LAWRENCE ON SOCIETY

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An examination of the continued pre-eminence of the individual in those novels published between 1915 and 1927 that ostensibly concern themselves with society.

FOREWORD

Lawrence's knowledge is in the field of individual psychology. Lawrence's genius is in the fictional delineation of the individual, as an individual, and in his relations with other individuals. The novels that were published in his "middle period", 1915 - 1927, differ from the remainder of his production in that they concern themselves with the individual in his relation to society. These novels constitute a criticism of society and it is my aim in this thesis to demonstrate: first, that The Plumed Serpent represents the positive culmination of this criticism of society; and secondly, that a difficulty of response to the earlier novels of this period (The Rainbow, Women in Love, Aaron's Rod, and Kangaroo[i]), can be partially attributed to the fact that, previous to the composition of The Plumed Serpent, Lawrence's social criticism was without proper formulation. It will be demonstrated that his difficulty in making this formulation is consequent on his primary interest in the individual.

TABLE OF CONTENTS

INTRODUCTION

D.H. Lawrence felt the existence of something other than the material world: "There is always something outside our universe. And it is always at the doors of the innermost sentient soul. And there throb-throb, throb-throb-throb, throb-throb. It is like the almost inaudible beating of a wireless machine."[1] His writing life was spent in trying to gain a recognition of this presence;[2] it was his belief that without making this recognition man could not hope to achieve fulfillment of being. His primary concern was with the individual,[3] but, because he believed that man could only make this recognition by emphasising his own individuality, he was driven into a fictional investigation of a society that, in the emphasis it placed on mechanical association, he saw as repressing the individual.

Initially Lawrence concerned himself with society only as it affected the individual; after the war period his criticism expanded until it became a condemnation of what he saw as basic to society. It was not until Kangaroo (1923), however, that he was able to make the very necessary realisation that: "the greatest of great individuals must have deep

throbbing roots down in the dark red soil of the living flesh of humanity."[4] Previous to making this realisation (given merely theoretical formulation in Kangaroo) the basic fallacy of his attitude towards society is represented in his statement that: "the only way to make a study of collective psychology is to study the isolated individual."[5] He was able to appreciate the mass movements of society only in terms of the separate individual. It will be demonstrated that only after he had made the realisation of inter-connection was he able to formulate any valid concept with regard to society. Previous to that realisation his attitudes were flawed because of his primary interest in the separate individual.

Mention must be made of two critics whose attitudes provided the initial impetus for this thesis. No study of Lawrence would be complete without reference to F.R. Leavis's early defence.[6] Although this thesis may be seen to contradict many of Leavis's statements, the contradiction is designed to illustrate the fact that Leavis in his defence claimed significance for Lawrence's work that it does not possess. The thesis does not, however, oppose Leavis's primary judgement, that D.H. Lawrence is one of the great English novelists.

The second critic is Eugene Goodheart and this thesis is considerably in accord with those attitudes expressed in his major study, The Utopian Vision of D.H. Lawrence,[7] although there is a different emphasis.

Both critics see the religious aspect, the recognition of something "at the doors of the innermost sentient soul", as central to Lawrence's achievement. But Goodheart views Lawrence's criticism of the material nature of contemporary society as being rather more iconoclastic than does Leavis; Leavis's inclination is towards a view of the criticism as being in itself of positive value.

Goodheart recognises the fact that it is an over-dependence on the individual that destroys the applicability of much of what Lawrence has to say with regard to mass movements. But he appears to regard the religious aspect rather as a hindrance than otherwise. This thesis might be said to have its effectual foundation in Goodheart's statement that: "Lawrence was unable to think politically because he could not regard human relationships as anything other than personal relationships or impersonal encounters between the gods that inhabit two persons."[8] It is maintained in this thesis that, apart from the limiting effect of a concern with individuality, Lawrence did not interest himself in mass movements as actually constituted precisely because he considered the religious element in life to be of far greater importance.

In keeping with the generally moral nature of Leavis's criticism, he sees effective comment as to the nature of then contemporary society scattered throughout the pages of Women in Love.[9] This thesis will attempt to demonstrate not only

that Lawrence's criticism of society is very basically flawed, but that it is particularly so in the case of Women in Love. Of The Plumed Serpent Leavis writes that it: "seems to me a bad book and a regrettable performance, and I shall not seriously qualify these judgements."[10] This thesis will attempt to demonstrate that The Plumed Serpent represents both the artistic and the theoretic culmination of that interest in, and criticism of, society, that was initiated but remained without effective artistic formulation in Women in Love and The Rainbow (those of Lawrence's works that Leavis maintains are his greatest productions).

