THE IDEA OF DUALISM

IN SOME SHORTER WORKS

BY D. H. LAWRENCE

THE IDEA OF DUALISM IN SOME SHORTER WORKS BY D. H. LAWRENCE

BY

DONNA EVELYN GRAYSON, B.A.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

February 1975

Descriptive Note

Master of Arts (1975) McMaster University

(English) Hamilton, Ontario

Title: The Idea of Dualism in Some Shorter Works of D.H. Lawrence.

Author: Donna Evelyn Grayson, B.A. (McGill University)

Supervisor: Professor Maqbool Aziz

Number of Pages: 117

Scope and Contents:

The thesis attempts, by a chronological examination of a selection of Lawrence's shorter works, to explore Lawrence's attitude toward a particular aspect of dualism: the mental and physical duality of man. The chronological sequence enables the reader to trace the similarities and developments in Lawrence's treatment of this problem over the course of his career.

By means of close textual analysis, the thesis reveals how Lawrence effectively presented his philosophical viewpoint through the medium of fiction.

This thesis also stands as an apologia for Lawrence's shorter works, which, to date, have not received the critical attention which they justly merit.

Acknowledgements

Special thanks to the supervisors of this thesis, Dr. Maqbool Aziz and Dr. Michael Ross, for their invaluable help in formulating the topic and their advice concerning the choice of material from the vast canon of Lawrence's shorter works.

Their unfailing encouragement, good humour and patience with what proved to be an uncommonly lengthy undertaking reinforced my determination to see this project through to completion.

Thanks are also due to the readers of this study, Dr. H. J. Ferns and Dr. A. G. Bishop.

CONTENTS

Textual Note

The edition of Lawrence's short stories used in the preparation of this thesis was The Complete Short Stories, published in three volumes by the Viking Press. This is a reprint of the Heinemann edition. Pagination throughout the three volumes is continuous.

"The Man Who Died" is quoted from The Short Novels, Volume II, published by Heinemann.

For purposes of clarity, in this thesis quotations from these works will be documented by the placement of the page number in parentheses directly following the quotation.

Introduction

Many books of criticism concerning the works of D. H. Lawrence have been written, but very few of them deal with his short stories in particular. Even if quantity and not quality were a criterion for judgment, this would still seem strange: the complete collected short stories in the Heinemann edition total over eight hundred pages. Many scholars, when faced with Lawrence's prolific output of novels, poems, plays, short stories and literary criticism, would, perhaps understandably, prefer to skip an in-depth study of his short stories in favour of the novels. But there is no excuse for the extreme dearth of good critical material dealing with these forty-seven stories, for many of them are of very high quality and reflect a remarkable level of literary achievement on Lawrence's part.

There are three books of criticism available which deal directly with the short stories in considerable detail. The first is F. R. Leavis' D. H. Lawrence: Novelist[1], a masterpiece of intelligent and perceptive criticism. The Art of Perversity: D. H. Lawrence's Shorter Fictions, by Kingsley Widmer,[2] is commendable because it deals exclusively with Lawrence's shorter prose works. However, I would agree with Adrian Hsia regarding the above-mentioned book: "It is even

doubtful whether one single short story which contains perverse elements can be classed as belonging to an 'art of perversity'".[3] The third book, written in German, was published by Bouvier in Bonn in 1968. This is Adrian Hsia's D. H. Lawrence: Die Charaktere in der Handlung und Spannung seiner Kurzgeschichten (D. H. Lawrence: The Characters in the Plotting and Suspense of his Short Stories). This is an excellent and well-researched work of criticism, of particular value to those interested in Lawrence's use of short story technique.

One reason for the general reluctance of Lawrence critics to deal more specifically with the short stories seems to be related to their attitude toward this literary genre. Too often the short story is considered to be just a sardine species of its leviathan cousin, the novel. For instance, J. C. F. Littlewood's article, "D. H. Lawrence's Early Tales",[4] is solely concerned with proving that the early tales belong to the period of the composition of The Rainbow. Graham Hough states at the beginning of his discussion of the tales that the length of the shorter fictions was probably determined by "the amount of time, material, and energy Lawrence had to spare from his larger fictions",[5] thereby seeming to establish an attitude of critical condescension toward the stories. Properly regarded, however, Lawrence's decision to work in this genre does nothing less than reflect his involvement with contemporary life and his

desire to reach a larger segment of the British reading public:

> Indeed the short story as a literary form emerged triumphantly only in Lawrence's own lifetime. The short story dominated the literary magazines at the end of the nineteenth century. Young writers like Lawrence and Joyce would naturally have been attracted to it. Magazine short fiction was probably Lawrence's main means of keeping in touch with the literary avant-garde.[6]

Critics who skip over the short stories or treat them as "minor art" in the Lawrence canon tend to imply that, after all, Lawrence merely wrote them to fend off the wolves of poverty. Keith Cushman, whose doctoral dissertation "D. H. Lawrence at Work: The Making of the Prussian Officer and Other Stories" (1969) deals exclusively with the first volume of collected short stories, concedes that Lawrence definitely wrote and published his stories in order to earn "short-term money" to support his wife and himself. However, as Cushman himself notes, this in no way undermines the artistic seriousness with which Lawrence regarded his short fiction. Unlike the aesthete Egbert in "England, My England", Lawrence was a professional writer who literally had to "publish or perish", and the prospect of an empty wallet was probably only extra inspiration and incentive to him.

Because of the dearth of critical material which attempts to examine Lawrence's short stories as works of art that merit investigation in their own right, this thesis deals exclusively, and in considerable depth, with five shorter works: "The Prussian Officer" (1914); "Daughters of the Vicar"

(1913); "The Blind Man" (1918); "Sun" (1925); and "The Man Who Died" (1927-28).[7] The subject of this thesis, however, applies to all of Lawrence's work. What, then, is the advantage in choosing to by-pass the novels, which cannot be refuted as Lawrence's most important creations? In my opinion, a number of justifications present themselves. In the first place, each of the shorter works selected has the problem of man's mental and physical duality as the central focus in the story. The novels, due to the larger scale of their creation, present a multiplicity of themes which intertwine and often become rambling and unfocussed. Thus, for the purpose of an analysis of Lawrence's treatment of a particular theme, the shorter works provide the best ground for discussion. Also, the selection of the stories enables the reader to observe the similarities and the developments in Lawrence's treatment of that theme over a period of a decade and a half. Thirdly, the perceptive reader should have no trouble applying the information gained from this study to other works in the Lawrence canon.

A number of fine critical works concern themselves with dualism in D. H. Lawrence's writing. These include H. M. Daleski's The Forked Flame,[8] Mark Spilka's The Love Ethic of D. H. Lawrence,[9] and George H. Ford's Double Measure.[10] However, these works investigate the theme primarily in terms of male-female dualism. Certainly one cannot deny that the problem of male-female relationships is a major concern in

Lawrence's work; but this great author did not limit himself to an investigation of that one area. These critics openly express their awareness of that fact. Daleski notes at the beginning of his book that, "The most striking feature of Lawrence's Weltanshauung is its dualism"; George H. Ford states ". . .the characteristic rhythm in his fiction is double: thesis thrusting against antithesis, lion against unicorn, darkness against light."[12] Mark Spilka notes that the goal of life for Lawrence was "organic wholeness"[13] and that "the principles at odds in this psychology are those of balance and excess, wholeness and partness, sustenance and reduction".[14] Nevertheless, no current study concerns itself with the mental and physical duality of human experience, which Lawrence perceived to be one of modern man's most difficult problems.

Lawrence realized that the proper relationship of the two polarities of mind and body within the individual is one of equilibrium. Both forces are of equal importance, and the individual can never be happy until he has achieved a balanced appreciation of these two aspects of his existence. Unfortunately, modern man tends to glorify his mental abilities and denigrate his body. By force of mental will, he is able to control the world around him. This lust for power, for control, was perceived by Lawrence as dangerous and destructive. In his writing, he strives to show how an excessive polarization toward the mental aspect of existence distorts

the human being, rendering him dissatisfied and filling him with hatred. He also shows that the mental and physical polarities of existence have become associated with a particular system of values which asserts the superiority of the mind to the body. The mentally-dominated individual belongs to the upper classes; he is a good Christian or perhaps a free-thinking intellectual; he is a builder of civilization and a leader of men. The physically-dominated individual is a peasant or a labourer; he is incapable of appreciating any formal system of belief; he is closer to nature than to civilization, and is consequently powerless in the modern world. These social attitudes are so strongly weighted with connotations that the individual cannot help but be affected by them. In consequence, Lawrence's writing reveals his great pessimism in man's ability to achieve and maintain a balance of the mental and physical polarities of his existence. Only in his last major work, "The Man Who Died", does the main character not only achieve integration of mind and body, but also is powerful enough to confront and outwit those who would destroy him. The mentally-dominated character simply will not accept the physical aspect of existence. Yet at the same time, his resistance is ironic, for the basic fact of mortal existence is its physicality.

In the major novels, Lawrence dealt often with this aspect of duality. In Sons and Lovers, Paul Morel is repulsed by Miriam's physical timidity, by her insistent compulsion to

intellectualize all life experience. She attempts to function as his religious conscience; she loves him "on the high plane of abstraction".[15] In The Rainbow, the Brangwen family is characterized by the polarized opposition of the men and women. The Brangwen men are drawn to the physical polarity of existence: "their senses full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking toward the source of generation, unable to turn round." The women, however, long for intellectual expression: they "stood to see the far-off world of cities and governments and the active scope of man. . . ." .[16]

Women in Love and Lady Chatterley's Lover represent a major effort on Lawrence's part to present in his novels the problems surrounding mental and physical duality. The cold, rigid intellectuality of Hermione, who is filled with suppressed hatred and the desire to destroy, is contrasted with the ultimate sensuality of Halliday's African statue. Both of these represent unnatural extremes of experience which can lead man into a state of "dissolution":

> There remained this way, this awful African process, to be fulfilled. It would be done differently by the white races. The white races, having the Arctic north behind them, the vast abstraction of ice and snow, would fulfil a mystery of ice-destructive knowledge, snow-abstract annihilation. Whereas the West Africans, controlled by the burning death-abstraction of the Sahara, had been fulfilled in sun-destruction, the putrescent mystery of sun-rays.[17]

Lawrence is primarily concerned with exploring the "ice-destructive knowledge" which characterizes the age of industrialism. Gerald Crich, who struggles to make nature submit to his will, bases his relationships with women on the desire to dominate and ultimately to destroy. When he and Gudrun beat Winifred's pet rabbit into terrified submission, they experience a "mutual hellish recognition" which initiates their love affair and can only conclude in a battle to the death. Birkin tries to avoid this eventuality--he has already nearly been killed by Hermione--by basing his relationship with Ursula on his theory of "star-equilibrium". His insistence on the necessity of impersonality in love is strongly reminiscent of the attitude of Juliet in "Sun", and of the man who died and the priestess of Isis in Lawrence's last major tale.

In Lady Chatterley's Lover, Lawrence symbolizes the deathly intellectualism of the upper-classes in the character of the crippled Clifford Chatterley. His wife Connie, who attempts to stand by him in this unnatural marriage, gradually grows sickly and depressed. Through her love affair with Mellors, the gamekeeper, she discovers the power of true sensuous vitality. Mellors and Connie achieve a true integration of the mental and physical polarities of existence; but at the conclusion of the novel they are separated, and Mellors fears the retribution of society: ". . . I feel the devil in the air, and he'll try to get us."[18]

This underlying pessimism is obvious in Lawrence's treatment of this theme in the shorter works as well. Through the subtle use of symbolism, through carefully drawn characters, and through the skillful use of ironic comment, he repeatedly forces us to acknowledge reality as well as the ideal.

Chapter One

"The Prussian Officer" (1914): The Distorting Effects of Militarism

In comparison to the rest of D. H. Lawrence's stories, "The Prussian Officer" has received a fair amount of critical attention. Kingsley Widmer begins his book The Art of Perversity with a discussion of this story as an example of the "longing for annihilation" in Lawrence's work,[1] and George H. Ford, in Double Measure, discusses the tale in relation to the concept of "aloneness".[2] Ann Englander has published an incisive fourteen-page article entitled "'The Prussian Officer': The Self Divided".[3] However, no critic has yet dealt with the full scope of this story: the sociological implications of the military setting, as well as Lawrence's rich use of symbolism, have been neglected in favour of intensive studies of the psychological dimensions of the story.

Frieda Lawrence's comment on this story in her book Not I, But the Wind, has perhaps influenced these critics in their approach:

> . . . I felt as though he himself [Lawrence] were both these people. They seemed to represent the split in his soul, the split between the conscious and the unconscious man.[4]

Considering Frieda's fascination with Freudian psychology, this comment is not untypical of her. However, for some unknown reason Ann Englander assumes that Lawrence was trying to reiterate his theory of the Conscious versus the Unconscious by creating two main characters who would represent these two concepts. Not surprisingly, her exhaustive investigation of the story concludes that Lawrence's characterization and narration do not uphold the theory. George H. Ford lends support to this line of approach in his comment: "Frieda's remarks are a reminder that we misread the story if we confine our response to the kinetic level and classify it simply as an exposé of abuses of power in a military organization".[5]

I disagree strongly with this one-sided approach. Lawrence's choice of a military setting was not an arbitrary one, and this story definitely seeks to explore how military society distorts the human psyche. Lawrence's biography provides much supporting evidence for this point of view. He loathed militarism and was deeply upset by the outbreak of World War I, condemning it as a "colossal idiocy".[6] J. Middleton Murry wrote: "He (Lawrence) suffered under a prophetic vision of the war as a portent of the imminent doom of modern civilization and modern man".[7] "The Prussian Officer", written before the outbreak of actual hostilities, anticipates the coming war. Lawrence was undoubtedly reacting to the arms race and the escalation in political tension between England and Germany. His preoccupation with the

military setting of the story is further reflected by its original title: "Honour and Arms", and in the fact that he was greatly annoyed when he heard that his editor Garnett had changed it to "The Prussian Officer".

My critical study of this story seeks to take the military situation of the characters into account, particularly with regard to the original title, which, in my opinion, reflects one of its major themes. The discussion itself will focus on Lawrence's primary concern in the story: the disorientation which occurs when the physical and mental polarities of man's being become imbalanced. By exploring the fatal conflict between these two polarities within the psyche of the unbalanced individual and also of two inherently opposed characters, Lawrence makes a dramatic and essentially pessimistic statement about man's psychological adaptability. The Captain and Schöner find themselves in a deadlock, both within themselves and with each other. Their military situation only reinforces the conflict. Even in death, resolution is impossible. An examination of these aspects of the story not only reveals Lawrence's capacity for acute psychological observation, but also the powerful and mature artistry which he brought to the creation of this early story.

The figure of the Captain, a Prussian autocrat, is of central importance in this exploration of violence and destruction. Quite early in the story, Lawrence introduces us to the innermost psychology of this man by means of physical description:

> The Captain had reddish-brown, stiff hair, that he wore short upon his skull. His moustache was also cut short and bristly over a full, brutal mouth. His face was rather rugged, the cheeks thin. Perhaps the man was the more handsome for the deep lines in his face, the irritable tension of his brow, which gave him the look of a man who fights with life. His fair eyebrows stood bushy over light-blue eyes that were always flashing with cold fire. (p. 96)

The "cold fire" in his eyes and the "irritable tension of his brow" suggest that this man rules himself as vigorously as he rules his military subordinates, keeping both the physical and emotional sides of his being in constant check. Because he allows the mental aspect of his being to dominate and control his natural, instinctive self, his body is "tense, rigid . . . almost unliving, fixed" (p. 97). By describing him as "a man who fights with life" Lawrence subtly indicates that the Captain is waging a war within his own being: the mind tense, dominant and repressive, the body and emotions fighting for expression.

The details of the Captain's way of life reinforce this impression. We learn that he is not married--"no woman had ever moved him to it" (p. 96)--and that his interest in the opposite sex is fleeting: "Now and then he took himself a mistress. But after such an event, he returned to duty with his brow still more tense, his eyes still more hostile and irritable" (p. 96). This curious statement implies that though the man is not impotent, he is nevertheless sexually

frigid.[8] He spends his free time in the company of men, either at the officers' club or riding his own horses at the races. In a word, he is completely integrated into military life. He allows himself almost no emotional and physical pleasure, and upholds all the rigid spartan values of Prussianism: a belief in discipline, rank and militarism.

The Captain's orderly, Schöner, does not receive such elaborate description. Nevertheless, Lawrence is careful to make us aware that the youth is very much the opposite of his commanding officer:

> The orderly was a youth of about twenty-two, of medium height, and well-built. He had strong, heavy limbs, was swarthy, with a soft, black young moustache. There was something altogether warm and young about him. He had firmly marked eyebrows over dark, expressionless eyes, that seemed never to have thought, only to have received life direct through his senses, and acted straight from instinct. (pp. 96-97)

From Lawrence's description we receive a strong impression of the youth's health and integrated nature. Significantly, the physical side of the young man assumes a natural position of dominance: he seems to have "received life direct through his senses". He is not unhappy in the army because he is at ease with his role as servant: "He had served the Captain for more than a year, and knew his duty. This he performed easily, as if it were natural to him" (p. 98). Lawrence also chooses to stress the youth's physical qualities because they are the basis of the Captain's profound irritation.

