilment of the senses to an equilibrium of sense and spirit symbolized by the rainbow's fusion of sunshine and rain.

Lawrence's first version of "The Spirit of Place" (1918-19) presents a fuller, less pared-down and aggressively colloquial account of eco-relations than does the final version (1923). Here Lawrence states a universal principle of human interaction with the environment: "Every people is polarised in some particular locality ... There is ... some peculiar potentiality attaching to every distinct region of the earth's surface, over and above the indisputable facts of climate and geological condition" (SCAL 170).¹⁰ The "peculiar potentiality" is for developing an ampler mode of being in human inhabitants living in symbiotic relation with their surroundings. Donald Gutierrez underlines Lawrence's "ontology of place" (44) and claims that "[his] eco-monism implies a reverence for place that assures the evolving life of place and humanity as crucially interwoven" (49). The concept of spirit of place depends on ecological awareness. Gutierrez interprets "Lawrence's intensively intuitive and projective mode of observation" (40) as "an acute metaphoric formulation of the ethos of an area, of its most powerful human and historical qualities regarded as one with the physical terrain" (39). He defines eco-monism as "an ecological sense of human unity with nature and the earth ... [involving] the recognition of a crucial interdependence between humanity⁷ and nature" (39). Subjective responses combine with "a sense of animation or inherent life in the physical terrain culminating in a metaphysics of place" (Gutierrez 40). Living in a place involves interaction and interdependence: there is a chiasmic relation between a specific locality and the human generations that inhabit and cultivate it. An imaginative writer gravitates towards the magic spell of familiar or exotic places,¹¹ drawn by sensed affinities. By interacting with physical and atmospheric conditions as well as historical and cultural associations, the writer gains a complex sense of place that may be articulated as spiritual awareness.

In "Howety Tuscany," Lawrence reaffirms the principle of local identity articulated in the first "Spirit of Place": "Each country has its own flowers, that shine out especially there" (SEP 225). The angle and intensity of light at different seasons modifies the language of landscape, inflecting ecological and aesthetic responses. Spring in Tuscany is

icy cold at first, then sunny and fragrant: "The tramontana ceases, comes a day of wild February sunshine. ... And by noon ... the aconites [are] spreading all their rays; and there is an exquisitely sweet scent, honey-sweet, not narcissus frosty; and ... a February humming of little brown bees" (SEP 227). Crocuses in sunlight focus Lawrence's rapt attention and Mahood comments that "it is natural... for him to enter into their fullness of life as completely as the bee that 'stands on his head, kicking slowly' [SEP 230] inside a blossom" (221). Gathering nectar from flowers, the bee enters physically into their "fullness of life," but bee, crocuses, sunlight, and Lawrence are all interconnecting components of a vital ecosystem,¹² exchanging and recycling energies.¹³

Every humanized landscape is a geological, archaeological, historical, cultural, and ecological "palimpsest" (Lippard 33). Frank Lloyd Wright "saw a correspondence between a region's climate, physiography, and flora and its human inhabitants; landscape, he believed, fostered, then symbolized, a relationship between people and place" (Spim 249). In Tuscany cultivation over millennia has produced an ecological balance between man and land. Lawrence, who had lived in various parts of Italy, observes: "Tuscany is especially flowery, being wetter than Sicily and more homely than the Roman Wils" (SEP 225). The landscape has an easy rhythmic flow, free from extremes. Here man has learned to live in harmony with the land, enhancing the earth's potential without forcing or dominating it.

IT]he intensive culture of vine and olive and wheat, by the ceaseless industry' of naked human hands and winter-shod feet and slowstepping, soft-eyed oxen does not devastate a country', does not denude it, does not lay it bare, does not uncover its nakedness, does not drive away either Pan or his children. (SEP 225-26)

The negative conditions alluded to are those of a countryside like Nottinghamshire, stripped bare by mining and devastated by industry'. The full expression of landscape is its liberty to support a maximum diversity' of animal and plant species that sustain each other in intricate but flexible networks. Ecological balance is inevitably' disrupted by machines, but "you can't drive a steam plough on terraces four yards wide, terraces that dwindle and broaden and sink and rise a little, all according to the pitch and the breaking outline of the mother hill" (SEP 226). In such a country' Mother Earth, if not inviolate, is carefully' nourished and responds fruitfully and productively. In Tuscany there is a long tradition of benign relations between human beings and the land, a situation that offers creative challenges as well as opportunities. Lawrence reflects:

It is queer that a country so perfectly' cultivated as Tuscany, where half the produce of five acres of land will have to support ten human mouths, still has so much room for the wild flowers and the nightingale. When little hills heave themselves suddenly' up ... man has to build his garden and his vineyard, and sculpt his landscape. (SEP 226)

Adapting to the landscape so that it fulfils his needs and also satisfies a natural craving for beauty', the Tuscan peasant is ecologically well grounded. His landscape is at once a work of nature and of human hands. Sensitive to its contours, he employs only animals or manual tools, molding the earth to his purposes without changing its essential nature. He does not suffer from the drastic break between nature and culture that afflicts technologically "advanced" societies. With no machines to conquer and colonize, destroy and reconstruct, he enjoys a secure niche¹⁴ in the environment.

For centuries upon centuries man has been patiently modelling the surface of the Mediterranean countries ... Thousands of square miles of Italy have been lifted in human hands, piled and laid back in tiny little flats, held up by the drystone walls, whose stones came from the lifted earth. ... It is the gentle, sensitive sculpture of all the landscape. (SEP 226)

There is an economy and rightness in using materials that belong to the landscape and can be lifted to build retaining walls. Identifying with his native habitat, the Tuscan peasant works in harmony with the land. Lawrence's perspective, heightened by contrast with the stupefying farm labor of Nottinghamshire fields or the devastation of the mining countryside, is profoundly ecological: "And it is the achieving of the peculiar Italian beauty which is so exquisitely natural because man, feeling his way sensitively to the fruitfulness of the earth, has moulded the earth to his necessity without violating it" (SEP 226).

Man shapes and is shaped by his environment. In Tuscany Lawrence sees the benefits of serving the earth and

bringing out its potential rather than seeking to dominate or exploit it, of participating in the ecosystem and learning to live with it rather than sealing oneself off from it. His ecological vision affirms interaction with "the fruitfulness of the earth" that issues in integrated growth and living. He is writing from closely observed local conditions, not just expressing romantic nostalgia for a pre-industrial era. But his model of ecological balance cannot simply be replicated in different historical, geographical, and social conditions. The principle of harmonious interaction and balance of forces must be aimed at in new ways with new means and methods. Lawrence may not have the answers to industrial crisis and social squalor- such as today's proposals for green energy aim at- but he firmly believes in the need for change. Having witnessed the devastation and human degradation caused by mining in Nottinghamshire, he hammers home the vital lesson of ecological balance learned in Tuscany: "Man can live on the earth and by the earth without disfiguring the earth. It has been done here, on all these sculptured hills and softly, sensitively terraced slopes" (SEP 226). For the observing writer, who empathizes with the diverse and colorful life of nature as Lawrence does in "Flowery Tuscan}?", the achievement of ecological balance is inspiring and in some ways parallels aesthetic relations in art.¹⁵

Lawrence meditates on human, animal, floral, and arboreal adaptations to the Tuscan landscape:

If oxen can step with that lovely pause at every little stride, they can plough the narrow field. But they will have to leave a tiny fringe, a grassy lip over the dry-stone wall below. And if the terraces are too narrow to plough, the peasant digging them will still leave the grassy lip, because it helps to hold the surface, in the rains. (SEP 226).

In contrast with the rape of the English landscape by machines, this slow and careful cultivation brings forth innate fertility, conspiring with powers of germination in the soil. As the biologist Edward O. Wilson explains, soils are much more than fragmented rock. They are complex ecosystems with vast arrays of plants, tiny animals, fungi, and microorganisms assembled in delicate balance, circulating nutrients in the form of solutions and tiny particles. A healthy soil literally breathes and moves. Its microscopic equilibrium sustains natural ecosystems and croplands alike. (308)

Tuscany expresses itself in the flowers that return each spring, despite "rigorous digging and sifting." Flowering along the fringes, "forever hanging on the precarious brink of an existence, but forever triumphant, never quite losing their footing" (SEP 227), they cling to their niche. The plants stake out their place, according to various conditions of climate, soil, acids, salts, and nutrients that best suit their growing needs.