Three novels will be examined in particular detail: Women in Love (1921), Kangaroo (1923), and The Plumed Serpent (1927). It is in Women in Love that Lawrence began his assault on what he considered to be the false nature of then contemporary society; it can be seen that his initial criticism is defined through the concept of the individual. It is further seen that, although through his use of the representative personality Lawrence avoids the actual description of any mass movement, he nevertheless betrays a lack of understanding of the economic concept he is criticising, man as defined by his productive capacity.

In Kangaroo which ostensibly concerns itself with political action, it becomes obvious that his real concern remains the individual. The dangers of too great an involve-

ment with the concept of the individual are illustrated in the aberrative leadership through power that is indirectly proposed within this work. Kangaroo is of further importance in that the emphasis that is placed on the religious impulse discounts a valid interest in any society that is founded on a completely material basis.[11]

The Plumed Serpent contains the complete formulation of Lawrence's previously only partially formulated attitudes towards society. It represents the culmination of his interest in that a society is envisaged that is based on the religious rather than on the material or the political impulse. In that its structure is flawed, it can be seen as bringing the period of Lawrence's greatest social interest to an end. Having produced what he sees as a valid and positive formulation of his attitudes towards society, Lawrence feels free to return to his interest in the separate individual. The Plumed Serpent is flawed precisely because Lawrence abandons his social concern in the middle of a novel that can be seen to be primarily concerned with the description of an ideally constituted society.

In summary, therefore, this thesis concerns itself with an investigation of the relation between the individual and society in those of Lawrence's novels that were published between 1915 and 1927. It is accepted that Lawrence is interested in society as well as in the individual; what is

being investigated is the extent to which a primary interest in the individual affects a series of works that are ostensibly social in content.

NEGATIVE SOCIAL CRITICISM

I

Women in Love (1921) is the first of Lawrence's novels in which it can be seen that his criticism of society is based on the separation of the individual from that society. In an examination of Birkin, it can be demonstrated that he condemns those aspects of the industrial process that prevent the individual's growth to fulfillment of being.[12] But, although Birkin's criticism is not concerned with the industrial process in itself, Lawrence, in his presentation of Birkin, betrays a lack of economic understanding in that the position from which Birkin makes his criticisms is itself without economic validity. It can be seen, in addition, that Lawrence avoids direct description of the industrial process by using the representative individual. But the lack of any fully formulated criticism of the concept of man as defined by his work is indicated by the insufficiency of dramatic motivation of those of the individuals' actions that are intended as representative.

Birkin is the first of the protagonists to set himself directly against what he calls: "the plausible ethics of productivity".[13] Women in Love can best be described as

the record of a contest between Industry and the Individual in which the Individual emerges as victorious. Gerald Crich, a mine owner, represents Industry; he is opposed by Rupert Birkin, initially a School Inspector but ultimately the effectual representative of life away from a society the main concern of which is material production. Birkin and Crich become involved in relationships with two sisters, the Brangwens, one of whom, Gudrun, is concerned with knowing while the other, Ursula, is concerned with being. Birkin is in opposition to Gerald as the representative of industry but, again, exactly what in the industrial process he is opposing remains obscure, as do his suggestions for changing the system. Much of the difficulty of response to Women in Love is directly related to this lack of any precise formulation.

What Birkin is most obviously opposed to is the basic Marxist premise, the concept of man as defined by his work. Gerald's answer to the question: "What do you live for?", is "I suppose I live to work, to produce something, insofar as I am a purposive being."[14] To Birkin this is perverse; to live is not to be concerned with a socially productive occupation. After he has made effectual contact with Ursula his first directive is that they must both resign their jobs. To Birkin, continuance in a work-day occupation prohibits the possibility of there being any meaningful sexual relation.[15] Ursula is particularly destined to become his mate in that she regards Sunday, the day on which she is not required to

work, as her day. The organic nature of the criticism of the industrial process is underlined in the chapter "Sunday Evening," in her meditation as she waits for Birkin: "No flowers grow upon busy machinery, there is no sky to a routine, there is no space to a rotary motion. And all life was a rotary motion, mechanised, cut off from reality."[16]