By the skillful use of incidental comment, Lawrence makes us fully aware of the suppressed distrust which exists between these two characters. Although Schöner serves the Captain for a year without incident, the seeds of their confrontation are continually present, for the two men avoid looking each other in the face: "It was rarely he saw his master's face: he did not look at it" (p. 96). "He now very rarely looked direct at his orderly, but kept his face averted, as if to avoid seeing him." (p. 97)

This silent animosity breaks when the Captain finds himself less and less capable of keeping his subconscious urges subjugated to the dictates of his mind. The long years of physical and emotional suppression have created a high level of nervous tension in him. His unconscious desires finally break through the barrier of his icy mental control and manifest themselves in extreme irritability, hatred, and sadistic violence, directed toward Schöner.

The Captain begins to experience a distinct physical awareness of Schöner's "young, vigorous, unconscious presence about him" (p. 97). Subconsciously, the officer realizes that Schöner is a healthy, contented young man who has successfully found the balance between the mental and physical sides of his being: "there was something so free and self-contained about him . . . this irritated the Prussian" (p. 97). Because he is so annoyed by Schöner's healthy, natural qualities, we can conclude that he is deeply jealous of this youth, who has not allowed the army to usurp either his emotional life

or his sense of individuality. The army is only one aspect of his existence: "It did not implicate him personally . . . the officer and his commands he took for granted, as he took the sun and the rain. . ." (p. 98).

The officer's morbid fascination with the youth is also based on a repressed homosexual attraction to him. He notices "the movement of his strong young shoulders under the blue cloth, the bend of his neck. . . .the soldier's young, brown shapely peasant's hand" (p. 97). He is not irritated by any clumsiness in the youth, but rather by his "blind, instinctive sureness of movement" (p. 97), qualities which he must surely find attractive. The Captain becomes obsessed with a scar on the youth's right thumb; he "suffers" from it, and must exert all his will power to avoid looking at it. He wants "to get hold of it and--A hot flame ran in his blood." (p. 99) Perhaps the unstated, unmentionable act which the Captain cannot even admit to himself is that he would like to cut the boy's thumb off, an act which has become, in his subconscious mind, a metaphor for castration. He is very curious about the youth's sexual life. He perceives that Schöner has a girlfriend, and this drives him "mad with irritation". He tries to keep him away from her by giving him duties to perform in the evenings. Eventually he comes into physical contact with the youth by hitting him across the face with a belt, an action which makes him feel "at once a thrill of deep pleasure and of shame" (p. 100).

The Captain is unable to acknowledge his attraction to the youth because it contradicts deeply the values of his military society. As an aristocrat and superior officer, he is resentful of the fact that he is emotionally involved with his own servant, a mere peasant: "He did not choose to be touched into life by his servant" (p. 97). The homosexual nature of his attraction to the youth is offensive to his sense of masculine honour. This is shown in his reaction to the "thrill of deep pleasure and of shame" which he experiences after hitting the youth: to suppress conscious awareness of his real sexual feelings, he goes "away for some days with a woman" (p. 100). Though he does not want her and finds the experience a "mockery of pleasure", he stays with her until his leave is up.

Through an examination of the Captain's psyche, we come to realize that the original title of the story--"Honour and Arms"--was most appropriately chosen. The Captain has totally dedicated his life to the army. Severely self-disciplined, he keeps himself "hard to the idea of the Service" (p. 98), with all its ideals of conquest and military violence. Unable to cope with the degrading fact of his homosexual attraction to a peasant, he can only express his deep, conflicting feelings by releasing those emotions which his military training sanctions: hatred and violence, the desire for domination.

The orderly, Schöner, reacts with shock and fear to

the officer's increasing irritation and hatred. He is unused to violent extremes of emotion:

> Once, when a bottle of wine had gone over, and the red gushed out on to the tablecloth, the officer had started up with an oath, and his eyes, bluey like fire, had held those of the confused youth for a moment. It was a shock for the young soldier. He felt something sink deeper, deeper into his soul, where nothing had ever gone before. It left him rather blank and wondering. Some of his natural completeness in himself was gone, a little uneasiness took its place. And from that time an undiscovered feeling had held between the two men. (p. 97)

It is interesting to note how easily the youth's natural equilibrium can be upset. The power of direct eye contact between officer and servant leaves Schöner feeling blank, wondering, uneasy and afraid. He reacts to the situation by deciding to suppress his personal reactions, establish his "neutrality as a servant", and bide out the last three months of his service. This decision is both political and personal: he realizes that he is trapped in a system where the least show of protest would be punishable as insubordination, and he is also passive and non-violent by nature. Nevertheless, he cannot help but react to the Captain's increasingly oppressive behaviour, and in consequence he soon becomes guilty of disguising his real feelings:

> The youth instinctively tried to keep himself intact: he tried to serve the officer as if the latter were an abstract authority and not a man. All his instinct was to avoid personal contact, even definite hate. But in spite of himself the hate grew, responsive to the officer's passion. However, he put it in the background. When he had left the Army he could dare acknowledge it. (p. 99)

In contrast to the orderly, the Captain swings like a pendulum between icy suppression and totally uncontrolled explosiveness. Schizophrenically divided between two extremes, he desperately tries to suppress conscious realization of his real feelings. The extremity of his reactions is determined by the extent to which he loses control of his emotions with the orderly. After hitting him across the face, he goes away for a week; after repeatedly kicking him, he drinks himself into a state of intoxication. This complete split of mind and body, this inability of the Captain to reconcile his physical and emotional attraction to the youth with his mental ideals, brings him to the verge of insanity.

When the Captain goes away for a week after violently hitting Schöner with a belt, the youth reverts naturally and easily to a condition of health: "In a week's time the youth had got back his old well-being" (p. 100). The Captain, however, returns further irritated and obsessed:

> It was a mockery of pleasure. He simply did not want the woman. At the end of it, he came back in an agony of irritation, torment, and misery . . . The officer sat with his long, fine hands lying on the table, perfectly still, and all his blood seemed to be corroding. (p. 100)

He is quickly able to arouse Schöner's suppressed hatred by denying him any free evenings. Schöner then reveals his true feelings by refusing to answer an insignificant question. This gives the officer a chance to vent his violent homosexual sadism: he kicks Schöner from behind, "heavily again and again" (p. 101) as he is crouching to set down a pile of dishes. Significantly, the question Schöner had refused to answer concerned his girlfriend; and when the officer still forces him to answer after physically humiliating him, Schöner feels totally debased.

This scene is the crisis point of the first half of the story. Schöner has been unsuccessful in evading what Kingsley Widmer calls "the extremity of experience".[9] As a result of this assault, he experiences a disorientation which remains with him till his death. This disorientation of mind and body is symbolized by a strange thirst which Schöner develops at the exact moment of his capitulation to the sadistic Captain:

> "Well?" said the officer.
> The orderly's mouth had gone dry, and his tongue rubbed in it as on dry brown-paper. He worked his throat. The officer raised his foot. The servant went stiff.
> "Some poetry, sir," came the crackling, unrecognisable sound of his voice.
> "Poetry, what poetry?" asked the Captain, with a sickly smile.
> Again there was the working in the throat. The Captain's heart had suddenly gone down heavily, and he stood sick and tired.
> "For my girl, sir," he heard the dry, inhuman sound. (pp. 102-103)

As the first section of the story draws to a close, we find Schöner very much changed. He is "vacant, and wasted . . . lost, dazed and helpless. . . disintegrated" (pp. 104-105). He has "one single, sleep-heavy intention: to save himself" (p. 105). The Captain, however, has successfully suppressed any memory of his brutal attack: "Of the drunkenness of his passion he successfully refused remembrance . . . Whatever there might be lay at the door of a stupid insubordinate servant" (p. 103).

With the second section of "The Prussian Officer", Lawrence changes his approach to the story. The focus shifts from the officer to his servant, and the narration becomes highly symbolic.

In a startling manner, Schöner and the officer reverse roles.[10] Schöner, forced into a polarity of contact with his officer, has become the opposite of the healthy, physical youth he was at the beginning of the story. In the presence of his officer he feels "disembowelled, made empty, like an empty shell" (p. 105).

> Nothing, however, could give him back his living place in the hot, bright morning. He felt like a gap among it all. . . . The Captain was firmer and prouder with life, he himself was empty as a shadow. . . . He felt as in a blackish dream: as if all the other things were there and had form, but he himself was only a consciousness, a gap that could think and perceive. (p. 106)

Schöner has become a bodiless mentality; he feels that he can see, but not be seen. The Captain, on the other hand, now possesses a real physical existence: he is "firmer and prouder with life." Suddenly the Captain appears to be physically and mentally integrated, whereas Schöner is neurotically distorted.

In order to explore the complex relationship between these two characters, Lawrence uses landscape description symbolically. He has already established a vivid contrast between the sweating, tortured soldiers on a forced march along the "white, hot road" of the valley and the "pale, bluish peaks" of the cool, snow-capped mountains. At this point, the landscape becomes a metaphor for the two protagonists of the tale: the youth, who in his natural state has "something altogether young and warm about him" (p. 97), and the Captain, who has "light-blue eyes that were always flashing with cold fire". Extended into more psychological dimensions, the hot, windless valley corresponds to the physical aspect of human existence, whereas the mountains correspond to the mind. In the "glittering heat" of the valley Schöner experiences the distinctly physical pain of the forced march, and endures the agony of realization that the Captain is sexually attracted to him: "And looking at his thighs he saw the darker bruises on his swarthy flesh . . . No one should ever know. It was between him and the Captain" (p. 104). The mountains also assume significance when seen through the

eyes of Schöner: they seem to offer a refuge from the misery of his physical condition, and reflect his desire to escape from close personal contact with his superior officer. They become even more important in his fatal delirium, when he has lost all mental control:

> There, straight in front of him, blue and cool and tender, the mountains ranged across the pale edge of the morning sky. He wanted them--he wanted them alone--he wanted to leave himself and be identified with them. They did not move, they were still and soft, with white, gentle markings of snow. (p. 115)
>
> There they ranked, all still and wonderful between earth and heaven. He stared till his eyes went black, and the mountains, as they stood in their beauty, so clean and cool, seemed to have it, that which was lost in him. (p. 116)

Lawrence makes particular use of the symbolic landscape in his narration of the Captain's murder. This, the second crisis in the story, does not come when Schöner and the officer are in the hot, sun-beaten valley. The Captain sends him to an inn for food, and retreats uphill into the coolness of a wood, away from the rest of the company. Thus Schöner symbolically meets him on middle ground--not in the hot valley nor on the icy blue mountains. The orderly loses the feeling of nullity that has oppressed him: "He had a curious mass of energy inside him now. The Captain was less real than himself" (p. 108). The Captain correspondingly finds himself less self-confident: "This was to be man-to-man between them. . . . He [Schöner] looked away. He could

feel the officer was nervous. The bread fell as it was being broken" (p. 109).

Schöner's sudden unpremeditated attack on the officer strongly parallels the officer's brutal assault on the youth. Like the earlier scene, it is strongly suggestive of rape: the youth presses at his throat "with all his heart behind in a passion of relief . . . all the force of all his blood exulting in his thrust" (p. 111). He reacts violently to the sight of the officer's "thin, strong throat", just as the Captain reacted to the crouching youth's exposed buttocks.

It is significant that Schöner leaps for the throat of the officer when he is drinking. The orderly, parched and feverish, has found it impossible to drink in the Captain's presence: ". . . thirsty as he was, he could scarcely drink, feeling the Captain near him" (p. 105). Just as Schöner's insatiable thirst symbolizes the disorientation of his mind and body, the Captain's ability to drink seems to suggest his new-found sense of physical well-being. Schöner, incensed by this flagrant taunt, flies at the officer in a rage of revenge.

After the murder he turns his back on human contact and the "sun-blazing valley", fleeing deep into the woods. As his delirium and his raging thirst increase, so does his obsession with the magnificent visual beauty of the mountains. Physical life repulses him: the birds and squirrels fill him with horror and panic; and he can only perceive the peasant

woman as a "bright, solid unreality". The mountains, perfect, gleaming and still, come to be a symbol of integration to the dying youth, who feels his own being disintegrating into separate features, with only "some strange, agonized connection between them" (p. 115).

The final scene of the story is ironic and significant. Laid out beside each other in the morgue, the physical proximity of the two men in death suggests the closeness of hatred to love, of emotional attraction to the desire to destroy. Military and social rank have become meaningless terms. Yet even the corpses reflect the inherent psychological qualities of the men: the officer is "laid rigidly at rest", whereas the body of the youth looks "as if every moment it must rouse into life again, so young and unused, from a slumber" (p. 116).

It is the apparently meaningless death of the orderly which arouses pathos in the reader. Lawrence has poignantly illustrated the youth's undeserved suffering at the hands of the Captain. Yet this tragic outcome is not simply the result of relentless victimization. Schöner must accept part of the responsibility, for, like the Captain, his personality is also partly deficient. In spite of his basic indifference to the values of militarism, he accepts the system under which he serves, and the role of servant which he is given. Though he is a self-sufficient personality, he is too ready to take orders, too docile to fight for his rights. His first reac-

tion to the Captain's intolerable behaviour toward him is not anger, but fear and the desire to escape; and he would rather march thirty kilometers in great pain than admit that he has been beaten by his superior officer. Even in the moments just before his enraged murder of the Captain, Schöner is still functioning in the role of the obedient servant.

Schöner is unable to cope with the fact that he has taken the personal initiative of murder. After the event he sits beside the body, his attention dutifully focussed on the directions being given by the lieutenant: "The orderly, listening from habit, got muddled" (p. 111). Now that his image of authority has been destroyed, he is spiritually and emotionally centreless. The blue mountains, which become a symbol of integration to the youth, only replace the cold light-blue eyes of his commanding officer.

In this story Lawrence reveals how military society distorts the human psyche, regardless of rank. Suppressed emotions crystallize into unprecedented reserves of hatred and violence, and even a passive youth like Schöner can be incited to murder. Lawrence condemns a social setting where men are forced into contact with antagonistic colleagues, tested to the limits of their physical endurance, and regimented in behaviour. Sociologically, Lawrence is exposing military abuses; psychologically, he is exploring the power of military society to distort the healthy mind.

The story works on three levels: sociological, psychological and symbolic. The two protagonists in the story are not only believable human characters, but are also symbolic representations of a particular state of mind. The Captain is dominated by the mental aspect of his being, whereas the youth, with his marked physicality, has successfully integrated the physical and mental aspects of his being.

Lawrence's comment on the relationship of these two characters is significant. The behaviour of the Captain shows that, as an incomplete personality, he is subconsciously aware of his condition, and feels cheated, deficient, and jealous. He is neither genuinely happy nor contented with himself, and seeks to compensate for this sense of emptiness by neurotically victimizing his healthy, well-integrated orderly. In spite of his healthy personality, the orderly cannot stand up against the destructive fury of his officer. Thus Lawrence shows that the neurotic individual is capable of exerting a great deal of personal power, whereas the well-balanced individual can be easily imposed upon and upset. In the character of Schöner, Lawrence suggests that mental health is a delicate state which invites the vindictiveness of the unbalanced personality.

In "The Prussian Officer", Lawrence takes a unique approach to the exploration of mental and physical dualism. In other stories, he is usually concerned with this problem in relation to the normal domestic lives of men and women.

This story, with its military setting and its exploration of the theme of morbid homosexuality, is unusual and untypical of Lawrence, and also highly successful.

Chapter Two

"Daughters of the Vicar" (1913): A Pyhrric Victory

"Daughters of the Vicar" is almost a radical contrast to "The Prussian Officer". Its length almost qualifies it as a novella, and allows the author to explore a much wider scope of characters and events. It is not based in the abnormal, all-male society of the army, but rather in ordinary village life. Nevertheless, Lawrence is still involved in an exploration of the problems surrounding the mental and physical duality of man. Through this saga of two families, the Lindleys and the Durants, he shows how class differences and so-called historical progress distort the psychological health of these people.

The action of the story centres upon the vicar's two eldest daughters, Mary and Louisa, who have come of age in a social environment which offers them little chance of finding appropriate mates. They realize that only a dramatic and definite move will purchase their release from the prospect of spinsterhood:

> What chance had they? They met no eligible young men in Aldecross. And what they earned was a mere drop in a void. The girls' hearts were chilled and hardened with fear of this perpetual, cold penury, this narrow struggle, this horrible nothingness of their lives. (p. 144)

For Mary, the opportunity to escape comes when she attracts the attention of a young visiting clergyman, Mr. Massy, who is physically repulsive but rich. By sacrificing the physical polarity of her being, Mary hopes to buy financial security--and thereby happiness--for both herself and the entire Lindley family. Her motivations are linked to a religious impulse toward self-sacrifice and submissiveness.