Clarity of atmosphere distinguishes this countryside free of pollution: "the sun shines strong on the horizontal green cloud-puffs of the pines, the sky is clear and full of life, the water runs hastily" (SEP 230)-unlike the sluggish stream of the Erewash, no doubt clogged by industrial waste. In the Tuscan terrain and atmosphere, animism, heightening ecological awareness,¹⁶ links separate senses of sight, sound, touch, and hearing, so that it seems as if "[a]ll the little cells of the flowers must be leaping with flowery life and utterance" (LEA 230). Mahood observes that "in [Lawrence's] writings plant cells palpitate with life, from the 'shimmering protoplasm' suggested by Paul's painting in *Sons and Lovers* ... right down to the crocuses of the 1927 spring" (189; my italics). In photosynthesis, "[a]ir and sunlight from above encounter the water drawn up ... with almost unbelievable force, and from that encounter arises a store of energy and of transformed matter whereby to build, with the aid of mineral salts from the anchoring earth, the biomass which will culminate in a flower" (Mahood 196).¹⁷

To "the poet as botanist," the effects of protoplasm and photosynthesis are linked with aesthetic perception. Paul Shepard observes that "[j]ust as the artist's eye captures a shaft of light, plants take from the sun or solar radiation enough to do the work of gathering materials to build themselves. Each has self-informing arrangements for creating order from disarray, sucking from the sea of elements and showers of rays" (25). Lawrence's ecological vision connects leaves with human life through visual, tactile, haptic, and kinetic senses: "spurts of pure green ... burning like little cloven tongues of green fire" at the tips of the fig-tree branches "spread out, and begin to take the shape of hands, feeling for the air of summer" (233-34). Human responses to the changing season are projected into this ecological vision, while germination takes on a religious aura in the "cloven tongues of green fire" like Pentecostal flames in the gloom. Lawrence's imagery fuses cell biology with animism and metaphor: "[T]he red sap of summer" in the "translucent" leaves of the aspens "[has] the tender, panting glow of living membrane," so close

are protoplasmic interrelations of plant and animal in leaves and bats. In Lawrence's animistic vision, the land becomes incandescent and alive, "on fire from inside, with greenness and with gold" (234). According to Mahood, his mixture of scientific and poetic perception "enables Lawrence to establish, delicately yet firmly, the interconnectedness of human and plant life. One [mode] is the biologist's way of looking, founded upon knowledge of structures and processes common to different life-forms. Another is the contemplative vision, a realisation of the beautiful that brings with it a sense of healing and renewal" (185).

"Nottingham and the Mining Countryside" looks back to Lawrence's childhood and youth, applying ecological insights gleaned from flowery Tuscany to the urbanized English countryside. Lucy R. Lippard's concept of the local corresponds to Lawrence's retrospective view: she sees place as "entwined with personal memory, known or unknown histories, marks made in the land that provoke and evoke" (45). Lawrence begins his self-contextualizing essay¹⁸ by focusing on the geographical and geological context of his native habitat:

It is hilly country, looking west to Crich and towards Matlock, sixteen miles away, and east and north-east towards Mansfield and the Sherwood Forest district. To me it seemed, and still seems, an extremely beautiful countryside, just between the red sandstone and the oak-trees of Nottingham, and the cold limestone, the ash-trees, the stone fences of Derbyshire. (LEA 287)

The interaction of trees, soil, and climate accounts for the coal that gave rise to the local mining industry, thus shaping the life of family and town. The intersection of place and time-between "the old England of the forest and agricultural past" and the coal mines of the present-had its impact on the growing boy's health and outlook.¹⁹ Sagar observes that "[t]he Lawrence country is still a place of jolting contrasts. ... [To] walk from Eastwood to the Hags [Farm] is to step abruptly from one world into another" (Life 7). Internalizing such stark contrasts, he adds that "[a] map of the Lawrence country is also a map of Lawrence's psyche, for the split went through the middle of him."²⁰

Revisiting his hometown in 1926, Lawrence felt his connection with place so strongly that, almost overcome by nostalgia, he declared: "That's the country of my heart" (5L 592). Kevin Lynch observes that "[o]ur environmental image is still a fundamental part of our equipment for living" (124) and Lopez that "[t]he interior landscape responds to the character and subtlety of an exterior landscape, the shape of the individual mind is affected by land as it is by genes" (65). Genetically based consciousness and external setting are inextricably connected in Lawrence's ecological vision. He found the return to his "native district" depressing: "[I] have been more or less a wanderer for nearly twenty years," he reflects in "Return to Bestwood," "[and] I feel more alien, perhaps, in my home place than anywhere else in the world. ... I feel at once a devouring nostalgia and an infinite repulsion" (LEA 15). These disturbingly contrary feelings stemmed from his comparative experience of places and from changes in the local environment and in himself.