In opposing Gerald, the spokesman for organised economic activity, however, Birkin might be said to oppose the nature of observed reality. His question to Gerald: "So while you get the coal I must chase the rabbit?",[17] could be taken as a reasonable though simple description of the nature of economic activity, but to Birkin it is only: "the plausible ethics of productivity". Indeed, so far is he separated from the world of purposive economic activity that he can suggest to Ursula the idea of a world without people: "don't you find it a beautiful clean thought, a world empty of people, just uninterrupted grass, and a hare sitting up."[18] After Hermoine Roddice's physical attack on him (a woman of particularly strong character he had abandoned in favour of Ursula) he questions his own sanity but comes to the conclusion that: "he preferred his own madness, to the regular sanity...he was weary of the old ethic, of the human being, and of humanity."[19] His interest is centred not in "the old ethic" of a society that is primarily concerned with industrial production, but in the development of the individual to fulness of being and with the criticism of what stands in

the way of that fulfillment.

Writing of The Rainbow, Lawrence stated in a letter dated June 1914, that in that novel he had produced something that was completely new.[20] Eugene Goodheart makes explicit the primary way in which it differed from the novels of the nineteenth and early twentieth century when he states that, whereas previously man had been shown as limited by society, the Lawrentian hero is engaged in a struggle to escape from that society.[21]

The struggle to escape is a struggle towards personal development. Ursula and Birkin represent the culmination of that vaguely formulated desire expressed early in The Rainbow by the Brangwen women, that they, or their children, might achieve some "higher form of being".[22] The whole progress of The Rainbow and Women in Love is directed towards the production of this "higher form of being". In later works, specifically Aaron's Rod and Kangaroo, the religious nature of the "higher form" in its submission to the unconscious is defined; at this early stage in Lawrence's development the "higher form" is mainly defined through the individual's opposition to those influences that he or she regards as constricting. Birkin's criticism can be seen as having its genesis in his own desire to preserve individuality, rather than in the mechanism of industry itself. In the mechanism of association necessary to the service of the mach-

ine he sees the death of the individual. He must oppose himself to a system that concerns itself with: "nothing but Herr Obermeister and Herr Untermeister."[23]

Birkin wishes to destroy the system, and he is thus adopting a Nietzschean position when he proclaims to Gerald: "We've got to bust it completely (life), or shrivel inside it, as in a tight skin. For it won't expand anymore."[24] His advocacy is of a destruction that must of necessity precede the establishment of a new and vital society that will be founded on the concept of the individual. Ursula is seen as undergoing a Nietzschean re-birth into individuality out of an atmosphere of death. The theme of physical and spiritual death runs through the majority of the chapters of Women in Love and thus establishes that environment of destruction that is necessary to the process of re-birth.

But although Birkin and Ursula can be regarded as themselves independent and as standing outside of normal society, there remain difficulties with regard to their presentation. They have no visible means of support. Certainly they have money, but they lack economic viability.[25] The reader accepts that an individual may lead an entirely independent existence outside the constricting bonds of society, but he is unprepared to accept criticism of that society by an individual lacking in both social and economic validity. The protagonist who is moving towards fulfillment of individual being, and who is concerned to criticise those elements

of society that inhibit this movement, collides solidly with an environment described in essentially normative terms. The reader is inclined to agree with Gerald Crich when he says of Birkin's criticism: "It wouldn't do for us all to be like you are -- we should soon be in the cart."[26] He is prepared to accept the fact that the behaviour of the protagonist is out of the ordinary, but he is not prepared to accept the behaviour as normative. That Lawrence seems unaware of this distinction in Women in Love would appear indicative of a certain lack of understanding of basic economic realities.

Birkin's personal opposition is only one factor in Lawrence's concern throughout Women in Love to deny the validity of the industrial process. In addition to employing a protagonist who functions partially as representative of the author, Lawrence works through direct comment, through representative personalities, and through a specifically schematic structure. Of these, it is the representative personality that is most structurally indicative of a lack of economic understanding on Lawrence's part.[27]

In Women in Love the method of attack through personality is applied to the mine owners, the two generations of Criches. Lawrence attacks the industrial process by way of personal malformations; the technique is sophisticated in comparison with the use of the representative personality in The Rainbow in that theoretical justification is offered.