The second daughter, Louisa, chooses to sacrifice the privileges of class in favour of a distinctly physical attraction to a collier. She must pay for her decision by enduring ostracism from her own family and class, and probably from her husband's social class as well. But Lawrence favours this second daughter in her marital decision, thereby showing that the key to mental and physical integration lies with the physical polarity of man's being.

The original title of this story was "Two Marriages", and indeed it is Lawrence's first published story that uses the two sisters motif.[1] It is an extremely effective structural device: by juxtaposing two essentially contradictory marriages against a carefully detailed sociological setting, Lawrence was able to portray the tension between the aspirations of the individual and the conservative, traditional demands of his society, particularly with regard to the restrictions of class. "The Prussian Officer" also linked the destruction of mental and physical integration to the alienating

power of class differences, but in that story the social setting was subservient to the interaction of the characters as individuals. In "Daughters of the Vicar", the characters are completely dominated by their social status. In consequence this tale has a dark tinge of fatalism, suggesting that the individual is enslaved to the circumstances of his birth.

In the first two sections of the story, Lawrence carefully develops the backdrop which will frame the Lindley girls' search for self-fulfillment. The sociological setting of the story is brilliantly sketched in through a symbolic description of the development of the village of Aldecross. Aldecross has expanded enough to merit its own church, for the industrial revolution has brought "a new population, skimmed from the floating scum of workmen" to the village: it is the colliers who occupy the newly-built "blank rows of dwellings". The cottages and the country people have been "almost obliterated", and Mr. Lindley's church has been built to serve this "new, raw, disaffected population". The church itself is an anachronism and a symbol of hypocrisy: though it purports to serve the needs of the miners, it stands "as far as possible" from their homes, close to the country cottages which represent the vanishing, agricultural past. It is a symbol of powerlessness: the homes of the colliers seem to "elbow nearer and nearer" to the church, "threatening to crush it down" (p. 136).

The character of the Reverend Ernest Lindley is a reflection of thechurch in which he serves. He cannot cope with the grim, modern equality which exists among the miners, for he has "no particular character, having always depended on his position in society to give him position among men" (p. 137). He feels he must keep up a "superior position" (p. 136), even though he and his wife are plagued by a small income. The couple's inability to cope with poverty and the hostility of the populace only makes them more rigidly upper class. Thus we find that religion and class are closely linked from the outset of this story.

The family's failing social and financial status is reflected in their suppression of the physical pleasures of life. Mrs. Lindley becomes frigid and eventually chooses invalidism as a means of escape:

> Children were born one every year; almost mechanically, she continued to perform her maternal duty, which was forced upon her. Gradually, broken by the suppressing of her violent anger and misery and disgust, she became an invalid and took to her couch. (pp. 137-138)

The children are "healthy, but unwarmed and rather rigid"; they are "repressed" and "pruned" into gentility, "urged" to ambition, and "weighted" with the duty of maintaining the family's status. Eventually Mr. and Mrs. Lindley "lost all hold on life, and spent their hours, weeks and years merely haggling to make ends meet . . . ". (p. 138)

In the second section of the story, Lawrence shows

that there is actually little contrast between life at the rectory and the home atmosphere of the working people. The men of the Durant family have turned to drink, and Mrs. Durant is full of niggling self-pity. Like the Lindleys, John Durant has atrophied physically, though for different reasons:

> The husband, a very large man, rose and brought more coal to the already hot fire. He moved slowly and sluggishly. Already he was going dead; being a tailor, his large form had become an encumbrance to him. In his youth he had been a great dancer and boxer. Now he was taciturn, and inert. (pp. 139-140)

The industrial revolution has contributed to the breakdown of the natural balance of the mental and physical polarities in the working people as well as in the upper classes.

In this cold and meaningless society, the two Lindley daughters look forward to the arrival of an outsider--Mr. Massy--with considerable excitement. All the accounts of him seem to indicate that he could be an excellent match. But, with his arrival, a "shock of disappointment" goes through the house:

> They had expected a young man with a pipe and a deep voice . . . There arrived instead a small, chetif man, scarcely larger than a boy of twelve, spectacled, timid in the extreme, without a word to utter at first; yet with a certain inhuman self-sureness. (p. 145)

Mrs. Lindley's exclamation,"'What a little abortion!'", bluntly but accurately describes Massy. He possesses only a "strong philosophical mind, from which he lived" (p. 145), and even

this intellectual brilliance is scarred by an almost inhuman lack of emotional sensitivity:

> The conversation at once took a balanced, abstract tone when he participated. There was no spontaneous exclamation, no violent assertion or expression of personal conviction, but all cold, reasonable assertion. . . . His most irritating habit was that of a sneering little giggle, all on his own, which came when he perceived or related some illogical absurdity on the part of another person. It was the only form of humour he had. Stupidity in thinking seemed to him exquisitely funny. (pp. 145-146)

Massy represents the universal decay of the effete and inbred upper classes. Rather than bringing new blood and renewed vigor into the Lindley family, his presence suggests the decadence which extends beyond their community. The Lindley children were brought up "unwarmed" and "repressed"; in his physical and emotional atrophy, Massy represents these qualities taken to an extreme. Ironically, Mrs. Lindley reacts to Massy with disgust: "for the first time for many days she was profoundly thankful to God that all her children were decent specimens" (p. 145).

Massy is a ludicrous character: the colliers call him a "sickly little shrimp", and Louisa Lindley feels "a desire to put him out of existence" (p. 147). Lawrence, however, skilfully prevents Massy from becoming farcical by showing the uncanny emotional hold which he is able to exert over the Lindleys. As the representative of money, social status, education and religion, he embodies the Lindleys'

social goals so perfectly that his unbearable shortcomings can be overlooked by them.

Massy possesses an almost malevolent awareness of his assets. When he asks for Mary's hand in marriage, he is "very nervous, but so curiously absolute" (p. 151). Technically, he is a faultless minister and as a result he is fully convinced of the rightness of his spiritual authority. When he prays beside the bed of the dying Mr. Durant, he is "something that dominated the bowed heads, something dispassionate that governed them inexorably." This completely emotionless self-confidence frightens Louisa: "It was like a foretaste of inexorable, cold death, a taste of pure justice." (p. 149)

Through the character of Massy, Lawrence shows that a person who is excessively cerebral is characterized by an unnaturally strong will power which can become a destructive force in the lives of others. The Prussian officer, through his relentless victimization of his orderly, practically willed his own murder and the consequent death of his servant. In "Daughters of the Vicar", the destruction is purely psychological, as we watch Mary rendered "amorphous, purposeless, without real being." (p. 154) In the last scene of the story, Massy will stand as a foil to Louisa and Alfred purely by the strength of his determined disinterest in their fate: "'There is baby, Mary'" he comments to his wife (p. 186), and they rise to leave the room. In "Daughters of the Vicar", Lawrence shows that this unnatural, cerebral will power can

compensate even for the most severe repression of the physical side of man's being, with deadly results.

The psychology of Mary's attraction to this repulsive man is complex and yet understandable. Like the boy Paul in "The Rocking Horse Winner", she can practically hear voices in the house which whisper, "There must be more money!" In a manner similar to Paul's sublimation of the quest for money into a search for luck, Mary sublimates the hard facts of the financial benefits of marriage with Massy into a kind of religious heroism. She forces herself to react positively to Massy's "perfect" sense of Christian duty. Though she perceives that "he only realized a kind of mathematical working out, solving of given situations, a calculated well-doing", she forces herself to judge Massy by the letter of the law: "Seeing his acts, she must respect and honour him. In consequence she must serve him" (p. 146).

The basis of Mary's confusion is related to her upbringing and education. Mary has been unconsciously distorted by the false values and hypocrisies of her parents. She sacrifices her personal interests in leaving the decision over Massy's proposal up to her parents; yet their uneasy and equivocal approval stands as a mark of their own self-interests. Mary's heroic self-abnegation is a mockery because the cause she tries to save--the moral and social superiority of the Lindley family--is a false ideal. Mary is merely a pawn in the Lindleys' cold-blooded fight for survival; and it is a

rather tragic irony that, though her decision brings them the coveted money, she becomes a pitiful figure in their eyes, rather than the family heroine.

Certainly Widmer's description of Mary as the "frigid" and "cold" sister[2] is an unfair judgment of this stately girl. Her marriage to Massy is horrible precisely because Mary is not frigid by nature: she must "force" herself to serve Massy (p. 146), and she reacts with a shudder to the news of his "internal trouble" (p. 147). F. R. Leavis views Mary much more sympathetically and, in my opinion, more accurately:

> Though the irony of Mary's purchase of freedom from material things is so mordantly rendered, our attitude toward her is not ironical. In fact, as the tale presents her, she is something like a tragic figure.
>
> 'I'd beg the streets barefoot first,' said Miss Louisa, thinking of Mr. Massy. But evidently Mary could perform a different heroism.
>
> And it is, we feel, a heroism. 'She suffered as if it were an insult to her own flesh,' we are told, 'seeing the repulsion which some people felt for her husband, or the special manner they had of treating him, as if he were a "case".'[3]

Through the character of Mary, Lawrence condemns the Christian religion for preaching the suppression of individuality and the repression of the body. Mary must make a colossal effort to distort her natural instincts into an expression of cold, intellectual religiosity:

> Mary, in marrying him, tried to become a pure reason such as he was, without feeling or impulse. She shut herself up, she shut herself rigid against the agonies of shame and the terror of violation which came at first. She would not feel, and she would not feel. She was a pure will acquiescing to him. She elected a certain kind of fate. She would be good and purely just, she would live in a higher freedom than she had ever known, she would be free of mundane care, she was a pure will towards right. She had sold herself, but she had a new freedom. She had got rid of her body. She had sold a lower thing, her body, for a higher thing, her freedom from material things. She considered that she paid for all she got from her husband. So, in kind of independence, she moved proud and free. She had paid with her body: that was henceforth out of consideration. She was glad to be rid of it. She had bought her position in the world--that henceforth was taken for granted. There remained only the direction of her activity towards charity and high-minded living. (p. 153)

Like the man who died, the founder of Christianity, Mary is guilty of interfering with the natural expression of her emotions and sexuality. She imposes her will on her own body: "She would not feel, and she would not feel." Ironically, her idealized spouse is no example of the capacity for self-suppression, as he is constantly imposing his will on the lives of others. The greatest irony of Mary's "spiritual" union with Massy, however, is that the small, deformed man is sexually quite competent and takes full advantage of his marriage rights. But his sexuality is "blindly male, like a cold machine" (p. 154); it is an expression of his own ego rather than the living, regenerative touch of sexual communion.

In the marriage of Mary and Massy, Lawrence sees the

conception and birth of children as nature's renunciation of their attempt to discredit the physical aspect of human existence. Mary finds herself filled with "horror, afraid before God and man" (p. 154), when she realizes that she is pregnant, for this child is the fruit of her physical self-denial, not her fulfillment. The magnitude of her mistake in submitting herself to the "high fate" of this purportedly spiritual marriage becomes obvious to her:

> She looked and looked at the baby, and almost hated it, and suffered an anguish of love for it. She hated it because it made her live again in the flesh, when she could not live in the flesh, she could not. She wanted to trample her flesh down, down, extinct, to live in the mind. And now there was this child. It was too cruel, too racking. For she must love the child. Her purpose was broken in two again. She had to become amorphous, purposeless, without real being. As a mother, she was a fragmentary ignoble thing. (p. 154)

Mr. Massy who has always dominated everyone with his powerful, unfeeling will, ironically becomes emotionally enslaved to this infant:

> When it arrived, suddenly it filled the whole world of feeling for him. It was his obsession, his terror was for its safety and well-being. . . . He who had never been aware of anyone else, all his life, was now aware of nothing but the child. (p. 154)

As in Lawrence's much later work, "The Man Who Died", the "greater life of the body" declares its superiority to the lesser life of human civilization, with its false religions

and mores. For Mary, "The flesh that was trampled and silent in her must speak again in the boy" (p. 154), and the domineering Massy discovers that his children are "the only beings in the world who took not the slightest notice of him." (p. 157)

Because Mary recognizes the life-denying meaninglessness of her marriage--and yet continues to uphold it--Lawrence cannot help but condemn her. She has masochistically denied her development into a full humanity, choosing instead the privileges of class as a panacea.

> "An honest man," thought Mary. And the patronage was applied as a salve to her own sickness. She had station, so she could patronise: it was almost all that was left to her. (p. 174)

She allows herself to be trapped into the same belief in class superiority which destroyed her parents, and becomes alienated from her own sister, who feels that they have irrevocably "parted ways" (p. 156). It is the second sister who takes advantage of Mary's mistake by determinedly renouncing their effete, upper class background.

Louisa is a character of surprising strength and lucidity. She is spiritually and physically integrated, an "obstinate" girl with "more enemies than ideals" (p. 138). She recognizes life at the vicarage and Mary's marriage as negative examples of the way life should be lived:

> ". . . they have ground out their souls for what isn't worth anything, and there isn't a grain of love in them anywhere. And I will have love. They want us to deny it. They've never found it, so they want to say it doesn't exist. But I will have it. . ." . (pp. 155-156)

When she angrily leaves the vicarage during her sister's Christmas visit, Louisa begins a quest for love which leads her away from her own class and into the lives of the working people. During the day which she spends nursing the dying Mrs. Durant, Louisa endures many conflicting emotions. She wants to be accepted by them, and experiences their suspicious rejection of her. She is deeply attracted to Alfred Durant, but filled with disgust at the "almost repulsive intimacy" when she is obliged to wash the coal dust off his back: "It was all so common, so like herding." (p. 170)

> "How funny he looks with his face upside down," she thought. After all, there was a difference between her and the common people. The water in which his arms were plunged was quite black, the soap-froth was darkish. She could scarcely conceive him as human. (p. 170)

In the grime of industrial production, Alfred is just as inhuman as Mr. Massy, the representative of the intellectual, ordering classes. His body is blemished and degraded. Louisa's attitude changes only when she washes the dirt from his back and discovers the "opaque, solid whiteness" of his skin. Suddenly she no longer sees Alfred as the representative of a particular class; he is simply a man, vulnerable and

unique. Through her physical discovery of Alfred, she is released from the constraints of her education and upbringing:

> Gradually Louisa saw it: this also was what he was. It fascinated her. Her feelings of separateness passed away: she ceased to draw back from contact with him and his mother. There was this living centre. Her heart ran hot. She had reached some goal in this beautiful clear male body. . . . A person--an intimate being he was to her. (p. 171)

Though Alfred is also attracted to Louisa, he is unable to forget the class barrier which separates them. He is also held back by his sexual fear of women. This fear of women has prevented him from attaining a state of mental and physical integration. Alfred has been so emotionally attached to his mother, whom he idealizes, that actual sexual contact with a woman is tantamount to incest in his eyes:

> There were two things for him, the idea of women, with which he sometimes debauched himself, and real women, before whom he felt a deep uneasiness, and a need to draw away. (p. 164)

After the death of his mother, Alfred finds that "the force and balance of his life was lacking." (p. 176) But he is unable to perceive Louisa as the key to his release. When he sees the Lindleys at church, they are ". . . people remote. He did not think about it. They had nothing to do with his life." (p. 177) Like Schöner of "The Prussian Officer", Alfred is marked by a passivity which makes him unable to

shape the course of his own life. Once again we find that this passivity dominates in a character who is oriented more toward the physical polarity of existence. Alfred's solution to his quandary is to run away, to emigrate; he is only able to achieve a union with Louisa because she forces her presence on him and, ultimately, practically proposes to him.

In the embrace which acknowledges his acceptance of her, they experience a kind of "death" and resurrection:

> Then, gradually, as he held her gripped, and his brain whirled round, and he felt himself falling from himself, and whilst she, yielded up, swooned to a kind of death of herself, a moment of utter darkness came over him, and they began to wake up again as if from a long sleep. He was himself. (p. 181)

This imagery calls to mind the resurrection of the man who died into the life of the body. Alfred falls "from himself", from his crippling inhibitions and his childhood need of his mother. After "a moment of utter darkness" he awakens to find that he has now truly become "himself": a mentally and physically integrated man, able to give and receive sexual love naturally in his maturity. Now, when he suffers attacks of grief over the loss of his mother, he finds that "something was sound in his heart" (p. 183), an indication that he has found emotional independence and maturity.

This change does not radically affect his outer personality. He must still suffer the humiliation of being callously rejected by the Lindleys, who demand that he take

Louisa "away and live out of sight" in order to spare them a "loss of prestige" (p. 185). Alfred still accepts the Lindleys as his social superiors, and this angers Louisa:

> "Come over here, young man," cried the mother, in her rough voice, "and let us look at you."
>
> Durant, flushing, went over and stood--not quite at attention, so that he did not know what to do with his hands. Miss Louisa was angry to see him standing there, obedient and acquiescent. He ought to show himself a man. (pp. 184-185)

Even in this moment of triumph, Alfred cannot denounce the social system which both he and Louisa have rejected.