In "Nottingham," Lawrence explores an expanding network of ecological relations, involving geography, history, geology, mineralogy, sociology, urban planning, and architecture. Topographically, "Eastwood occupies a lovely position on a hill-top, with the steep slope towards Derbyshire and the long slope towards Nottingham" (LEA 288). Hilltop churches "command" positions facing each other across the Erewash Valley. But Lawrence, recalling the visual and ecological relations of Tuscan towers and landscapes, laments lost opportunities. "These mining villages," he says, "might have been like the lovely hill-towns of Italy, shapely and fascinating" (LEA 288); instead, they are a blight on the landscape. In L. D. Clark's words,

[Nottinghamshire] was a landscape across which the clash between nature and technology ... was evident at every hand. The coal-mines ate away at the smoked-over green of the earth, leaving mounds of coal rubbish scattered as abominations among the natural hills. The worsening of these ravages over Lawrence's stretch of Nottingham and Derby during his lifetime contributed to shaping his final vision of the necessity for destruction and re-creation of the world. (18)

Lawrence's ecological vision becomes apocalyptic, as in the symbolic vision of "new germination" in *The Rainbow* (459). Town planning in the mining countryside was tied to mass employment, clamping people into brick boxes and squares that shut out light and landscape. Lawrence's family lived in "The Breach"-a name suggesting a gap in

a wall-whose rigorous and lifeless ground-plan consisted of "two rows of three, like dots on a blank-six domino, and twelve houses in a block" (SL 10). The dominant impression is of bleak rigidity allied with amorphousness. Seeking to locate his origins in time and space, Lawrence reflects: "[in] this queer jumble of the old England and the new, I came into consciousness" (LEA 2S9).

What portion agriculture, industry, and "development" left of the landscape was eaten up by "nasty red-brick flat-faced dwellings with dark slate roofs" (LEA 289). But in Lawrence's childhood, marginal fringes of countryside still surrounded backyards and streets. "A field-path came down under a great hawthorn hedge," by the Lawrences' house. "On the other side was the brook, with the old sheep-bridge going over into the meadows" (LEA 289).

Underlining this uneasy overlap of industrial and agricultural, the miners' children "used to bathe... where the sheep were dipped." Lawrence, who was born at the intersection of rural and industrial, pastoral and modern, recalls that "[t]he [water-]mill only ceased grinding the local com when I was a child." Another striking example of this interface is the miner's "set[ting] off in the dawn across the fields at Coney Grey, and hunting] for mushrooms in the long grass, or perhaps picking] up a skulking rabbit, which he would bring home at evening inside the lining of his pit-coat" (LEA 289). Lawrence underlines the ambiguous effects of socio-historical change, noting that "the life was a curious cross between industrialism and the old agricultural England."

Within the industrial system, Lawrence contrasts dehumanizing mechanization with the old "butty system," under which

the miners worked underground as a sort of intimate community, they knew each other practically naked, and with curious close intimacy, and the darkness and the underground remoteness of the pit "stall", and the continual presence of danger, made the physical, instinctive and intuitional contact between men very highly developed, a contact almost as close as touch ... This physical awareness and intimate togetherness was at its strongest down pit. (289)

Lawrence's symbolic polarity of light and darkness, manifest in mine and countryside, validates darkness, depth, and the unconscious as deeper realities than the surface world of daylight consciousness. Reflecting on his father's experience, Lawrence imaginatively mines possible sources of his own being: "[The miners] brought with them above-ground the curious dark intimacy of the mine, the naked sort of contact, and if I think of my childhood, it is always as if there was a lustrous sort of inner darkness, like the gloss of coal, in which we moved and had our real being" (290). Grounding personal psychology in physical sensation, intimacy with the earth, and homosocial bonds, Lawrence, who as a boy was under his mother's wing and never went down a mine, roots his own life in his father's sensual flow of being. Having escaped the actual conditions his father endured, he always valued or craved the "contact" and "intimacy" he imagined "down pit."²¹