The Criches are attacked, not only because they are involved in a perverse unorganic process, the management of the machine, but because they do not keep themselves separate. They refuse to insist on their own individuality and, although different personalities, they are alike in that their concern is for others rather than exclusively for themselves. Both are occupied in declining the whole verb, from "I eat" to "they eat".[28] Because they refuse to remain in a state of proper separation it is inevitable that they must suffer. The dynasty that the elder Crich founds is doomed: Gerald had shot his own brother in infancy; Diana in drowning strangles the young doctor;[29] Gerald himself dies in a snowstorm.

Like Skrebensky they suffer in the sexual relation. Since their concern is with others they are not able to achieve that relationship, which, as Lawrence writes in Psychoanalysis and the Unconscious (1921): "depends on the at-last-clarified singleness of each being, a singleness equilibrised, polarised in one by the counter-posing singleness of the other."[30] Not being complete in their separation, both Criches attempt to merge with their partners. As a result both are destroyed.

Women in Love is the most schematic of Lawrence's works, but to say that it is so is not to make an adverse critical judgement. Ursula's Nietzschean birth is, structurally, highly contrived, surrounded as it is by a number

of chapters that concern themselves with the deathly nature of society. But Lawrence has produced in these chapters the artistic formulation of a philosophic process; where he is criticising the industrial process through the Criches he produces a schematism that is artistically lacking in validity and proper formulation.

The elder Crich is hated by his wife. In a passage of straight exposition in the chapter "The Industrial Magnate" Lawrence describes her character and the nature of the relationship at some length. She had been an individualist but had been crushed under the weight of her husbands philanthropy; the consequent relation, Lawrence writes, had been one of horror, "deep, awful, a relation of utter interdestruction".[31] But nowhere is this relationship of utter interdestruction dramatically apparent. The only real appearance of Mrs. Crich is at the reception following the wedding that opens the novel. The objection made here is not that the elder Crich is given a wife who is his exact schematic opposite, but that Mrs. Crich has no dramatic function. She is merely an additive, one more factor inserted into the work to point up the perversity of Crich, and so of the industrial process.

Similarly, although Gudrun's personality is fully realised her relationship with Gerald is increasingly a contrivance that is designed to underline the perverse nature of the process that he represents. His handling of the mine

is directly opposite to his father's practice, but through association with another he remains maimed as his father was maimed; in accordance with Lawrence's thesis, he desires to submerge himself in the sexual relation. Like his father, the woman he chooses embodies the principle of destruction. The formulation is strongly schematic but dramatically justified in that Gerald and Gudrun are initially as well suited to one another as are Ursula and Birkin. When the two couples leave England, however, the structural assault on Gerald becomes hysterical in its intensity. An increasing number of references are made in an attempt to link him to the concept of the machine, and Gudrun turns on Gerald, horribly, as Ursula had turned on Skrebensky. Because away from his work he depends entirely on Gudrun for his existence, he is driven into extinction.

That even existence depends on the preservation of a proper separateness, is thus demonstrated. But before Gerald attempts to strangle Gudrun and afterwards skis alone into the mountains to die in the snow, Lawrence makes a last attempt to link his weakness of character with the perverse nature of the system of which he is made representative:

> ...the Geralds of this world. So manly by day, yet all the while, such a crying of infants in the night. Let them turn into mechanisms, let them. Let them become instruments, pure machines, pure wills, that work like clockwork, in perpetual repetition. Let them be this, let them be taken

> up entirely in their work, let them be perfect parts of a great machine, having a slumber of constant repetition. Let Gerald manage his firm...
>
> The wheel-barrow -- the one humble wheel -- the unit of the firm. Then the cart with two wheels; then the truck, with four; then the donkey engine, with eight; then the winding engine, with sixteen, and so on, till it came to the miner, with a thousand wheels, and then the electrician, with three thousand, and the underground manager with twenty thousand and the general manager with a hundred thousand little wheels working away to complete his make-up, and then Gerald, with a million wheels and cogs and axles.
>
> Poor Gerald, such a lot of little wheels to his make-up! He was more intricate than a chronometer watch. But oh heavens, what weariness. What weariness, God above. A chronometer-watch -- a beetle -- her soul fainted with utter ennui, from the thought. So many wheels to count and consider and calculate.
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> 32

This description, linking man and the concept of the machine, is the completion of a process that began with Skrebensky, of attacking a society that is essentially concerned with material production by way of the malformation of some specific personality. Through the destruction of Gerald, Lawrence and Birkin achieve a stated but not dramatically realised victory, as on a rather smaller scale the fictionally described but dramatically unrealised Mrs. Crich was able to destroy the other representative of the industrial process.