As in "The Prussian Officer", "Daughters of the Vicar" links the breakdown of the mental and physical duality of man to the destructive and alienating effects of a conservative and class society. The militaristic social setting of "The Prussian Officer" is conventional, repressive and severely stratified, with the result that men lose their individuality and become symbols of their rank. In "Daughters of the Vicar," there is great tension in the social order: the Lindleys rigidly maintain belief in their social superiority in spite of its obvious obsolescence. This unresolvable tension fills them with hatred and destroys the natural integration of mind and body within the individual. Like the Lindleys, the working people are full of hatred and suspicion of outsiders; they perversely assume the role of the servant class in order to block any possibility of sincere communication. Louisa

finds this particularly frustrating in her attempts to establish a relationship with Alfred:

> He had put himself out of her range. He had ranked himself inferior, subordinate to her. And that was how he could get away from her, that was how he would avoid all connection with her: fronting her impersonally from the opposite camp, by taking up the abstract position of an inferior. (p. 151)

Lawrence's choice of expression is apt, for indeed the atmosphere of the tale is that of two armed camps engaged in trench warfare, neither side willing or able to make a move.

"Daughters of the Vicar" also shows that Lawrence developed a negative attitude toward Christianity early in his career, many years before the composition of the heretical short novel, "The Man Who Died". Lawrence felt that Christianity, through its emphasis on the superiority of man's intellect to his body, distorted man's appreciation of his dualistic nature. The Lindleys feel that their "unwarmed" and "repressed" existence is a symbol of their moral superiority. It is this delusion which leads Mary first of all into the trap of marrying a man whom she finds physically repulsive; and then, when she discovers her mistake, into upholding this meaningless and self-destructive relationship. Significantly, the modern industrial workers not only have little respect for Mr. Lindley's social superiority, but are also indifferent church goers. They see religion as part of the hypocrisy of their class society. They intuitively perceive that Mr.

Lindley's social superiority does not qualify him to be their moral leader. The existence of a formal religion only strengthens the natural animosity between the two social classes.

In spite of the profound pessimism of this tale, the fate of the two daughters of the vicar illustrates Lawrence's belief that the natural impulses of human life are toward a healthy state of mental and physical integration. Louisa is able to break through class barriers to win Alfred, and for Mary, "the flesh that was trampled and silent in her" must speak again in her children. Certainly this is a more optimistic outcome than the conclusion of "The Prussian Officer", in which the two inherently opposed protagonists can only co-exist in the grim equality of the morgue.

But it is important to recognize that, essentially, Mary fails and Louisa only achieves a Pyhrric victory. The elder sister, who follows the dictates of her religious conscience and mental will, marries a man who is a torture to her, and consequently becomes distorted and filled with suppressed hatred. Alfred and Louisa, whose love has overcome the barriers of their personal prejudices, must pay a high price for their success when they are practically forced to emigrate. The many frustrations which plague these two sisters emphasize once again Lawrence's conviction that mental and physical integration in the individual is delicate and destructible in the face of powerful social pressures.

Chapter Three

"The Blind Man" (1918): The Impasse

"The Blind Man", written in the middle period of Lawrence's career, in 1918, contains many elements which link it directly to "The Prussian Officer" and "Daughters of the Vicar". The characterization is particularly reminiscent of the latter tale, especially with regard to Bertie Reid. And technically, Lawrence develops this story in a manner which closely parallels "The Prussian Officer": by limiting his characters and using only the bare outline of a plot, he is able to explore the emotional interaction of three very different people in a manner which is both naturalistic and highly symbolic at the same time.

As in "The Prussian Officer", these characters are isolated from the rest of society. However, it is not the enforced isolation of military life, but rather a chosen solitude: Maurice and Isabel have made their home in the country, and they jealously protect the intense privacy of their marriage. It is into their world that Bertie Reid, the rich and socially successful lawyer, must enter. Because these characters function almost in a vacuum, it is easier for the story to move onto a symbolic level, with each of the three characters representing a different aspect of the

mental and physical duality of man. Nothing could be farther from the oppressively realistic social backdrop of "Daughters of the Vicar". In this, the story is linked much more closely to "Sun", a later story in which Lawrence will again minimalize the influence of society in order to explore the essential psychic nature of his characters.

In "The Blind Man" Lawrence has created characters who have come to terms with the problem of mental and physical dualism in distinctly different ways. Maurice Pervin, who suffers from blindness and the frustrations of mental slowness, leads a markedly physical existence. His exact opposite, Bertie Reid, is "a brilliant and successful barrister" who is "brutally afraid" (p. 359) of physical contact. Between these two extremes stands Isabel Pervin, the most psychologically healthy of the three characters, who attempts to maintain a balance of the two polarities.

All three share something in common: they are tortured by a sense of personal deficiency. Bertie is haunted by his inability to "approach women physically": "At the centre he felt himself neuter, nothing." (p. 359) Maurice, who had adjusted quite well to his first year of blindness, now experiences "devastating fits of depression" (p. 347) in which the natural flow of his life seems to be "checked and thrown back" into a "shattered chaos" of emotion which he is powerless to control (pp. 355-356). Isabel Pervin feels obliged to split her attention between the two men, her husband and her friend;

yet at the same time she is overwhelmed by the "lethargy" of her advanced pregnancy, and would like "to be allowed to bear her child in peace, to nod by the fire and drift vaguely, physically, from day to day" (p. 350). The inner tension which marks Isabel's conflicting desires clearly expresses the mood of this story:

> . . . Isabel was agitated, racked with her old restlessness and indecision. She had always suffered from this pain of doubt, just an agonising sense of uncertainty. It had begun to pass off, in the lethargy of maternity. Now it returned, and she resented it. She struggled as usual to maintain her calm, composed, friendly bearing, a sort of mask she wore over all her body.
>
> . . . Her nerves were hurting her. She looked automatically again at the high uncurtained windows. In the last dusk she could just perceive outside a huge fir tree swaying its boughs: it was as if she thought it rather than saw it. The rain came flying on the window panes. Ah, why had she no peace? These two men, why did they tear at her? Why did they not come--why was there this suspense?
>
> She sat in a lassitude that was really suspense and irritation. (pp. 350-351)

The emotional turmoil which Isabel is experiencing is subtly reinforced by Lawrence's choice of natural setting: the story takes place in the dusk and evening hours of a November day, during a heavy storm. Consequently, the warmth and comfort of the hearth form an effective contrast with the atmosphere of the stable, where Isabel feels that the darkness is "a strange swirl of violent life" (p. 353), and she actually fears her husband: "When he was so utterly invisible

she was afraid of him." (p. 354)

The plot of this story is based on these characters' attempts to resolve their inner sense of dissatisfaction. None of them has been able to attain a state of balanced mental and physical harmony, and each is searching for that element which will make his life whole. Lawrence unifies their quests by bringing them together at the same place on the same evening. Because each character appears to provide that which is lacking in the others, there is a strong impulse toward intimacy. But Bertie Reid, the intellectual barrister, finds that he cannot admit physical contact with others into his life. He cannot integrate Maurice's blind touch of friendship into his experience: he can only regard it as an act of violation and destruction. "He could not bear it that he had been touched by the blind man, his insane reserve broken in. He was like a mollusc whose shell is broken." (p. 365) Because Isabel and Maurice--two characters who are oriented more toward the physical aspect of existence--consciously attempt to overcome their deficiencies as intellectual and social beings, Lawrence suggests that they are less to blame for this failure in communication than Bertie.

The central figure in the story is Isabel Pervin, a powerful woman who has designed the Pervins' life-style and assumed responsibility for the success of their marriage. She is the mutual friend who brings Bertie, a distant cousin,

and Maurice, her husband, into contact. She is also a passive person, a focus of anxiety and mutual concern for the two men. Bertie is anxious to confirm by his visit that Isabel is happy in spite of her husband's blindness, and Maurice confides to Bertie that he also fears that she is finding him "a dead weight" (p. 363). Because her sympathies lie with both characters, Isabel functions as the impartial observer through whose eyes the interaction of the two men is recorded.

Isabel is intellectually active and intelligent, but has also found physical fulfillment in the "unspeakable intimacy" (p. 347) of her marriage. She strives to maintain a balance of the mental and physical in her life with Maurice, in spite of his crippling blindness. She and her husband "talked and sang and read together", while she carried on her "old interest", reviewing books for a Scottish newspaper (p. 347). They live in the "handsome rooms" at the front of a farmstead, and are able to modestly enjoy the luxuries and leisure of the upper classes. Nevertheless, Maurice's blindness, the intense satisfaction of their sexual relationship, and Isabel's consequent pregnancy have resulted in a recoil from the "rich glamour" of such an excessively physical togetherness. Isabel is now able to withdraw into the lassitude of advanced pregnancy; Maurice, however, is left without any outlet for his emotional energy.

Maurice's problem is directly related to the couple's

rejection of contact with other people, with the outside world. They are geographically isolated on the farm, and Isabel's indifference to others causes them to be spiritually isolated as well:

> She had one great article of faith, which was, that husband and wife should be so important to one another, that the rest of the world simply did not count. She and Maurice were husband and wife. They loved one another. They would have children. Then let everybody and everything else fade into insignificance outside this connubial felicity. She professed herself quite happy and ready to receive Maurice's friends. She was happy and ready: the happy wife, the ready woman in possession. Without knowing why, the friends retired abashed, and came no more. Maurice, of course, took as much satisfaction in this connubial absorption as Isabel did. (pp. 349-350)

Now Isabel suffers the consequences of her possessiveness. In the "indifference" of her advanced pregnancy, she finds that "Maurice was like an ominous thunder-cloud. She had to keep waking up to remember him." (p. 350) She has finally realized that they cannot be emotionally self-sufficient. Though she had suspended her friendship with Bertie because Maurice didn't like him, and "gloried in the fact" that this showed her solidarity with her mate, she now awaits Bertie's arrival filled with the sense of his importance: he is her "dearest and oldest friend, a man who seemed almost indispensable to her living" (p. 347). Isabel has come to realize that contact with the outside would and the intellectual stimulation of friendship are a necessary part of the balanced life.

Nancy Abolin, who has written an incisive essay on this story, feels that Isabel is an "incomplete" personality who is hypocritically attempting to reconcile the extreme physicality of her marriage with her intellectual nature. Abolin accuses Isabel of "euphemizing" her "animal" relationship with Maurice by creating a cultured home environment to function as a buffer between herself and reality:

> The action begins and ends in the severely elegant and highly civilized home that Isabel has cultivated to house the animalistic sensuality of her marriage. . . . Isabel grows desperate when confronted by the unclothed sensuality of the animal world of which Maurice is an integral part; she must restrain and refine the unseeing passion and dark intimacies she shares with her husband; she does not wish to talk to him or touch him until she can see him, until the slight suggestion of the stable in his voice is dispelled by the atmosphere of the house and the euphemizing spiciness of her pot-pourri bowls.[1]

By taking this attitude, Abolin negates the value of the intellect. She describes the stable as "a realm uncamouflaged by the restraints and refinements of civilization",[2] thereby implying that human civilization and culture are only a disguise meant to conceal the reality of man's physicality. Her comments suggest that Maurice's extreme physicality represents the right way to live, an observation which is not consistent with the outcome of this story.

Isabel is indeed guilty of a hypocrisy, but it is more closely related to her philosophy of marriage. In her

insistence that "husband and wife should be so important to one another, that the rest of the world simply did not count", she has wilfully suspended belief in herself as an individual. On this crucial evening, several events force Isabel into an awareness of her separateness from Maurice. When she goes to fetch him from the stable, she is ill at ease in the total darkness which is the basic fact of his existence. Back in the house, she notices how he climbs the stairwell into utter darkness, unaware that the lamps along the corridor are unlighted. The presence of an outsider, Bertie Reid, is a tacit symbol of the failure of their "wonderful and unspeakable intimacy": when they sit down to dinner together, Bertie's presence makes Isabel "conscious of a strangeness" (p. 359) in Maurice's blind groping and oppressive silence. Isabel's understanding of her mate is actually more intellectual than experiential, though this is something she is quite unwilling to admit.

Just as she forces her marriage to conform to her "one great article of faith, which was, that husband and wife should be so important to each other, that the rest of the world simply did not count" (p. 349), so does she attempt to enforce a change when she realizes that her philosophy is not working for her husband. She "invited friends, she tried to give him some further connection with the outer world." (p. 348) Yet all her attempts to rebuild a normal family life are frustrated. The final scene of this story stands as the ultimate portrait of her failure. Her hopes for a friendship between Maurice

and Bertie are ironically fulfilled in Maurice's blind delusion that such a relationship has indeed been established. He strides to the house in a "curious elation" and glibly announces '"We've become friends"' in a manner reminiscent of Isabel's boastful assertion of her marital happiness to Bertie upon his arrival:

> "We've become friends," said Maurice, standing with his feet apart, like a strange colossus.
>
> "Friends!" re-echoed Isabel. And she looked again at Bertie. He met her eyes with a furtive, haggard look; his eyes were as if glazed with misery.
>
> "I'm so glad," she said, in sheer perplexity. (p. 365)

Isabel's efforts fail because she attempts to manipulate life to her own advantage, rather than letting it take its own course. She has possessively sought to monopolize her husband's life--"She longed to possess her husband utterly; it gave her inordinate joy to have him entirely to herself"--and control his emotions: "She forced the old spontaneous cheerfulness and joy to continue. . . . Dazed, she schemed for a way out. She invited friends. . ." (p. 348). Her treatment of Bertie is also rather callous. She ignores him completely for two years, and then has no compunction about using him as a distraction for her husband while she is preoccupied with her pregnancy. In this, Isabel provides an interesting contrast to Louisa of "Daughters of the Vicar".

Louisa has a strong will and uses it effectively and positively in her fight to reject her upper-class background and achieve a meaningful union with Alfred Durant. In "The Blind Man", Isabel's attempts to control the emotional direction of her marriage are disastrous. This seems to indicate a significant turning point in Lawrence's attitude toward the use of will power for the achievement of personal integration. He rejects it as the perverse and destructive weapon of those who are dominated by the mental polarity of their being. Isabel's selfishness is more closely reflective of Mr. Massy, whose "non-human will" (p. 148) dominates and represses the individuality of others.[3]

Maurice Pervin, who is oriented more toward the physical polarity of existence because of his blindness and mental slowness, is a powerful figure in the eyes of his wife. He is closely associated with the earth, from whence he seems to draw his power. In this he resembles a figure from Greek mythology, Antaeus, a giant and champion wrestler who renewed his strength every time he touched the ground:

> He was a man with rather sloping shoulders, but with heavy limbs, powerful legs that seemed to know the earth. His head was small, usually carried high and light. . . . His hair was brown and crisp, his hands were large, reddish, intelligent, the veins stood out in the wrists; and his thighs and knees seemed massive. (p. 354)
>
> . . . He walked erect, with face rather lifted, but with a curious tentative movement of his powerful, muscular legs. She could feel the clever, careful, strong contact of his feet with the earth, as she balanced against him. For a moment he was a tower of darkness to her, as if he rose out of the earth. (p. 354)

> Maurice had a curious monolithic way of sitting in a chair, erect and distant. Isabel's heart always beat when she caught sight of him thus. (pp. 357-358)

Maurice perceives the world through a "blood-prescience" which indicates his sensitivity to the natural flow of life-energy. This is a pleasant sensation for the blind man: "In this state there was a certain rich positivity, bordering sometimes on rapture." (p. 355) It also compensates for his loss of vision:

> He did not think much or trouble much. So long as he kept this sheer immediacy of blood-contact with the substantial world he was happy, he wanted no intervention of visual consciousness. . . . Life seemed to move in him like a tide lapping, lapping, and advancing, enveloping all things darkly. . . . He did not try to remember, to visualize. (p. 355)

In his marriage relationship, Maurice is able to experience a fully satisfying sexual and emotional communion: life is "peaceful with the almost incomprehensible peace of immediate contact in darkness" (p. 347).

It is interesting that the passivity which makes Maurice so integrated into physical existence also incapacitates him. He is unable to establish any control over his own life; he is simply swept along on a flood of sensations, whether he wishes it or not. Thus, when this "advancing" tide of natural energy draws back, he becomes the helpless victim of terrible depressions:

> The rich suffusion of this state generally kept him happy, reaching its culmination in the consuming passion for his wife. But at times the flow would seem to be checked and thrown back. Then it would beat inside him like a tangled sea, and he was tortured in the shattered chaos of his own blood. He grew to dread this arrest, this throw-back, this chaos inside himself, when he seemed merely at the mercy of his own powerful and conflicting elements. How to get some measure of control or surety, this was the question. And when the question rose maddening in him, he would clench his fists as if he would compel the whole universe to submit to him. But it was in vain. He could not even compel himself. (pp. 355-356)

In this "black misery, when his own life was a torture to him" (p. 347), Maurice is plagued by the sense of his personal inadequacy: ". . . he was a man, dark and powerful and infuriated by his own weakness". Even Isabel sees him as "so strong-blooded and healthy, and, at the same time, cancelled." (p. 357)

In his passivity, Maurice strikes a close parallel to Schöner, the orderly in "The Prussian Officer". The youth, who seems "never to have thought, only to have received life direct through his senses" (p. 97); passively endures victimization by his officer by retreating into his "neutrality as a servant". Ultimately, however, he experiences a disorientation of mind and body which results in his death. Maurice's lack of struggle against his blindness and isolation, his self-abandonment to the natural rhythm of physical life, similarly results in an extreme reaction: his peace and happiness are replaced by a "chaos" and he struggles to "compel the whole

universe to submit to him" (p. 356).