The surcharged blood-consciousness of the miners has affinities with the Brangwens' bonding with the earth. In both cases, Lawrence is looking back to a superseded, more primitive way of life. Exposed to sunshine and rain, the farmers were attuned to physical labor with horses, cattle, and crops, while the miners, embedded in the earth, developed the sense of touch and physical contact. But if the farmers' existence in the fields was in some sense Edenic- prior to the fall into disconnected consciousness-the miners experienced brutal and far from healthy conditions down the pit.²² "Nottingham" is an essay in psycho-social autobiography, in which Lawrence's reorientation towards his father's values leads him to impose an eco-sociological vision on the miners' underground existence. It is a vision very different from the "chaos fixed and rigid" of the mining town in *The Rainbow*, where "[c] olliers ... pass[] along the asphalt pavements heavily to work ... not like living people, but like spectres" (R 320). Lawrence's imagining of the butty system in "Nottingham" resonates Gudrun's fascination with the miners in the symbolic "Coal-Dust" chapter of *Women in Love*: "Their voices sounded out with strong intonation, and the broad dialect was curiously caressing to the blood. ... [T]here was in the whole atmosphere a resonance of physical men, a glamorous thickness of labour and maleness surcharged in the air" (WL 115, my italics). As the Brangwen farmers are "surcharged" with forces in air, land, and the physical body, "working hard because of the life that was in them" (R 9), the miners and mining countryside are "surcharged" by a potent but sinister blood-consciousness. The change in Lawrence's view can only be put down to the subjective and

imaginative element in his vision that, at times, transforms his material according to psychic needs. His ecological vision fuses subjective responses with objective perception and this can lead to tension of meanings and/or penetrating insights.

In tune with the autobiographical thrust of "Nottingham" towards recollection and self-discovery through association with place, Lawrence identifies sources of his own intuitive being with the underground life and intimate bonding of the miners. His father's menacing otherness—a source of fear and hatred to the child—is now reclaimed as Lawrence readjusts the symbolic polarities of his vision. As he represents the miners, "[they] were deeply alive, instinctively. But they had no daytime ambition, and no daytime intellect.... They preferred to take life instinctively and intuitively" (LEA 290). Lawrence's mythicization of the miners in terms of primitivism is an attempt to correct the balance with his own hypertrophied artistic and intellectual development. Although he sympathized with the unemployed miners and deplored the effects of the Coal Strike in "Return to Bestwood" (1926), he dismisses sociopolitical and economic issues in "Nottingham" as irrelevant to the miners of his father's day. In reconstructing the life of that generation, he claims that the miner "was fulfilled on the receptive side, not on the expressive" (LEA 290). Economic and domestic issues were left to the "nagging" wife, while the miner participated with his mates in the bonds of tribalism—a creature of the under-earth rather than daytime society. In Lawrence's words, "[the miner] roved the countryside, with his dog, prowling for a rabbit, for nests, for mushrooms, anything. He loved the countryside, just the indiscriminating feel of it. ... Life for him did not consist in facts, but in a flow. Very often, he loved his garden[] ... [and] had a genuine love of the beauty of flowers" (LEA 290). In a reversal of gender sensibilities, Lawrence dismisses women's love of flowers as mere "possession and egoism"—a radical change from Mrs. Morel's submission to the life force in the moonlit lilies, when pregnant with Paul in *Sons and Lovers* (34). In that novel, the convalescent Paul's father "had bought him a pot of scarlet and gold tulips that used to flame in the window, in the March sunshine" (SL 171)—an unconscious symbol of the father's "sensuous flame of life" (SL 18). If Paul is dominated by his mother, the pendulum swings to the other extreme in "Nottingham," where Lawrence links his own deep-seated creativity to his father. "I've seen many a collier," he claims, "stand in his back garden looking down at a flower with that odd, remote sort of contemplation which shows ... the incipient artist" (LEA 291). But as his father spent more time at the pub than in the garden, "the incipient artist" could only flower in the son.

John Elder observes that "[a] revitalized perception of nature counters the entropic drift of culture" (35) and in the climactic part of "Nottingham," Lawrence launches into a socio-ecological diatribe against the entropic plight of England: "The country? is so lovely: the man-made England is so vile" (LEA 291). For the artist-as-prophet, "[t]he human soul needs actual beauty even more than bread" (LEA 292). What "spoiled [the miner] as a man," Lawrence reflects, was "[the] cold ugliness and raw materialism [that he met] when he came up into daylight" (LEA 291). He sees his own educational advantages as disadvantages for those of his generation who have gone "down pit." In his judgment, modern social conditions have robbed the miner of his birthright, whereas "[in] my father's generation, with the old wild England behind them, and the lack of education, the man was not beaten down" (291). Matching this nostalgic view of the region's past with an ecological vision of reforestation in "Autobiographical Fragment," Lawrence imagines "[t]he red sun ... almost torching the tips of the tree-covered hills away in the west. Sherwood Forest grown dense again. It was the landscape I knew best on earth" (LEA 64).