Through the person of Birkin, Lawrence attacked those

aspects of the industrial means of production that he believed inhibited the development of the individual. But his criticism of the economic process was made through the agency of a representative who himself lacked economic validity. The lack of any clear formulation of what it was that Lawrence was criticising is reflected, first, in his criticism by way of personal malformation, and secondly in the fact that he has difficulty in making his representative characters convincingly representative. Women in Love was meant to function as a criticism of man as defined by his work, but, because of a lack of any precise formulation in that criticism, it functions effectually as illustrative of Lawrence's basic lack of understanding of the concept.

II

Lawrence's interest in the problem of the individual in his relation to the social environment continues in Kangaroo; in that work Lawrence criticises the concept of man as defined by his political activity. In an examination of Kangaroo, it becomes apparent that Lawrence regards the involvement of the individual with the political process, as a false involvement, and that his real interest is in the individual as guided by the purely religious impulse. It can be demonstrated that Lawrence approaches the political by way of the personal and that his repudiation of man as politically active, in that it grows directly out of his own personal experience, is stronger than was his repudiation of man as economically productive. It can be further demonstrated that what he is opposing in the political process is the impulse to a concern with the affairs of others, that, as demonstrated in the previous section, was basic to the personality failure of both the younger and the elder Crich. Finally it can be seen that in Kangaroo, Lawrence begins to reformulate that connection between the individual and his natural environment that he felt had been destroyed by the encroachment of the mechanical. It will be

demonstrated at a later point that his initial formulation of that concept of religious direction which forms the basis of his later complete view of society in The Plumed Serpent grows out of this concern with the natural connection.

Kangaroo is set in Australia, which is described by Lawrence as being in a state of political ferment. Two parties, the Diggers (ex-servicemen led by Kangaroo) and Labour (led by Willie Struthers) are each organising with the eventual aim of taking over the government of the country. Richard Somers, a writer who visits Australia with his wife Harriet, also sees the necessity for a new direction in the light of post-war conditions. Through a neighbour, Jack, and his brother-in-law, Jaz, Somers comes into contact with the two leaders, but when Kangaroo is killed in a riot, Somers leaves Australia in a reaction of revulsion.

The treatment of the political theme is essentially similar to the treatment of the industrial theme in Women in Love in that Lawrence demonstrates his essential unwillingness to deal with man in the mass (which is society) by working through the personal and the individual: the individual as fighting to get clear of the mass processes and individuals as representative of the mass processes themselves. It is made explicit that it is his concern with the personal and not concern with a mass movement that is basic to Somers'

political interests. He wishes to occupy himself with something that is outside the sexual relation, and the political concern can be seen as an extension of the marital relation, almost as its necessary balance. When Somers protests to Harriet: "I've got to struggle with men and the world of men for a time yet"[33] he is ostensibly talking about retiring and settling down with Harriet, but it is the limitation of the marriage relation that is prompting his wish for some more meaningful activity. The attraction of politics for Somers rests in personalities; his interest is very obviously in Jack and Kangaroo and Struthers rather than in the parties they represent. His relation to the political thus begins as a reaction away from one personality and is established through his relations with other personalities.

The protagonist's movement away from a concern with the impulse of sympathetic love that he sees as basic to any political involvement is shown more strongly in his reactions to representative personalities than in his reactions to specifically physical events. The riot in the chapter "A Row in Town" is described in terms that are essentially violent, but so also are the personal confrontations of "Jack Slaps Back" and "Willie Struthers and Kangaroo" where the violent nature of the confrontation produces a stronger reaction in Somers. He is more affected by the physical presence of Kangaroo in his anger than he is by the riot: "The huge figure, the white face with the two eyes close together, like

a spider, approaching with awful stillness".[34] It is the changed personal appearance of Kangaroo that brings the disgust of the chapter "Nightmare" back to the surface of Somers' mind.