When Bertie arrives at the house, Maurice feels "like a child that is left out . . . aimless and excluded . . . he did not know what to do with himself" (p. 356). He cannot participate in the normal activities of everyday life: "By some fatal flaw, he could not be by himself, he had to depend on the support of another." (p. 357) The polite conversation and the formal niceties of the dinner hour leave Maurice feeling "tight and hampered" (p. 360); he retreats to the more physical and earthy atmosphere of the barn, where he spends the rest of the evening engaged in menial labour.

These two images--that of the towering monolith and the excluded child--brilliantly express the imbalance between the physical and mental polarities of Maurice's being. As a part of physical life, Maurice is almost superhuman; but as a social and intellectual being, he is underdeveloped, practically a misfit. Unlike Mr. Massy of "Daughters of the Vicar", who compensates for his physical inadequacies with uncanny intellectual brilliance, Maurice has responded to his blindness by developing an unnaturally vibrant physical magnetism. His touch has a hypnotising effect on both Isabel and Bertie:

> "Why me?" he said, touching her cheeks delicately with the tips of his fingers. The touch had an almost hypnotising effect on her. (p. 355)

> Now Bertie quivered with revulsion. Yet he was under the power of the blind man, as if hypnotized. He lifted his hand, and laid the fingers on the scar, on the scarred eyes. (p. 364)

Bertie Reid, the Scottish barrister who comes to visit Isabel, is very much a foil to Maurice.[4] His mental abilities take pre-eminence over the physical and emotional sides of his being. Physically, he is almost child-like:

> He was a little dark man, with a very big forehead, thin wispy hair, and sad, large eyes. His expression was inordinately sad--almost funny. He had odd, short legs. (p. 357)

But socially and intellectually, Bertie is a "monolith": ". . . he was a brilliant and successful barrister, also litterateur of high repute, a rich man, and a great social success." (p. 359)

Bertie provides an interesting contrast to Mr. Massy of "Daughters of the Vicar". Like Massy, "[his] mind was much quicker than his emotions, which were not so very fine." (p. 349) But Bertie is not so extremely distorted as Massy. Massy is almost ominously incomplete; he "pads" around the Lindleys' parish in a state of inhuman self-confidence, completely unaware of his deficiencies of character. His career is built on the paradox that he is "perfect in his sense of duty" but "so incapable of coming into contact with another person that he could not proffer help." (p. 146) Bertie, on the other hand, is sensitive to his own weaknesses, and the

resulting sense of inferiority makes him powerless to assume full control over his life. It is ironic that this emotional self-awareness prevents him from approaching women sexually, whereas Massy, who is completely devoid of sensitivity, is consequently quite capable of so doing:

> Isabel knew him very well, knew his beautiful constancy, and kindness, also his incurable weakness, which made him unable ever to enter into close contact of any sort. He was ashamed of himself, because he could not marry, could not approach women physically. He wanted to do so. But he could not. At the centre of him he was afraid, helplessly and even brutally afraid. He had given up hope, had ceased to expect any more that he could escape his own weakness. Hence he was a brilliant and successful barrister, also litterateur of high repute, a rich man, and a great social success. At the centre he felt himself neuter, nothing. (p. 359)

Outwardly, Bertie compensates for his weaknesses by distinguishing himself intellectually; on a personal level, he seeks approval by being the perfect friend: ". . . Isabel knew . . . his beautiful constancy, and kindness". He is "on his knees before the women he adored but did not want to marry." (p. 349)

As a woman, Isabel is contemptuous of Bertie's physical timidity, while at the same time she appreciates his brotherly concern and understanding:

> Isabel knew him well. She despised him even while she admired him. She looked at his sad face, his little short legs, and felt contempt of him. She looked at his dark grey eyes, with their uncanny, almost child-like intuition, and she loved him. He understood amazingly--but she had no fear of his understanding. As a man she patronized him. (pp. 359-360)

Like Mary Lindley in her reaction to Massy, she is both fascinated and repulsed by this unnaturally altruistic and physically deficient man; unlike Mary Lindley, she is able to dominate him, rather than be dominated. Bertie's friendships with women place them in the safe role of sisterhood: for Isabel, marrying Bertie "would have seemed like marrying in her own family." (p. 349) This suggests that any sexual contact between them is barred by an imagined taboo of incest. In the same way, Alfred Durant had associated all women so closely with his mother, in whom he was "polarized", that he was unable to make sexual advances because of an unconscious fear of incest.

Bertie Reid is an interesting variation of the Lawrencean character who is dominated by the mental aspect of his being. Like Mr. Massy, his distortion is blatantly symbolized by the atrophied condition of his physical being. But unlike either Massy or the Prussian officer, Bertie lacks the great strength of will which makes the other characters able to manipulate life to their own advantage. This must be understood, however, as a difference in quantity rather than quality. Bertie is rigid and inflexible; he is incapable of personal growth; Maurice's overtures of friendship leave him "almost annihilated" (p. 364). These characteristics are shared by all of Lawrence's excessively mind-oriented characters. Bertie Reid, however, illustrates why such characters cling so fiercely to their self-image. The "extremity of experience"[5] which he

undergoes in enduring the blind man's touch destroys him utterly: he is "like a mollusc whose shell is broken", his "insane reserve broken in." (p. 365)

Although these characters easily become symbolic, Lawrence is careful to base their interactions firmly within the context of reality. Maurice does not recognize Bertie as the epitome of everything that he himself is not;[6] rather, he believes that Bertie represents a healthy, fully integrated man. In his attempt to establish a friendship with Bertie, Maurice wants to reassure himself that he is not as reprehensible as he imagines. In a man-to-man conversation, he expresses his innermost fears:

> He continued to caress the flattened grey head of the cat with his fingers. "What I am a bit afraid of," he resumed, "is that she'll find me a dead weight, always alone with me down here."
>
> "I don't think you need think that," said Bertie, though this was what he feared himself.
>
> "I don't know," said Maurice. "Sometimes I feel it isn't fair that she's saddled with me." Then he dropped his voice curiously. "I say", he asked, secretly struggling, "is my face much disfigured? Do you mind telling me?" (p. 363)

When Bertie allows Maurice to press his hands against his scarred eyes, he is merely being polite: obliging his host out of fear, pity and his inability to drop the mask of socially correct behaviour.

The characters become symbolic because of the unnatural depth of feeling which Lawrence evokes in his descriptions of

their emotional response to each other. When Maurice presses Bertie's fingers against his eyes, it becomes a ritual which symbolizes his acceptance by the external, unscarred world: he is "trembling in every fibre, and rocking slightly, slowly, from side to side." At this moment, Maurice feels that Bertie is a figure of strength from whom he can draw sustenance and regeneration. Bertie, however, stands "as if in a swoon, unconscious, imprisoned." (p. 364) Their reaction to each other is violent and unbalanced: Maurice seems to absorb Bertie's power and inadvertently destroy him. He returns to the house "like a strange colossus", filled with "a curious elation", whereas Bertie is "like a mollusc whose shell is broken" (pp. 364-365).

A similarly violent reaction occurs in "The Prussian Officer" when the officer, who severely represses the physical polarity of his being, loses control of his emotions and expresses his homosexual attraction to his orderly by violently and sadistically kicking him. As a result of this action, the officer seems to achieve a state of mental and physical integration--he is "prouder with life"--whereas the youth is "disembowelled, made empty, like an empty shell", and plagued by a raging thirst that drives him to his death. There can only be a transference of energy; they are incapable of sharing it. Both these stories conclude with a highly symbolic visual portrait which emphasizes this essential antagonism. In "The Prussian Officer," the bodies of the two men are laid

side by side in the morgue, the officer "laid rigidly at rest" and the orderly looking "so young and unused". Ironically, they are unified in death: the only state in which they can be together and yet remain true to their essentially opposed natures. In "The Blind Man", Isabel stands as a frustrated witness to the return of the two men, side by side, from the stable. Through her eyes we perceive Maurice's deluded elation and the actual reality of Bertie's misery. Isabel's inability to successfully mediate between the two men--she can only offer false congratulations out of "sheer perplexity"--shows that even she, who is closest to mental and physical integration, cannot reconcile these two polarities of existence.

The story also becomes symbolic because, as in "The Prussian Officer", Lawrence exploits the advantages of physical description to the fullest, both in people and landscape. Maurice and Bertie physically illustrate their respective orientations towards the physical and mental polarities of existence. Even their eyes reveal this: Maurice's scarred and sightless eyes make him look "cancelled", whereas Bertie's eyes reveal an "uncanny, almost child-like intution". Isabel, who stands between these two extremes, chats comfortably with the intellectual Bertie in the refinement of her home, yet is definitely and obviously pregnant. Geographical polarities are also used effectively. The action of the story moves between the physical environment of the stable, where Maurice is most comfortable, and the intellectual environment of the

house, where the "delicate, refined scent" of Isabel's pot-pourri bowls makes his behaviour change. The chilly darkness of the stable stands in contrast to the warm brightness of the hearth, and even the weather intensifies our awareness of Maurice's blindness, for the story is set on a dark and rainy night, when contact with the elements is unavoidable. While Maurice strides through the elements like "a tower of darkness" rising out of the earth, Isabel finds that she is unsure of her footing, and her feelings are ambivalent: "half she liked it, half she felt unwilling to battle" (p. 352). Bertie, however, reacts with definite distaste:

> He shrank from the wet and roaring night. Such weather had a nervous effect on him: too much moisture everywhere made him feel almost imbecile. Unwillingly, he went through it all. (p. 362)[7]

Even the opening sentence of the story strives to make us aware of man's dualistic nature: "Isabel Pervin was listening for two sounds--for the sound of wheels on the drive outside and for the noise of her husband's footsteps in the hall." It immediately establishes the vital split in Isabel's consciousness, her awareness and appreciation of the two polarities which these men represent, and it brings us into immediate contact with Maurice's blind perception of the world, which is heavily dependent on the sense of hearing. Later, when Isabel goes to search for Maurice in the stable, the blind man's two most important modes of communication,

hearing and touch, are momentarily blended for her: "the sound of his voice seemed to touch her." (p. 353)

As an exploration of the mental and physical duality of man, "The Blind Man" illustrates a shift in Lawrence's focus which contrasts with his approach to the earlier stories. He is no longer concerned with relating the breakdown of dualism within the individual to the destructive influences of society. Rather, he suggests that any imbalance of the mental and physical polarities in a person reflects that individual's own personal deficiencies. This attitude is at once more ruthless and pessimistic. Maurice's crippling blindness is the result of personal accident, rather than self-willed distortion, and yet the conclusion of the story offers little hope that he will ever achieve a balance of the two polarities again. The unbalanced individual is practically trapped into his position by his own shortcomings. Maurice's attempt to make friends with Bertie is doomed to failure, because he can only express his feelings through intense physical touch. Bertie, the intellectual, is destroyed by the physical contact because, although he is aware and ashamed of this "incurable weakness" in himself, he is too inflexible to be able to accept the healing and unifying power of such a contact:

> "Oh, my God," he said, "we shall know each other now, shan't we? We shall know each other now."
>
> Bertie could not answer. He gazed mute and terror-struck, overcome by his own weakness. He knew he could not answer. He had an unreasonable fear, lest the other man should suddenly destroy him. Whereas Maurice was acutely filled with hot, poignant love, the passion of friendship. Perhaps it was this very passion of friendship which Bertie shrank from most. (p. 364)

Isabel, who has been attempting to reconcile these two polarities in both herself and these two men, is left "in sheer perplexity" at the end of the story: she is fully aware that her hopes for a friendship between these two men have been shattered, but she is powerless to effect a change. Thus this story stands as a devastatingly negative comment on the ability of any of these characters to achieve mental and physical integration. They are almost paradoxically defeated: Isabel because she willfully attempts to personally control life, Maurice because he passively surrenders himself to its natural "flow". Bertie is actually weakened by a virtue: his sensitivity to his own shortcomings, which makes him philanthropically cooperative even when he knows Maurice's touch will destroy him. Certainly no other story illustrates so well the desperate need for mental and physical integration in the individual, and the hard fact that many people are prevented by their own physical and psychic natures from achieving this goal.

Chapter Four

"Sun" (1925): The Fatal Chain of Continuity

The conclusion of "Sun", a story written by Lawrence some seven years after the publication of "The Blind Man", reflects the same scepticism which characterizes the earlier story. Though Juliet attains a state of glowing mental and physical health--a state which no character achieves in "The Blind Man"--the final words of the story suddenly and decisively reverse the natural evolution toward self-fulfillment which has characterized the heroine to this point: "Nevertheless, her next child would be Maurice's. The fatal chain of continuity would cause it." (p. 545) This startling conclusion helps the reader to recognize Lawrence's real purpose in creating this lyrical, masterfully written story. As F. R. Leavis has noted, ". . . the point of 'Sun' is not to recommend to us some mystical, pseudo-mystical, or even merely hygienic sun-worship. The tale presents a terrible criticism of industrial megalopolitan civilization."[1]

Basically, "Sun" is a story about suppression of the body, and how the heroine, Juliet, gradually regains a state of mental and physical health. It is a statement of Lawrence's faith in the healing powers of nature. Nevertheless, the "grey" world of civilization and the warm, regenerative world

of nature, symbolized by the sun, are polarities which the heroine cannot reconcile. Her husband's modest success in the drab grind of the New York business world has bought her access to the Mediterranean sun, and she must pay for her good fortune by continuing to play the role of a dutiful and faithful wife. Unlike the characters in "The Blind Man", who are prevented from attaining mental and physical integration because of crippling personal flaws, for Juliet it is "the vast cold apparatus of civilization" (p. 536) which stifles her determination to conceive the child of the mate of her choice. This "fatal chain of continuity", which keeps her subjected to the conventions of marriage, prevents her from achieving total self-fulfillment.

With the composition of "Sun", Lawrence sought to explore a different aspect of the problem of mental and physical duality. He turned his attention from the interaction of tempermentally opposed personalities and began to examine the actual process of healing and integration. Juliet stands alone as the central figure in this story; the other characters are merely foils who contribute to our understanding of the heroine. Her development from neurotic New York housewife to serenely independent womanhood illustrates Lawrence's attitude toward the two polarities of civilization and nature.

Lawrence suggests that civilization, symbolized by Juliet's "utterly indoors" husband, is responsible for an imbalance in the mental and physical polarities of the indivi-

dual, causing him to be distorted toward the intellectual side of his being. This is the state in which we find Juliet at the beginning of the story. Only through her prolonged exposure to the sun, symbolic of nature, does Juliet regain her sensitivity to the physical side of life and subsequently attain a state of mental and physical integration. Lawrence suggests that the key to integration is physical fulfillment: that the health of the body will automatically produce a calm and healthy mind. Ultimately, Juliet is both powerful and passive, a charismatic figure who is silent and impersonal, uninterested in any lasting connection with the rest of humanity.