If fullness of life depends on vitalizing relations with nature and fellow beings, social institutions in Nottinghamshire had, in Lawrence's view, become increasingly dehumanizing. Assuming the role of Carlylean prophet, he declares: "it was ugliness which really betrayed the spirit of man, in the nineteenth century" (LEA 291). Workers were condemned to "meanness and formless and ugly surroundings, ugly ideals, ugly religion [,] ugly hope, ugly love, ugly clothes, ugly furniture, ugly houses, ugly relationship between workers and employers" (LEA 291-92). Human life can only flourish in a context of positive ecological relations. Revisiting Eastwood in 1926 and seeing the desolate conditions of the mining countryside, Lawrence was moved to declare: "What we should live for is life and the beauty of aliveness, imagination, awareness, and contact" (LEA 24).

Lawrence's ideal solution to the dilemma of local planning is based on a childhood fantasy now fused with

memories of Tuscan hill-towns: "I had looked up and seen the squares of miners' dwellings ... rising from the hilltop in the afternoon light like the walls of Jerusalem, and I had wished it were a golden city" (LEA 61). In the ecological fantasia of "Auobiographical Fragment," a town "with yellow, curved walls ris[es] massive from the yellow-leaved orchards ... the whole substance seeming soft and golden like the golden flesh of a city" (LEA 61). The place is at once urban and organic, or as Williams, quoting the passage, puts it, "a city but also an agricultural village" (268). This living city, illuminated by and illuminating the vital body, illustrates Lawrence's visionary desire for ecological and spiritual transformation of urban dwelling-places. "If the Company," he writes, "when they had that lovely site to play with, there on the hill top: if they had put a tall column in the middle of the small market-place, and run three parts of a circle of arcade round the pleasant space: where people could stroll or sit, and with handsome houses behind!" (LEA 292). In his fantasy of the future, Lawrence imagines such a piazza-like center for communal living: "[Inside] a big gateway of yellow stone ... was a clear space ... and around it stood buildings ... with pavement arcades supported on yellow pillars" (LEA 63).

In reality, Nottinghamshire town-planners did not exploit the contours of the landscape or "play with" sites aesthetically, being faced with socioeconomic pressures quite different from those of Ducal days in Renaissance Italy. Lawrence rightly supposes, however, that creative expression is an important element of urban culture and argues that "the industrial problem" arises partly from its neglect: "If above all, they had encouraged song and dancing," he suggests, "and provided handsome space for these. If only they had encouraged some form of beauty in dress ... [and] in interior life- furniture, decoration" (LEA 292).²³ There are strong traces of William Morris and the Arts and Crafts Movement in Lawrence's linking of social life, building, dwelling, space, and aesthetics. His contemporary, Frank Lloyd Wright, who was also influenced by the Arts and Crafts Movement, believed that architectural design should harmonize with contours of the landscape and be open to natural surroundings. Buildings should be designed for ecologically wholesome living. But in industrial society ruthless exploitation of resources and the thrust of the profit motive run roughshod over aesthetic sensibility and the pleasure motive loses out to economics. Meanwhile the class structure of English society militates against amenities for the poor. The thrust of Lawrence's vision, stemming from contrasting experiences of place, rejects urban and industrial squalor and calls for radical, life-enhancing change. Human impact on the land is inevitable but, despite the ubiquity of urban sprawl, creative solutions are possible. Spim, an authority on landscape architecture and regional planning, champions sustainable development versus degradation of the environment and argues that "humans ... can shape landscapes that sustain human lives ... [and] can foster identity and celebrate diversity" (25). "[Our] survival as a species," she writes, "depends upon adapting ourselves and our landscapes- settlements, buildings, rivers, fields, forests-in new, life-sustaining ways, shaping contexts that acknowledge connections to air, earth, water, life, and to each other" (26). Lawrence's ecological vision in "Nottingham" affirms similar values. Having exposed lifedenying conditions, he demands a life-sustaining equilibrium between building and dwelling, town and country, men and women, human communities and the environment.

