APPENDICES:

1. *The Lost Girl*

2. *St. Hawr.*

3. *The Tales.*

4. "Diamond? What! This is Carbon."

Bibliography.
APPENDIX No. 1.

THE LOST GIRL

The Lost Girl was begun in 1913 as The Insurrection of Miss Houghton and was taken up again and finished in 1920. The novel is least characteristic of Lawrence. In conception, it is disjointed; in execution, it is shoddy. Throughout the novel the ebb of creative energy is evident. In the first part of the novel, the theme of a modern girl rebelling against the 'sexless-workers of our antitype industrial society,' and the Victorian purity and high-mindedness, and emancipating herself economically and morally, appears rather desultorily; in the second part, the feeling of being cut off from one's land and people, and the sense of being lost, are suggested.

Alvina's father, James Houghton of Manchester House, tries various occupations, but not with much success. Miss Frost, a spinster of life-defeating inhibitions, purity, morality, and a diabolical cold will, is the Governess. After the death of James's wife and of Miss Frost, Miss Alvina becomes the key person in Manchester House. She gets training

---

1. Cf: "Lawrence's deepest feelings and experiences are not engaged."

Anthony Beal, D.H. Lawrence, 1964, p.64.
for a nurse's job; but does not take up that profession. She imagines herself to be a "delicate, tender, pure creature with unselfish inclinations." She has a mild affair with Graham, a medic, and later with Mr. May, whose married life is unhappy. Later, Alvina is attracted to an Italian, Cicio, of a Touring Variety Act; she becomes a nurse in a hospital, where Dr. Mitchell, an old bachelor, proposes to her.

After a temporary indecision, Alvina marries Cicio and goes to Italy to live with him on his farm. She is expecting a child by Cicio when the war breaks out. Cicio, after enlisting as soldier, bids goodbye to Alvina, with the fond hope of returning to her soon.

There is no unity of theme or action or atmosphere in the novel. It is a poor picaresque novel, where the heroine passes through a few unexciting events and situations. Some of the scenes, like Dr. Mitchell's proposal to Alvina, are lively, with a Dickensian touch.