As in his other stories, notably "The Blind Man", Lawrence is able to intertwine the symbolic level of the narration with a convincing realism of character and location. The opening scene of the story begins with the magical words of the doctors, whose advice almost seems to invoke Juliet onto the ship which will carry her to the Mediterranean:

> "Take her away, into the sun," the doctors said. She herself was sceptical of the sun, but she permitted herself to be carried away, with her child, and a nurse, and her mother, over the sea. (p. 528)

Then the story shifts to a realistic description of the final hours which Juliet and Maurice spend together on board ship. This illustrates their unwanted but unavoidable alienation from each other:

> "These partings are no good, you know," her husband was saying at her side. "They're no good. I don't like them."
>
> His tone was full of apprehension, misgiving, and there was a certain note of clinging to the last straw of hope.
>
> "No, neither do I," she responded in a flat voice. (p. 528)

Lawrence quickly and subtly develops symbolic associations which reinforce this sense of alienation. The metaphor of power, symbolized by the engines of the boat, is contrasted with the "chaos" of the black sea which will carry Juliet away. These two opposites are associated with the two protagonists, man and wife, and the opposing polarities of civilization and nature. Reconciliation between them seems practically an impossibility: "in their two lives the stroke of power was hostile, his and hers. Like two engines running at variance, they shattered one another." Though Juliet acknowledges the sincerity of her husband's tears, she knows that they do not represent his most important interests in life: ". . . it is not the wetting of the eyes which counts, it is the deep iron rhythm of habit, the year-long, life-long habits; the deep set stroke of power." The "emotion of parting" only causes the "iron that had gone into her soul to gore deeper", and her thoughts at the moment of departure seem to set a seal on their alienation from each other: "And she thought to herself: For him it is <u>All ashore</u>! For me it is <u>Out to sea</u>!" (p. 528)

Lawrence provides very little background to the reasons for Juliet's illness; only a few tentative clues are given in explanation of her violently negative emotional state. An examination of these comments, however, shows that Juliet's behaviour is similar to that of other characters examined in this thesis. Lawrence describes her as having ". . . always been mistress of herself, aware of what she was doing, and held tense for her own power." (p. 535) This quality is characteristic of Lawrence's mentally-dominated characters: the Prussian officer, Mr. Massy and Bertie Reid are called to mind, and also Mary Lindley and Isabel Pervin, who attempt to control life by force of will power. Like Mary Lindley, Juliet's emotional self-control is shattered by the entirely physical experience of childbirth. Her suppressed emotions break through and manifest themselves in an uncontrollable hatred of everything: herself, her husband, and her baby, for whom she feels "horribly, ghastly responsible":

> He [her husband] was thinking of her in the New York flat, pale, silent, oppressing him terribly. He was the soul of gentle timidity, in his human relations, and her silent, awful hostility after the baby was born, had frightened him deeply. Because he had realized she couldn't help it. Women were like that. Their feelings took a reverse direction, even against their own selves, and it was awful--awful! Awful, awful to live in the house with a woman like that, whose feelings were reversed even against herself! He had felt himself ground down under the millstone of her helpless enmity. She had ground even herself down to the quick, and the child as well. No, anything rather than that.
> (p. 541)

Though, in Maurice's opinion, "Women were like that", the Prussian officer reacts to the unwanted "stirring of his innate self" (p. 98) with the same emotional reaction: uncontrollable hatred, which he channels into a sadistic victimization of his orderly. Even Maurice Pervin, who is characterized by his marked physicality and peaceful acceptance of his blindness, reacts to the unsettling arrival of Bertie Reid in similar fashion: ". . . He hated Bertie Reid . . .". (p. 357)

This hatred is one of the symptoms of an imbalance in the physical and mental polarities of the individual. But its presence can also be interpreted as the first stage of a personality's progression toward health. Certainly, Louisa in "Daughters of the Vicar", a character who has "more enemies than ideals" (p. 138), is psychologically more healthy than Mr. Massy, who lives in "a cold, rarefied little world of his own" (p. 146), and her sister Mary, who suppresses her instinctive disgust for Massy: "If she had let herself, she would have hated him, hated his padding round the house, his thin voice devoid of human understanding. . .". (p. 153) What makes Juliet a particularly significant example of this psychological stage is the fact that she actually breaks through it and gradually progresses to the point of achieved mental and physical health. In the earlier stories, the stage of hatred and disgust was an impassable barrier for Lawrence's

mentally and physically disoriented characters. Though Louisa and Alfred Durant achieve a kind of breakthrough in "Daughters of the Vicar", the barrier they overcome is more closely related to class differences than to a lack of personal integration. Thus Juliet stands alone as the prototype of the disoriented character who struggles toward and actually achieves mental and physical integration.

Subconsciously at least, Juliet is willing to relax the intense self-control which keeps her "held tense for her own power"; she is willing to abandon herself to the healing powers of nature. But, though she allows herself to be "carried away" into the sun, the pleasant climate of Sicily certainly cannot provide an instant panacea for her afflictions:

> She saw it all, and in a measure it was soothing. But it was all external. She didn't really care about it. She was herself, just the same, with all her anger and frustration inside her, and her incapacity to feel anything real. The child irritated her, and preyed on her peace of mind. She felt so horribly, ghastly responsible for him: as if she must be responsible for every breath he drew. And that was torture to her, to the child, and to everybody else concerned. (p. 529)

When her mother moralistically counsels her to follow the doctor's orders for sun baths, she flies into a rage: "'When I am fit to do so, I will. Do you want to kill me?'" (p. 529) Juliet is willing to comply, but only at the urging of her own

inner nature, not in response to the dictates of sterile medical advice.

When she watches the sun rise over the sea, it is like a revelation to Juliet: "It was as if she had never seen the naked sun stand up pure upon the sea-line, shaking the night off himself." This vision fills her with a secret desire "to go naked in the sun." (p. 529) But it must be "away from the house--away from people." On a rocky bluff by the sea, Juliet begins her daily ritual of self-sacrifice to the power of the sun: "She sat and offered her bosom to the sun, sighing, even now, with a certain hard pain, against the cruelty of having to give herself." (p. 530) For Juliet, the sun becomes personified; it becomes the incarnation of the male polarity in nature. Juliet's exposure to the sun leads her first to physical well-being, and then to a rediscovery of her own femaleness. Yet at all times the sun remains an impersonal power who transcends the limitations of individuality and personality:

> She knew the sun in heaven, blue-molten with his white fire edges, throwing off fire. And though he shone on all the world, when she lay unclothed he focussed on her. It was one of the wonders of the sun, he could shine on a million people and still be the radiant, splendid, unique sun, focussed on her alone. (p. 532)

The first stage of the healing process for Juliet involves the gradual relaxation of every aspect of her being, symbolized by her total acceptance of the sun:

> She could feel the sun penetrating even into her bones; nay, farther, even into her emotions and her thoughts. The dark tensions of her emotion began to give way, the cold dark clots of her thoughts began to dissolve. She was beginning to feel warm right through. Turning over, she let her shoulders dissolve in the sun, her loins, the back of her thighs, even her heels. And she lay half stunned with wonder at the thing that was happening to her. Her weary, chilled heart was melting, and, in melting, evaporating. (pp. 530-531)

Juliet's "weary, chilled heart" is not merely relaxed; it evaporates, it disappears. When she meets her son upon her return to the villa, she is "amazed at her own deep indifference" to him. She resents his possessive clutching at her throat: "She did not want to be touched." In this withdrawal from contact with human beings, Juliet begins to live in the impersonality of nature. Her whole life centres upon her ritualistic dedication to physical exposure to the sun. She takes "the strain of her anxiety and her will" from off her son (p. 532), and begins to live in the immediacy of the here and now, refusing to "think outside her garden". (p. 537) Through her communion with the sun, Juliet loses her sense of individuality; she becomes identified with the feminine polarity of nature, and responds with impersonal eroticism to the power of the sun:

> It was not just taking sunbaths. It was much more than that. Something deep inside her unfolded and relaxed, and she was given. By some mysterious power inside her, deeper than her known consciousness and will, she was put into connection with the sun, and the stream flowed of itself, from her womb. She herself, her conscious self, was secondary, a secondary person, almost an onlooker. The true Juliet was this dark flow from her deep body to the sun. . . . Now she was vague, but she had a power beyond herself. (p. 535)

The "dark flow" which unites Juliet with the sun and the rhythms of nature, leaving her "vague", but with a "power beyond herself", is reminiscent of the "blood-prescience" which compensated for Maurice Pervin's blindness and made him a sexually powerful figure. But Juliet does not attain this state of consciousness through the perverse accident of physical maiming. She develops this sensitivity as part of the healing process of her illness. Her unification with nature is not an act of compensation, it is an act of enlargement, so that she is actually able to look down on the rest of humanity as unsunned "graveyard worms":

> With her knowledge of the sun, and her conviction that the sun knew her, in the cosmic carnal sense of the word, came over her a detachment from people, and a certain contempt for human beings altogether. They were so unelemental, so unsunned. They were so like graveyard worms. (p. 532-533)

In spite of Juliet's apparent misanthropy, her personal transformation is made meaningful and brought into true perspective by her interactions with the other characters, who

perform minor but vitally important roles in this story. In the first three sections, her small son functions as a foil to her developing sun-awareness. He is always one step behind her, representing a stage of development that the heroine herself has already passed, thus allowing her the opportunity of initiating another into her form of consciousness. In the first section, she rejects his unnecessary possessiveness and fear. When she undresses him and orders him to play in the sun, the "warm indolence of her body, and the complete indifference of her heart" make her immune to his trepidation. Though Juliet has lost "the torment of responsibility" which she had formerly felt for him, we see her concern for the boy re-emerge as a sincere, healthy desire for his well-being as an individual: "'He shall not grow up like his father,' she said to herself. 'Like a worm that the sun has never seen.'" (p. 531) When she takes him down to the sea to share her sun baths by the cypress tree, she maintains an objective awareness of his feelings toward her:

> But he mistrusted his mother: she laughed at him. And she saw in his wide blue eyes, under the little frown, that centre of fear, misgiving, which she believed was at the centre of all male eyes now. She called it fear of the sun.
>
> "He fears the sun," she would say to herself, looking down into the eyes of the child. (p. 534)

The child does not realize that Juliet is coming to share the

Greek Marinina's capacity for detached laughter: the "laugh that underlies all long experience." (p. 533) Juliet is not ridiculing her son; but neither is she going to patronize him. She refuses to be responsible for his every movement, but when he is in danger she reacts with instinctive immediacy:

> He staggered in his little sandals over the stones, pulling at the dry, wild mint. She was quick as a serpent, leaping to him, when he was going to fall against the prickles. It surprised even herself. "What a wild cat I am, really!" she said to herself. (p. 535)

This calm and reasonable approach to child-raising is put to the test in their encounter with the snake. When the child calls out to his mother, her "heart stood still," but she is able to answer him calmly. Some "stillness of the sun in her" reassures the boy, and in consequence the snake retires "apathetic" into the rocks. Juliet proves her integration into the natural world by her acceptance of the snake as an equal: "The curious soothing power of the sun filled her, filled the whole place like a charm, and the snake was part of the place, along with her and the child." (pp. 536-537) Even when she learns from Marinina that the snake was poisonous, she refuses to renounce her visits to the hideaway.

Juliet's son eventually comes to share her state of physical health, detachment from people and sense of unity with the natural world. He is repeatedly compared to "a young animal absorbed in life" (p. 537). Thus the child comes to

stand in solidarity with his mother, offering tangible proof that the process of change which Juliet has undergone is not idiosyncratic:

> The child and she were now both tanned with a rosy-golden tan all over. "I am another being!" she said to herself, as she looked at her red-gold breasts and thighs.
>
> The child, too, was another creature, with a peculiar, quiet, sun-darkened absorption. Now he played by himself in silence, and she hardly need notice him. He seemed no longer to know when he was alone. (p. 536)

Another minor character, the servant Marinina, also appears in the first half of the story. As a "woman of Magna Graecia" who has "far memories", she stands as mediator between Juliet, her child, and the external, civilized world, represented by the husband Maurice. Marinina's role in the story is delicately and perfectly drawn. She is representative of both the wisdom of old age and of a long cultural history. Her "dark grey eyes that had the shrewdness of thousands of years in them" understand the transformation which Juliet is undergoing, and she offers an indirect, almost Dionysian approval:

> "It must be beautiful to go unclothed in the sun," said Marinina, with a shrewd laugh in her eyes, as she looked keenly at the other woman. Juliet's fair, bobbed hair curled in a little cloud at her temple. Marinina was a woman of Magna Graecia, and had far memories. She looked again at Juliet. "But you have to be beautiful yourself, if you're not going to give offence to the sun? Isn't it so?" she added, with that queer, breathless little laugh of the women of the past.

> "Who knows if I am beautiful!" said Juliet. (p. 533)

Yet at the same time Marinina's eyes reveal "the laugh that underlies all long experience." (p. 533) The significance of Marinina's laughter at Juliet's beauty is explained in the next scene in which she makes an appearance:

> Suddenly, high over the land's edge, against the full-lit blue sky, Marinina appeared, a black cloth tied around her head, calling quietly: "Signora! Signora Giulietta!"
>
> Juliet faced round, standing up. Marinina paused a moment, seeing the naked woman standing alert, her sun-faded fair hair in a little cloud. Then the swift old woman came on down the slant of the steep track.
>
> She stood a few steps, erect, in front of the sun-coloured woman, and eyed her shrewdly.
>
> "But how beautiful you are, you!" she said coolly, almost cynically. "There is your husband."
>
> "My husband!" cried Juliet.
>
> The old woman gave a shrewd bark of a little laugh, the mockery of the women of the past.
>
> "Haven't you got one, a husband, you?" she taunted. (p. 538)

Marinina's cool attitude mocks Juliet's enjoyment of her own beauty, her languid indifference to the external world. Juliet, who has practically forgotten that she is married, is forced to acknowledge that the "grey-faced" Maurice, who stands "like a blot of ink on the pale, sun-glowing slope" (p. 538), is an inescapable factor in her life. Marinina, the messenger, almost the go-between, laughs at Juliet's

attempt to evade the realities of life by merely dismissing them; she understands the "fatal chain of continuity" which will keep Juliet tied to her husband.

Maurice's unexpected appearance at Juliet's hideaway emphasizes the difference between them. He is nervous and embarrassed by her carefree nudity:

> He was dazed with admiration, but also, at a deadly loss. He was utterly out of the picture, in his dark grey suit and pale grey hat, and his grey, monastic face of a shy businessman. (p. 540)

Juliet is silent and self-assured; when she speaks, she moves quickly to assume a position of power. She is now able to assume full control over her own life:

> "What are you going to do about it, Maurice? she said suddenly.
>
> He looked at her swiftly, sideways. "Er--about what, Julie?"
>
> "Oh, everything! About this! I can't go back into East Forty-Seventh."
>
> "Er--" he hesitated, "no, I suppose not--not just now at least."
>
> "Never," she said, and there was a silence. (p. 541)

Lawrence has timed Maurice's arrival so that it coincides with a new stage of Juliet's development into full, healthy womanhood--the rekindling of her interest in sexual contact:

> She was becoming aware that an activity was rousing in her, an activity which would carry her into a new way of life. Still she did not want to be aware. She knew well enough the vast cold apparatus of civilisation, so difficult to evade. (p. 536)

But ironically, Maurice's unexpected visit does not bring Juliet a fulfillment of her secret desires; her communion with the impersonality of nature has completely changed her concept of a suitable mate. She has no desire for a permanent attachment to anyone, for the civilized concepts of love and romance. For her, love is an impersonal force, the unification of male and female polarities. Juliet is seeking a human relationship which will parallel her relationship with the sun--and she has already set her mind on the peasant who works on the neighbouring estate.

This peasant is placed in obvious contradistinction to Maurice in the last scene of the story. Juliet seats her husband on the balcony of the villa in such a way that she is able to observe both Maurice and the peasant--the reality and the ideal. The presence of the peasant fills her with physical desire:

> Ripe now, and brown-rosy all over with the sun, and with a heart like a fallen rose, she had wanted to go down to the hot, shy peasant and bear his child. Her sentiments had fallen like petals. She had seen the flushed blood in the burnt face, and the flame in the southern blue eyes, and the answer in her had been a gush of fire. He would have been a procreative sun-bath to her, and she wanted it. (pp. 544-545)

She has recognized in him "the violent generosity of his blood" which makes him want "to give himself still, still further" (p. 543) than the limitations of his own marriage. In this, he is like the sun, who "could shine on a million people and still be the radiant, splendid, unique sun, focussed on her alone." (p. 532) He is "one who lived a good deal to himself, like a quick animal" (p. 543). This is the kind of relationship which Juliet now desires; her sentiments have "fallen like petals" and she is able to coolly assess her essential needs:

> And Juliet had thought: Why shouldn't I meet this man for an hour, and bear his child? Why should I have to identify my life with a man's life? Why not meet him for an hour, as long as the desire lasts, and no more? There is already the spark between us. (p. 544)

But Maurice stands between them, almost a ridiculous figure in the "desperate courage of his desire":

> In this way, he was a man, too, he faced the world and was not entirely quenched in his male courage. He would dare to walk in the sun, even ridiculously.
>
> But he smelled of the world, and all its fetters and its mongrel cowering. He was branded with the brand that is not a hall-mark. (p. 544)

Maurice is not condemned to this physically atrophied, unbalanced state by Lawrence. If he would remain with Juliet in the sun, no doubt he would undergo the same process of

change which their young son experienced. But he is tied to the business world of New York, to "the deep iron rhythm of habit, the year-long, life-long habits" (p. 528). It is the dehumanizing power of civilization which Lawrence condemns, the lust for personal control over nature. This is why Juliet comes to feel that all men are "unsunned"--actually afraid of the intense power of nature--regardless of whether they are urban businessmen or Mediterranean farmers:

> Even the peasants passing up the rocky, ancient little road with their donkeys, sun-blackened as they were, were not sunned right through. There was a little soft white core of fear, like a snail in a shell, where the soul of the men cowered in fear of death, and in fear of the natural blaze of life. He dared not quite emerge: always innerly cowed. All men were like that.
>
> Why admit men! (pp. 532-533)

There is even a "little civilized tension" on the forehead of Juliet's small son. Only Marinina can coolly assess Juliet's physical beauty; the "white core of fear in the clothed bodies of men" (p. 534) makes them unwilling and embarrassed voyeurs of Juliet's careless nudity.