Lawrence is no "back to nature" pastoralist like the narrator of *The White Peacock* (1911) but, thanks to his Tuscan model, an urbanist/landscapist with ambitious ideals of scale, splendor, and design. His ecological vision envisages man's dwelling-place as integrated with the local environment, rather than crudely imposed upon it. While he excoriates effects of mass living in cities like Nottingham, his mature vision, informed by living in Tuscany, is urbancentered. He deplores the lack of "real" cities that could generate civic virtues in England and complains that "[t]he English character has failed to develop the real urban side of a man, the civic side. Siena is a bit of a place, but it is a real city ... Nottingham is a vast place sprawling towards a million, and it is nothing more than an amorphous agglomeration" (LEA 292-93). He insists that a city should have a nucleus from which streets radiate outwards. Florence, the floral city of Michelangelo's "David,"²⁴ offers an example of a "visually organized" environment where, as Kevin Lynch puts it, "[e]very scene is instantly recognizable, and brings to mind a flood of associations. ... The visual environment becomes an integral part of its inhabitants' lives" (92-93). As a further example, Lynch points to "a famous Italian node: the Piazza San Marco in Venice. Highly differentiated, rich and intricate, it stands in sharp contrast to the general character of the city and to the narrow, twisting spaces of the

immediate approaches. Yet it has an oriented shape that clarifies the direction from which one enters" (78). "Even Edinburgh," Lawrence claims-my hometown, focused upon the Castle Rock and bounded to the east by Arthur's Seat and Salisbury Crags and to the north-east by the Firth of Forth-"used to be more of a true city than any town England ever produced" (LEA 293). "The English," he charges, "are town-birds through and through, today, as the inevitable result of their complete industrialisation. Yet they don't know how to build a city, how to think of one, or how to live in one." For Lawrence, "[t]he great city means beauty, dignity, and a certain splendour," such as inspired the Romans, the Athenians, and "even the [preWorld War One] Parisians" {LEA 293}.

"What we want," Lawrence declares, "is a bigger gesture, a greater scope, a certain splendour, a certain grandeur ... The American does far better than we, in this" {LEA 293}. He might have been thinking of Wright, who believed that the lines and even materials of buildings-to-dwell-in should be derived directly from the local land and who was a master of the grand gesture. Donald Hoffmann observes that "[Wright's] buildings were meant to rest easy with the earth and to bear an intimate relation with the life of plants. They were meant to bring a new order into the landscape and a new clarity to every vista" (5).²⁵ Lawrence impatiently indicts the Englishman's "little home" and "cottager" ideals "[that] have frustrated that instinct of community which would make us unite" {LEA 293}. Industrial, urban, and suburban dilemmas are all ecologically based. Lawrence fulminates against "[the] promoters of industry today [who] are scrabbling over the face of England with miles and square miles of red-brick 'homes,' like horrible scabs. And the men inside these little red rat-traps get more and more helpless" {LEA 293}. Abject building leads to abject dwelling. Instead of planning towns in relation to the surrounding land and cities that inspire communal living, developers have rushed to subserve industry with cheap ghettos for workers and paltry "cottages" for lower-middle-class families.

The last paragraph of Lawrence's essay is sweepingly declamatory, hammering home his points with a series of imperatives: "Do away with it all, then.... Pull down my native village to the last brick. Plan a nucleus. Fix the focus. Make a handsome gesture of radiation from the focus. And then put up big buildings, handsome, that sweep to a civic centre" (LEA 294). Urban planners should turn space into living-places that promote health and pride, rather than reducing citizens to wage-slaves or cottagers. Lawrence's final trumpet-blast urges ecological awakening and reconstruction: "Make a new England. ... Look at the contours of the land, and build up from these, with a sufficient nobility" (LEA 294; my italics). His prime concern is with reconstruction,²⁶ creating places where men and women can live in harmony with the land, with each other, and with their own nature. This is in accord with Aldo Leopold's maxim that "[a] thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise" (240). The problem is how to achieve this state in an industrialized region like Nottinghamshire rather than a traditional rural landscape like Tuscany. But Lawrence's intense experience of the stark contrast between the two locations heightens his ecological awareness. Using the lens of flowery Tuscany to expose the glaring defects of industrial Nottinghamshire, he calls for radical changes that would maximize sound land use, while respecting human, civic, and aesthetic values and virtues.

Sidebar

Jack Stewart is author of *The Vital Art of D. H. Lawrence and Color, Space, and Creativity: Art and Ontology in Five British Writers*

Footnote

Notes

1. Keith Sagar, *Literature and the Crime against Nature*, claims that "the imaginative artist ... strive[s] for a vision which can unify the subjective and the objective, inner and outer" (xiv), concluding that "we must try to recapture something of that earlier [holistic] vision[]... through deep ecology and through imaginative art" (370).
2. See *A Pair of Shoes* (1888), Vincent van Gogh: *Paintings* (71), one of four studies of the motif. Heidegger, "The Origin," maintains that "in the revelation of the equipmental being of the shoes, that which is as a whole- world and earth in their counterplay-attains to unconcealedness" (56).
3. Gardiner was a "farmer, forester, and pioneer of Land Service Camps for Youth" (5L 66, n.5).
4. Lawrence believes in a cosmic vitalism or vital force that pervades nature, an eco-vitalism that human beings

can participate in and extend. "All was alive," he writes of the Etruscans, "the whole universe lived: and the business of man was to live amid it all. He had to draw' life into himself, out of the w?andering huge vitalities of the world" (SEP 56-57).

5. Eliade points to the Paleolithic sense of an immanent spirit: "The cosmos as a whole is an organism at once real, living, and sacred; it simultaneously reveals the modalities of being and of sacrality" (qtd. Oelschlaeger 20).

6. Merleau-Ponty, "The Intertwining-The Chiasm," writes: "our body is a being of two leaves, from one side a thing among things and otherwise what sees them and touches them" (137).

7. Sagar adds that "the very nature of the creative imagination is holistic; its primary function is to make connections, discover relationships, patterns, systems and wholes" (Literature 373).

8. See Lévy-Bruhl 129-30.

9. Arnheim notes that "the principle of tension reduction or of decreasing potential energy [is] often brought about spontaneously by interacting forces under field conditions" (27).

10. Lippard notes that "[a] sense of place is a virtual immersion that depends on lived experience and a topographical intimacy that is rare today" (33), but adds that "[t]he spirit of place or the spirits in a place are also at the heart of [contemporary?] environmental or conservation movements" (147).

11. Abram writes: "Each place has its own dynamism, its own patterns of movement ... [that] engage the senses and ... instill particular moods and modes of awareness" (182).

12. Cf. Stewart, "Flowers and Flesh" 100-01. The closest parallel I can find to Lawrence's sensory? response to flowers is Muir's description of a flowering hemlock in Yosemite: "How the touch of the flowers makes one's flesh tingle! The pistillate are dark, rich purple, and almost translucent, the staminate blue,-a vivid, pure tone of blue like the mountain sky" (203).

13. Mahood points out that "life literally goes on by means of a continual transfer of energy through the ecosystem" and adds that "poets are all vitalists at heart... [for] their instinctive response to another organism is life's recognition of itself" (252).

14. A niche is "the place occupied by a species in its ecosystem" (Wilson, Glossary, 403).

15. Merleau-Ponty, "Eye and Mind," concludes that "each [artistic] creation changes, alters, deepens, confirms, exalts, recreates, or creates in advance all the others" (190)-forming complex intertextual and intermedial networks.

16. Lawrence, in *Sketches of Etruscan Places*, imagines an animistic culture: "To the Etruscan... the whole universe lived... The cosmos was alive... Out of the fissures of the earth came ... vapours direct from the living physical underearth, exhalations carrying inspiration. The whole thing was alive, and had a great soul, or anima" (SEP 56-57).

17. See Mahood, "Poetry⁷ and Photosynthesis," chap. 7: 226-58, for amore extended discussion.

18. Neil Evenden affirms that "the establishment of self is impossible without the context of place" (100, 101).

19. Schama observes that "landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock. ... All our landscapes ... are imprinted with our tenacious, inescapable obsessions" (7, 18).

20. Gutierrez notes that "[p]lace for Lawrence is usually a barometer of psyche ... But place ... is also the vital autonomy or integrity of a physical environment" (45). He concludes that "a human being's life and sensibility crucially depends on his harmonious, even monistic interaction with his environment" (48).

21. Lawrence confided to Dr. Trigant Burrow "the absolute frustration of my primitive societal instinct" (6L 99).

22. See Stewart, "Primordial Affinities" 105, Figure 6.

23. Lawrence imagines an ecologically⁷ vital, post-industrial culture in "Autobiographical Fragment": "That was the quality⁷ of all the people: an inner stillness and ease, like plants that come to flower and fruit. The individual was like a whole fruit, body and mind and spirit, without split... They were dancing the sun down, and dancing as birds wheel and dance, and fishes in shoals, controlled by some strange unanimous instinct" (LEA 62, 64).

24. See Lawrence's essay, "David" (SEP 185-89).

25. Secret also refers to "Wright's superb responsiveness to the natural world and the connotations of the site, in short, the spirit of place" (269, my7 italics).

26. Williams pays particular attention to Lawrence's discussion of cities in the "Nottingham" essay and notes that "the conclusion is reconstruction" (267). He also notes that the essay was published in the *Archi tec turai Review*.

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