Lawrence states very clearly in this story that women are more responsive to the power of nature than men, that they are more in contact with the natural rhythms of physical life. Certainly physically-oriented men do appear in the stories where Lawrence explores mental and physical duality, but on the other hand, it would be hard to imagine a female

Mr. Massy. All of Lawrence's highly cerebral characters are men, because it is men who seek to dominate and control nature; they are the builders of societies and civilizations. The women are forced into a closer communion with nature because of their socially restricted role and the intensely physical experience of maternity. Juliet and the Greek servant Marinina, Isabel Pervin, and the two daughters of the vicar, all are sensitive to the physical side of life.

In "Sun" Lawrence does not stress the differences in social class between characters. Through Juliet's eyes, we are introduced to the essential nature of these human beings. The farm worker whom Juliet desires has "that air of quiet superiority which belongs to individuals, not to a class." (p. 543) The peasants who pass along the road are characterized by the same "fear of the sun" which makes Maurice, the New York businessman, gravely embarrassed in the presence of his nude wife. An élite still exists, but it is comprised of superior individuals. Thus Maurice makes a poor impression on the servant Marinina: ". . . he is good, she said to herself, but not a man, poor thing." (p. 539) In the civilized, social world, men are ranked according to their wealth and power; but in the natural world of rural Sicily, the criteria are quite different. Since this story is told from the viewpoint of a woman who has achieved integration with the natural world, all the characters are judged in accordance with natural law, not social law.

"Sun" presents a great contrast to "The Prussian Officer" and "The Blind Man" in both technical approach and characterization. In the earlier stories, Lawrence created opposed sets of characters: Schöner and the officer, Bertie Reid and Maurice Pervin. Within each story, these characters symbolized the opposed polarities of mind and body. By showing that the interaction of these two characters would lead to a stalemate, Lawrence expressed his pessimistic opinion on the problem of integration. In "Sun", the structure of the story reflects the slow and vital progression of a natural life cycle, of a process of personal evolution. Lawrence compares Juliet's metamorphosis to the blossoming and decay of a flower and the consequent ripening of the fruit. This process of growth is ironically reversed only in the last lines of the story, when Juliet realizes that her newly developed, intense natural beauty will have to be prostituted to the "mongrel cowering" of civilization: that "her next child would be Maurice's."

In the earlier stories, the characters who represented the physical polarity of man's being--Schöner and Maurice--were distinguished by their emotional sensitivity. This characteristic was lacking in their mentally-dominated counterparts. Schöner was deeply shocked and frightened at his superior officer's icy sadism, and Maurice was characterized by a similar emotional make up: "He was very sensitive

to his own mental slowness, his feelings being quick and acute. So that he was just the opposite to Bertie, whose mind was much quicker than his emotions, which were not so very fine." (p. 349) Mr. Massy of "Daughters of the Vicar" is of course the most extreme example of the emotionally dead, highly cerebral character. But in "Sun" this pattern is completely reversed. Juliet has been completely drained of any capacity for emotion by the powerful rays of the sun. She is able to assess her situation as a wife and mother with a certain amoral, cold objectivity which gives her great personal power. She realizes that she desires a mate, not a husband: someone she can meet "for an hour, as long as the desire lasts, and no more". In comparison, her physically repressed husband, Maurice, is shy, embarrassed and unassertive, having "the gold-grey eyes of an animal that has been caught young, and reared completely in captivity." (p. 542) He concedes to Juliet's every wish, completely "powerless against her rosy, wind-hardened nakedness." (p. 542) Although this appears to be a contradiction of Lawrence's earlier analysis of such personalities, a closer look at this story reveals its logic. Though Juliet develops into a state of emotional detachment, this is because her "anxious, straining heart" has blossomed and wilted "like a flower that falls in the sun" (p. 532), not because she never possessed the capacity for emotional response; and her husband is more closely related to Alfred Durant--willing to change, but

too weak and immature to break away from an old way of life--than to the purely cerebral characters of the earlier stories.

The conclusion of "Sun" forms part of a strongly consistent motif which runs through all of Lawrence's studies of mental and physical dualism. The "sunned" Juliet is prevented from achieving total self-fulfillment by the imposed structure of civilized morality. She sees the "complicated, uneasy appeal" in her husband's eyes, and the intense jealousy in the eyes of the peasant's barren wife, who is "instinctively aware" of their adulterous attraction. When she goes down to the rocky ledge where she sun-bathes, Juliet must wear a kimono which makes her "grey and invisible", physically hidden from the eyes of the civilized world, in conformity to its "grey" standards. Just as the influence of society is negative and destructive, distorting the individual into a mentally-oriented state which is out of harmony with natural existence, so the fully integrated character has little power with which to counteract this "deep iron rhythm of habit". In "The Prussian Officer", Schöner is destroyed by the military system which forces him into un-natural proximity to a sadistic superior; in "Daughters of the Vicar", Louisa and Alfred are ostracized from the com-munity, and Mary is personally destroyed. Maurice Pervin's inability to initiate Bertie Reid into the realm of touch is another example of this failure. Though Juliet's experience is not such a drastic defeat--she will, after all, be allowed

to remain at the villa--it is a subtle and definite denial of her desire for total expression of her femininity. Thus the story, a lyrical statement of Lawrence's belief that mental and physical integration is primarily achieved through an acceptance of the physical side of life, ends on a note of cynicism which indicates his continuing scepticism of the individual's ability to resist the destructive, conformist demands of society.

Chapter Five

"The Man who Died" (1927-28): The Universal Statement

In Lawrence's last major work of fiction, "The Man who Died", he attempted to reiterate his vision of the fully integrated man in a manner which would make his thesis as meaningful as possible to his readers. He achieved this by choosing for his protagonist a powerful figure whose personality and history would be known to all--Jesus Christ--and then reinterpreting the story of his resurrection in a startlingly heretical fashion. This narrative approach is certainly untypical of Lawrence, for the only other example of historical fiction in his entire canon is the early story "A Fragment of Stained Glass",[1] which explored the lives of obscure and forgotten people of the Middle Ages. One wonders if Lawrence, seriously ill and deeply depressed by the public's hostility to and misunderstanding of his recently published Lady Chatterley's Lover, was attempting to make his final statement as universal as possible. He avoided portraying the everyday lives of modern people in order to seek out and demolish the Christian archetype which had established the

mental aspect of man's being as superior to his physical nature--a distorted attitude which remained powerful over the course of centuries, preventing western man from accepting his dualistic nature and working toward a harmonious balance of these polarities.

By suggesting that Christ's resurrection was a natural event--"'They took me down too soon'" (p. 7)--Lawrence is able to portray a man who, against his intellectual will, is resurrected by the power of his suppressed physical nature into the life of the body, so that he can learn an appreciation for the "vast resoluteness" of physical existence. As he slowly progresses from deathly alienation and disillusion into a sense of integration with the natural world, the man who died renounces his former mission, evades his disciples, and sets out to re-explore the world as an anonymous wanderer. In the second half of the tale, he achieves sexual fulfillment in his union with a pagan priestess of Isis, who becomes pregnant by him. Thus Lawrence concludes the tale with optimism, presenting a vision of the ideal man who will soon claim his place in the world: the conceived child who symbolically embodies the qualities of both the pagan and the Christian worlds, the religion of the body and the religion of the mind.

Like all of Lawrence's characters who are distinguished by a lack of mental and physical integration, the man who died only achieves integration after a long and painful process

of personal growth. At first the mental and physical polarities of his being function at variance. He is filled with revulsion at this unwanted return to life, overcome with "cold nausea" and "pain like utter bodily disillusion" (pp. 5-6). But the demands of his body override the dictates of his mind in a manner reminiscent of the Prussian officer's futile attempts at self-repression:

> He could move if he wanted: he knew that. But he had no want. Who would want to come back from the dead? A deep, deep nausea stirred in him, at the premonition of movement. He resented already the fact of the strange, incalculable moving that had already taken place in him: the moving back into consciousness. He had not wished it. He had wanted to stay outside, in the place where even memory is stone dead. (p.5)

The physical impulse which drives Christ out of the grave also impels him to lie in the sun of the peasant's courtyard, for "in the dark house with the door shut, the man was again as if in the tomb." (p. 9) But, in contrast to Juliet's experience of the sun, it does not function as a symbol of the regenerative power of nature. Rather, it seems to stress the sense of alienation which keeps the man who died separate from the natural world:

> He opened his eyes, and saw the world again as bright as glass. It was life, in which he had no share any more. But it shone outside him, blue sky, and a bare fig tree with little jets of green leaf. Bright as glass, and he was not of it, for desire had failed. (pp. 9-10)

Instead, it is the loud voice of the peasant's rooster, crying out the "challenge from life to death", which finally rouses him from his deathly passivity:

> The brave sounds rang out, and though they were diminished by the cord round the bird's leg, they were not cut off. The man who had died looked nakedly on life, and saw a vast resoluteness everywhere flinging itself up in stormy or subtle wave-crests, foam-tips emerging out of the blue invisible, a black and orange cock or the green flame-tongues out of the extremes of the fig tree. They came forth, these things and creatures of spring, glowing with desire and with assertion. . . . And always the man who had died saw not the bird alone, but the short, sharp wave of life of which the bird was the crest. (pp. 10-11)

Lawrence uses this colourful and lively bird as a symbol of the strength and beauty of the natural world. For his purposes in this story, it functions much more effectively than would the image of the sun, which he used in his description of Juliet's reintegration into nature. The sun is unique and eternal, the basis of nature rather than nature itself. The cock is more closely representative of the human condition. Trapped into the life cycle of birth, reproduction, and death, though he seems to possess a personality--he is a "shabby little thing" with a "saucy, flamboyant" bearing (p. 3)--in actuality he only reflects the characteristics common to all roosters. But this lack of individuality is, in effect, his key to transcendence: he achieves a kind of immortality because he cannot die, as

long as his species survives. This becomes clear to the man who died when he observes the rooster copulating with one of the hens. He sees "one wave-tip of life overlapping for a minute another", so that "the destiny of life seemed more fierce and compulsive to him even than the destiny of death." (p. 11)

One of the most central themes of this tale is based on an analogy which is skilfully drawn between the man who died and this symbolic bird. Lawrence begins his story with a description of the cock, and shows how his behaviour changes when the peasant ties his leg to a length of cord to ensure that he will not run away:

> He no longer pranced and ruffled and forged his feathers. He walked within the limits of his tether sombrely. Still he gobbled up the best bits of food. . . . But there was now a grim voracity in the way he gobbled his food, and a pinched triumph in the way he seized upon the shabby hens. His voice, above all, had lost the full gold of its clangour. He was tied by the leg, and he knew it. Body, soul and spirit were tied by that string. (p. 4)

At the exact moment when the cock breaks the cord and ascends with a triumphant crow to the top of the courtyard wall, the man who died is resurrected "from a long sleep in which he was tied up" (p. 4). Thus his death is associated with the constraints of civilization, which, as in many of Lawrence's earlier stories, is portrayed in this tale as a destructive force which seeks to curb and destroy the natural flow of

life. The man who died was crucified both by the murderous urges of "humanity in authority" (p. 7), and also by the deathliness of his own mission, where, as he later realizes, he asked his disciples to serve him "with the corpse of their love" (p. 41)--a disembodied spirituality. Like the cock, the resurrected man realizes that the greedy urge of humanity to subjugate other living things to its power--under the name of ownership--is an offence against the laws of nature. He sees himself considered as a possession both by the Roman authorities who will demand his recapture, and by his disciples, who will insist on worshipping him as his former self. When he perceives Madeleine's disappointment at his renunciation of his mission, the man who died thinks to himself: "'Now my own followers will want to do me to death again, for having risen up different from their expectation.'" (p. 14) He realizes that one of his worst sins in his former life was his active attempt to interfere in the lives of others, to impose his will upon them. Ironically, Madeleine is unable to cope with this renunciation. She wilfully distorts her conversation with the man who died into a version more orthodox and acceptable to herself:

> She went away, perturbed and shattered. Yet as she went, her mind discarded the bitterness of the reality, and she conjured up rapture and wonder, that the Master was risen and was not dead. He was risen, the Saviour, the exalter, the wonder-worker! He was risen, but not as man; as pure God, who should not be touched as flesh, and who should be rapt away into Heaven. It was the most glorious and most ghostly of the miracles. (p. 15)

And it is on this fallacious basis that Christianity is founded.

As the man who died comes to realize the mistakes of his past life, he finds that he is able to respect not only the "flaminess" of the vibrant young cock, but even his host's dull stupidity:

> "Why, then, should he be lifted up? Clods of earth are turned over for refreshment, they are not to be lifted up. Let the earth remain earthy, and hold its own against the sky. I was to seek to lift it up. I was wrong to try to interfere. The ploughshare of devastation will be set in the soil of Judea, and the life of this peasant will be over-turned like the sods of the field. . . ". (pp. 11-12)

But, though the man who died now defends the lowliness of the peasant, he does not seek to be identified with him. When the peasant offers to help him to his feet, the man who died rejects his touch with the excuse that he is "not yet risen to the Father." (p. 17) As an initiate into the physical world, the man who died is searching for the same purity of sensual contact which characterized his search for spiritual purity in his former life. Ultimately, this must be fulfilled through sexual union with a woman, for "now he knew that virginity is a form of greed". But he must find someone who will not violate his instrinsic individuality, his "aloneness": she must be "not greedy to give, not greedy to take" (pp. 16-17).

Two possible liaisons are suggested in the first half of the story. First, he suggests to Madeleine that he might come and live with her; but the answering "triumph" and "greed of giving" in her eyes fills him with repulsion. When he returns to the peasant's home to rest, the seductive behaviour of the wife indicates her sexual attraction to him. But spiritually, he finds her meaningless: "her little soul was hard, and short-sighted, and grasping"; "it was her thoughts, her consciousness he could not mingle with." The man who died feels himself "in recoil from the little, greedy life of the body" which is an expression of the ego, rather than a truly creative and selfless approach to life. This is referred to as "the greater life of the body", a state in which man is in harmony with the natural flow of nature, devoid of any desire to interfere in the lives of others, and capable of an unemotional, animalistic capacity for aloneness. (pp. 15-16)

Significantly, as the man who died begins his wanderings, he realizes that human civilization--"the mania of cities and societies and hosts"--is one of the prime causes of man's alienation from the world of nature, and hence from the state of mental and physical integration:

> So he went his way, and was alone. But the way of the world was past belief, as he saw the strange entanglement of passions and circumstances and compulsion everywhere, but always the dread insomnia of compulsion. It was fear, the ultimate fear of death, that made men mad. So always he must move on, for if he stayed, his neighbours wound the strangling of their fear and bullying round him. There was nothing he could touch, for all, in a mad assertion of the ego, wanted to put a compulsion on him, and violate his intrinsic solitude. It was the mania of cities and societies and hosts, to lay a compulsion upon a man, upon all men. For men and women alike were mad with the egoistic fear of their own nothingness. (p. 22)

As the original title of this tale suggested,[2] the man who died must escape civilization in order to achieve complete unification with the physical aspect of existence. Paradoxically, he must renounce his identity in order to discover himself, and reject the society of others in order to achieve a pure contact of the flesh.

The priestess of Isis who maintains a temple on the shores of the Mediterranean is also committed to a paradoxical existence. She is a virgin who has renounced the society of men in order to serve a fertility goddess; she serves "Isis in search" while herself living a life of seclusion and retreat from the world. The priestess is waiting for the appearance of the man with whom she will be able to experience a perfect sexual consummation. Significantly, the men of "cities and societies and hosts" do not rouse her:

> So she had waited. For all the men were soldiers or politicians in the Roman spell, assertive, manly, splendid apparently but of an inward meanness, an inadequacy. And Rome and Egypt alike had left her alone, unroused. And she was a woman to herself, she would not give herself for a surface glow, nor marry for reasons. She would wait for the lotus to stir. (p. 27)

The man who died has thrown off the shackles of civilization, symbolic of his former way of life: he is the "re-born" man for whom the priestess has been waiting. The slave who takes her to observe the sleeping traveller can only judge the man according to the values of civilization: he is "an escaped malefactor." (p. 29) But the "true priestess" sees in his face "the sheer stillness of the deeper life", and discovers that this sight has filled her with sexual desire:

> There was a beauty of much suffering, and the strange calm candour of finer life in the whole delicate ugliness of the face. For the first time, she was touched on the quick at the sight of a man, as if the tip of a fine flame of living had touched her. It was the first time. Men had roused all kinds of feeling in her, but never had touched her with the flame-tip of life. (p. 30)

Their sexual union will form a strong contrast to the behaviour of the two young slaves who were secretly watched on the previous day by both the priestess and the stranger. The "quick and frenzied" copulation of the slaves

is associated with violence and death: the boy's hands are stained with the blood of murdered pigeons, and his sudden lust stems from an uncontrollable rush of anger. The experience is joyless and oppressed with a sense of guilt. They do not come into true contact with each other: the boy flees "in terror" after the act, and the girl turns "with a sullen movement" to stripping the dead birds of their feathers, "so that they rose on the wind like dust." (pp. 24-25) This event portrays the sexuality of the "little life of the body": it is an expression of lust and the desire for domination, ending ultimately in an urge to destroy.

The man who died and the priestess of Isis, however, find healing and fulfillment in a highly ritualistic sexual intercourse before the altar of Isis. The priestess first purges him of the burden of his past by massaging his crucifixion wounds with oil; the "faint, ceaseless wail of his wounds" then dies away, and is replaced by the "power of living warmth" (p. 42). For her, he is the dead Osiris who must be resurrected from death in order to fecundate her womb. And indeed, the man who died finds that this sexual initiation is the ultimate test of his resurrection into life. He is filled with an agonizing terror and insecurity, "faced by the demand of life, and burdened still by his death" (p. 40):

> . . . inwardly he was tremulous, thinking: "Dare I come into touch? For this is farther than death. I have dared to let them lay hands on me and put me to death. But dare I come into this tender touch of life? Oh, this is harder--". (p. 33)

But the priestess has incorporated him into "her dream", which is "greater than herself" (p. 37). The resurrected man, filled "with a passion of tenderness and consuming desire" (p. 43), is able to consummate the sexual contact. In this way "the man who died" and "the woman of the pure search" (p. 34) fulfill their individual destinies: the priestess has resurrected the dead Osiris, and the man who died has become fully integrated into "the greater life of the body", the "great atonement" of "being in touch" (p. 44).

It is significant that Lawrence links the story of Christ's resurrection to the Egyptian myth of Isis and Osiris. Osiris closely parallels the figure of Christ: he was the principle of good and the son of earth and sky. He was overcome by the god of darkness, Set, who locked him in a coffin and later cut his body into pieces and scattered the fragments throughout Egypt. Isis--as the goddess "in search"--gathered these fragments and magically brought her husband back to life. Osiris thus became the god of resurrection and life eternal. The son which he then conceived with Isis, Horus, was regarded as the god of life who overcame darkness, and was associated with the life-giving power of the sun.[3]

As Osiris, the man who died symbolizes the resurrection of the male body by the power of a woman's love. Like the cock who achieves immortality through the perpetuation of his race, the man who died is now able to join this full integration into nature, like the "earthy" peasant "who could never die, save to return to earth." (p. 12) After his sexual intercourse with the priestess, he watches the night sky from his cave, and is filled with a sense of his unity with the cosmos:

> And he thought: 'How plastic it is, how full of curves and folds like an invisible rose of dark-petalled openness that shows where the dew touches its darkness! How full it is, and great beyond all gods. How it leans around me, and I am part of it, the great rose of Space. I am like a grain of its perfume, and the woman is a grain of its beauty. Now the world is one flower of many petalled darknesses, and I am in its perfume as in a touch.' (p. 44)

In contrast, he is alienated from the activities of everyday humanity: "Out of the little sacred world of the peninsula he looked on the common world, and saw it still hostile." (p. 35) As he watches the daily life of the Roman colony, the civilized world, he concludes that this represents a minor aspect of human existence:

> It was the life of the little day, the life of little people. And the man who had died said to himself: "Unless we encompass it in the greater day, and set the little life in the circle of the greater life, all is disaster." (p. 36)

In spite of its name, the "little life of jealousy and property" (p. 45) constitutes a threat to the priestess and her lover; the man who died knows that the widow and her slaves will seek his destruction, and indeed his prediction proves true. His reaction to this danger is positive and self-assertive: "'Not twice! They shall not now profane the touch in me. My wits against theirs.'" (p. 45) This response is untypical of the Lawrencean character who has achieved a personal integration of the two polarities of mind and body. Such characters are usually thwarted by a passivity which makes them dangerously vulnerable. The man who died, however, can take an active role in "the life of the little day": he readily enters this contest of wits, and he successfully effects an escape.

Though he must leave the priestess of Isis, their separation is not tragic. She will be "big with Osiris", the fulfillment of her dream, and his departure will release her from anxiety for his safety. In his promise to return there is a suggestion of the cyclical return of the seasons: "'And I shall come again: all is good between us, near or apart. The suns come back in their seasons: and I shall come again.'" (p. 46)

As Lawrence's final statement on the problem of mental and physical dualism, this tale represents a remarkable progression in his philosophy. Not only does the man

who died achieve complete integration into the "greater life of the body", but he is also able to incorporate the "little life" of the social and intellectual world into his experience. He achieves unity with the cosmos, and at the same time outwits the hostile schemes of society with considerable zest. Thus Lawrence finally overcomes the almost perverse nihilism which made him leave his characters at a point of impasse in "The Blind Man" and "Sun". In spite of its many thematic and stylistic links to "Sun", this tale stands alone, constituting a new stage in Lawrence's perception of the problem of dualism.

It is unfortunate that Lawrence's career was terminated by death at such an important point in the development of his personal philosophy. On the other hand, "The Man who Died" stands as a visionary prophecy, representing Lawrence's ultimately optimistic belief that man can and will overcome his inadequacies and develop a true integration of his dualistic nature.

Epilogue

Lawrence did not believe that a person should be ruled by either the physical or the mental aspect of his being. He advocated that delicate balance of mind and body which takes effort to achieve and is philosophically difficult to explain. Since both forces are of equal importance, one cannot be allowed to dominate the other. The two polarities of mind and body must learn to co-exist in harmony, and it is up to the individual to develop and maintain a balance of the two.

Nevertheless, Lawrence is distinctly sympathetic in his treatment of characters who are oriented more toward the physical polarity of existence. He shows them to be more in harmony with the natural world. Through this identification with nature they assume a monolithic quality which allows them to transcend the limits of individuality. Like the cock in "The Man who Died", these characters become associated with essential maleness or femaleness. Juliet, the protagonist in "Sun", discovers her essential physical femininity through her ritualistic "mating" with the sun. Ultimately her only desire is for the "procreative sun-bath" of sexual consummation with the peasant. Maurice, in "The Blind Man", is another character who reflects an almost hyp-

notic sexuality. His wife does not perceive him as a personality, but rather as a "tower of darkness".

On the other hand, the mentally-oriented characters rely very much on their social role as the basis of their identity. The Prussian officer is very conscious of his rank and social status, as are the Lindleys and Bertie Reid. These characters renounce and fear sensuality; it is a power they cannot control. And the mentally-dominated character always seeks to control--both himself and the world around him. It is this lust for power which makes the mentally-oriented character guilty of violence and destruction. He seeks the physical or psychological murder of others, and masochistically refutes his own sensuality.

In "The Man who Died", Lawrence expressed clearly why it is difficult for individuals to attain a state of mental and physical duality. The body is the basis from which the intellect arises; without the body, there can be no mind. Lawrence calls it "the greater life of the body" which must "encompass" the "life of the little day": civilization, social and intellectual endeavours. The mind resists this; it claims its own supremacy. This is due to the acceptance of the Christian religion in the western world. Thus the "resurrected" Christ sees that he has set the "ploughshare of devastation . . . in the soil of Judea" by his denigration of sensuality, his doctrine that will can overcome instinct.

Lawrence was aware that the repercussions of this philosophy were still being felt in contemporary society. Victorian prudery still had a powerful hold on the minds of twentieth-century man. Lawrence's attempts to write openly about man's sensual experiences were condemned as pornography, censored and burned. No one seemed to understand his warning that the human mind is far more capable of corruption than man's sexual nature. Even today, the word hedonism is used only as a denigrating description of excessive physical pleasure-seeking.

While always striving to present the ideal man as a fully integrated being, Lawrence also sought to emphasize that spirit rises out of matter. Unless the body is accepted as the basis of man's mortal experience, he will never be capable of a fully meaningful intellectual experience.

Footnotes

Introduction

[1]F.R. Leavis, D.H. Lawrence: Novelist (London: Penguin Books, 1970).

[2]Kingsley Widmer, The Art of Perversity: D.H. Lawrence's Shorter Fictions (Seattle: University of Washington Press, 1962).

[3]Adrian Hsia, D.H. Lawrence: Die Charaktere in der Handlung und Spannung seiner Kurzgeschichten (Bonn: Bouvier u. Co. Verlag, 1968), p. 13, my translation.

[4]J.C.F. Littlewood, "D.H. Lawrence's Early Tales", Cambridge Quarterly (Vol. I, Spring, 1966), pp. 107-124.

[5]Graham Hough, The Dark Sun: A Study of D.H. Lawrence (New York: Capricorn Books, 1959), p. 167.

[6]Keith Cushman, "D.H. Lawrence at Work: The Making of 'The Prussian Officer' and Other Stories", Ph.D. dissertation (Princeton University: August, 1969). University Microfilms, p. 7.

[7]Although "Daughters of the Vicar" preceeds "The Prussian Officer" in its date of composition, I have reversed the order of the stories because the subject matter of "Daughters of the Vicar"--the relationships of men and women in everyday society--links it more closely to Lawrence's later stories on the theme of mental and physical dualism. The unique and highly symbolic approach which Lawrence takes in "The Prussian Officer" makes it preferable as an introduction and basis of comparison for the following stories.

[8]H.M. Daleski, The Forked Flame: a Study of D.H. Lawrence (Evanston: Northwestern University Press, 1965).

[9]Mark Spilka, The Love Ethic of D.H. Lawrence (Bloomington: Indiana University Press, 1955).

[10]George H. Ford, Double Measure: A Study of the Novels and Stories of D. H. Lawrence (New York: Holt, Rinehart and Winston, 1965).

[11]Daleski, p. 13.

[12]Ford, p. 34.

[13]Spilka, p. 4.

[14]Ibid., p. 10.

[15]D.H. Lawrence, Sons and Lovers (London: Penguin Books, 1969), p. 214.

[16]D.H. Lawrence, The Rainbow (New York: Viking Press, 1971), p. 3.

[17]D.H. Lawrence, Women in Love (New York: Viking Press, 1971), p. 246.

[18]D.H. Lawrence, Lady Chatterley's Lover (London: Penguin Books, 1967), p. 315.

Footnotes

Chapter One

[1]Widmer, pp. 6-11.

[2]Ford, pp. 75-80.

[3]Ann Englander, "'The Prussian Officer': The Self Divided", Sewanee Review, (Oct.-Dec. 1963), pp. 605-619.

[4]Ford, p. 77.

[5]Ibid.

[6]George A. Panichas, Adventure in Consciousness: The Meaning of D.H. Lawrence's Religious Quest (The Hague: Mouton and Co., 1964), p. 64.

[7]Ibid., p. 63.

[8]Alfred Durant, in "Daughters of the Vicar", experiences a similar lack of satisfaction in his sexual relations with women: ". . . So several times he went, drunk, with his companions, to the licensed prostitute-houses abroad. But the sordid insignificance of the experience appalled him. It had not been anything really: it meant nothing. He felt as if he were, not physically, but spiritually impotent: not actually impotent, but intrinsically so." (p. 165).

[9]Widmer, p. 7.

[10]George H. Ford comments on this in his discussion of "The Prussian Officer" in Double Measure, p. 78: "The structure of the first part might be likened to an X. As a result of the relationship, each, in effect, crosses over to become something of the opposite of what he was at the outset, in part to exchange roles."

Footnotes

Chapter Two

[1]Cushman, p. 191.

[2]Widmer, p. 128.

[3]Leavis, p. 83.

Chapter Three

[1]Nancy Abolin, "Lawrence's 'The Blind Man': The Reality of Touch", in Harry T. Moore, ed., A. D.H. Lawrence Miscellany (Carbondale: Southern Illinois University Press, 1959), p. 218.

[2]Ibid.

[3]It is interesting that Juliet, the protagonist in "Sun", which came much later, achieves a state of mental and physical integration by her utter passivity. She also renounces her feelings of responsibility for the lives of others. Her little son, for whom she has felt "horribly, ghastly responsible" (p. 529), thrives now that she has taken "the strain of her anxiety and her will from off him." (p. 532) In her sexual relations, she feels burdened by the necessity of a marriage commitment, and longs for freedom from any forced emotional involvement: And Juliet had thought: Why shouldn't I meet this man for an hour, and bear his child? Why should I have to identify my life with a man's life? Why not meet him for an hour, as long as the desire lasts, and no more? (p. 544)

[4]See Michael Ross, "Russell, Lawrence, and 'The Blind Man'", in S. P. Rosenbaum, ed., Literature and Philosophy in the Twentieth Century (Toronto: University of Toronto Press, 1973).

[5]See Widmer, p. 6.

[6]Abolin, p. 217

[7]Abolin comments on this device in her essay, pp. 219-220.

Chapter Four

[1]Leavis, p. 296.

Chapter Five

[1]Ford, p. 105.

[2]"The Escaped Cock".

[3]Herbert Spencer Robinson and Knox Wilson, Myths and Legends of All Nations (New York: Bantam Books, 1961), p. 5.

BIBLIOGRAPHY

A. Works by D.H. Lawrence.

Beal, Anthony. (ed.) D.H. Lawrence: Selected Literary Criticism. New York: Viking Press, 1966.

Lawrence, D.H. The Complete Short Stories. New York: Viking Press, 1971.

Lawrence, D.H. Four Short Novels. New York: Viking Press, 1971.

Lawrence, D.H. The Short Novels. Vol. II. London: William Heinemann, Ltd., 1965.

Lawrence, D.H. The White Peacock. London: Penguin Books, 1968.

Lawrence, D.H. Sons and Lovers. London: Penguin Books, 1969.

Lawrence, D.H. The Rainbow. New York: Viking Press, 1971.

Lawrence, D.H. Women in Love. New York: Viking Press, 1971.

Lawrence, D.H. Lady Chatterley's Lover. London: Penguin Books, 1967.

Lawrence, D.H. The Virgin and the Gypsy. New York: Bantam Books, 1970.

Lawrence, D.H. Apocalypse. New York: Viking Press, 1967.

Lawrence, D.H. Psychoanalysis and the Unconscious and Fantasia of the Unconscious. New York: Viking Press, 1960.

Moore, Harry T. (ed.) The Collected Letters of D.H. Lawrence. 2 vols. New York: Viking Press, 1962.

B. Criticism of Lawrence.

Cushman, Keith. "D.H. Lawrence at Work: The Making of 'The Prussian Officer' and Other Stories". Ph.D. dissertation, Princeton University, August, 1969. University Microfilms.

Bibliography, continued.

Daleski, H.M. The Forked Flame: A Study of D.H. Lawrence. Evanston: Northwestern University Press, 1965.

Englander, Ann. "'The Prussian Officer': The Self Divided". Sewanee Review, Oct.-Dec. 1963.

Fay, Eliot. Lorenzo in Search of the Sun. London, Vision Press, Ltd., 1955.

Ford, George H. Double Measure: A Study of the Novels and Stories of D.H. Lawrence. New York: Holt, Rinehart and Winston, 1965.

Goodheart, Eugene. The Utopian Vision of D.H. Lawrence. Chicago: University of Chicago Press, 1963.

Hough, Graham. The Dark Sun: A Study of D.H. Lawrence. New York: Capricorn Books, 1959.

Hsia, Adrian. D.H. Lawrence: Die Charaktere in der Handlung und Spannung seiner Kurzgeschichten. Bonn: H. Bouvier u. Co. Verlag, 1968.

Leavis, F.R. D.H. Lawrence: Novelist. London: Penguin Books, 1970.

Littlewood, J.C.F. "D.H. Lawrence's Early Tales". Cambridge Quarterly. Vol. I, Spring, 1966.

Moore, Harry T. (ed.) A D.H. Lawrence Miscellany. Carbondale: Southern Illinois University Press, 1959.

Nin, Anais. D.H. Lawrence: An Unprofessional Study. London: Neville Spearman, 1961.

Panichas, George A. Adventure in Consciousness: The Meaning of D.H. Lawrence's Religious Quest. The Hague: Mouton and Co., 1964.

Pritchard, R.E. D.H. Lawrence: Body of Darkness. London: Hutchinson University Library, 1971.

Roberts, Warren. A Bibliography of D.H. Lawrence. London: Rupert Hart-Davis, 1963.

Bibliography, continued

Ross, Michael. "Russell, Lawrence and 'The Blind Man'", in Literature and Philosophy in the Twentieth Century. Edited by S.P. Rosenbaum. Toronto: University of Toronto Press, 1973.

Spilka, Mark. The Love Ethic of D.H. Lawrence. Bloomington: Indiana University Press, 1955.

Spilka, Mark. (ed.) D.H. Lawrence: A Collection of Critical Essays. New Jersey: Prentice-Hall, Inc., 1963.

Tedlock, E.W., Jr. D.H. Lawrence: Artist and Rebel. Albuquerque, New Mexico: University of New Mexico Press, 1963.

Widmer, Kingsley. The Art of Perversity. Seattle: University of Washington Press, 1962.

C. Other Works Consulted.

Hynes, Samuel. The Edwardian Turn of Mind. Princeton: Princeton University Press, 1968.

Mailer, Norman. The Prisoner of Sex. Boston: Little, Brown and Co., 1971.

Millett, Kate. Sexual Politics. London: Rupert Hart-Davis, Ltd., 1969.

Robinson, Herbert Spencer, and Wilson Knox. Myths and Legends of All Nations. New York: Bantam Books, 1961.