Again, his final revulsion is a revulsion away from specific personalities, and the end of his political involvement is marked by his withdrawal back to the marriage relation. From that point of vantage the involvement is seen as only one episode in the greater life of an individual concerned to maintain his separate existence; as Jaz says: "...seems to me you just go round the world looking for things you're not going to give in to."[35]

Lawrence's rejection of the democratic process is seen as itself deeply personal in that it is made dependent on his own war experience. As Harry Moore has written, the chapter "Nightmare" is a fairly close account of his own experiences and of his own reactions of disgust. Moore paraphrases and quotes from one of the letters to Cynthia Asquith which parallels the reaction to the second medical examination: "'these accursed people' would never paw him again...he had had enough of being 'kicked about like an old can...If these military canaille call me up for any of their filthy jobs -- I am graded for sedentary work -- I shall just remove myself and be a deserter.'"[36] The vividness of the description in "Nightmare" is sufficient indication in itself that this is the description of something that Lawrence had himself actu-

ally experienced. Two other letters to Lady Asquith refer to visits by the police and by representatives of the military authorities and to the consequent enforced departure of the Lawrences from Cornwall.[37]

In the fictional derivation, personal experience becomes the foundation for a complete repudiation of the democratic principle when Somers describes the persecution as being the direct result of government by the people. It is government by the people, he maintains, that produces a situation in which the free individual finds himself under the control of the worst elements of the police, and of the military:

> No man who has really consciously lived through this can believe again absolutely in democracy. No man who has heard reiterated in thousands of tones from all the common people, during the crucial years of the war: 'I believe in John Bull. Give me John Bull,' can ever believe that in any crisis a people can govern itself, or is ever fit to govern itself. During the crucial years of the war, the people chose, and chose Bottomleyism. Bottom enough.[38]

In addition, although Lawrence himself was not conscripted, Somers is described as seeing war service as destructive or the individual's integrity. The general reaction to war is made illustrative of the basic necessity for the individual to preserve his own separation:

> The terrible, terrible war, made so fearful because in every country practically every man lost his head, and lost his own centrality, his own manly isolation in his own integrity, which alone keeps life real. Practically every man being caught away from himself, as in some horrible flood, and swept away with the ghastly masses of other men, utterly unable to speak, or feel for himself, or to stand on his own feet, delivered over, and swirling in the current, suffocated for the time being.[39]

With these accounts of the repression of the individual through a government elected by a mass democracy and of the submersion of the individual's essential self through association with a mass movement, Lawrence destroys the possibility of political participation on the part of Somers. Kangaroo cannot, therefore, be regarded as an investigation on Somers' part of the possibilities for political action in that a decision against political involvement has been made, on the basis of Lawrence's own personal experience, and at a point in time that is described in Kangaroo as being previous to the opening of the work.

With the realisation that the prospect of involvement is nullified from the beginning of the work, one is able to see exactly why it is that the ostensibly political portions are so entirely lacking in interest and why the treatment of the political confrontation is so completely mechanical. Rather than being indicative of an inability to portray the working of political processes with any force,

the descriptions reveal what is in fact a complete lack of interest.[40]

What Lawrence was interested in, in Kangaroo, was the religious impulse. To the author and to his protagonist the Capital/Labour conflict appears as completely false in that it fails to take man's real needs into account. Lawrence's basic premise is that, "every living creature has an individual living soul",[41] and that it is the lack of recognition afforded this fact that is basic to the conflicts within society. It is ignorance of the true spiritual need he tells his readers in the chapters "A Row in Town" and "Revenge! Timotheus Cries", that has led to the revolutionary violence which he describes as the overturning of an old mode that is no longer valid in terms of the collective psyche.[42] Violence can only be avoided by a voluntary submission to the true spiritual leadership.[43]

Lawrence's descriptions of what is positively necessary are basic, but at the same time highly theoretical and will be examined in Chapter 2. Within the structure of the novel itself, Lawrence is concerned, more practically, with a demonstration of what he regarded as the basically false nature of the desire for political association, as in Women in Love he had been concerned to expose the false nature of mechanical association. His positive statement is that the true leadership, the only leadership capable of avoiding the spirit of "Bottomleyism", is a religious leader-

ship through power. But within the structure of the novel Lawrence's approach is a negative one: he is concerning himself to demonstrate the essential perversity of a leadership that rests on the principle of sympathetic love, of concern for another.

The sympathetic love that underlies political involvement and that is described as essentially false in Kangaroo is in fact very similar to that principle that was condemned in Women in Love. The violence consequent on an over-concern with the principle is duplicated in Kangaroo, and it is this principle that is responsible for many, if not for the majority, of the scenes of violence in the novels of the middle period. Gerald Crich's attempt to submerge himself in the love object had ended in his destruction. His father had been activated by principles of Christian charity in his direction of his workers, but in the course of a strike his efforts had been repaid by violence.[44] Kangaroo, Somers remarks, "is in a false position".[45] His position is false not only in that he is failing to interpret the "God-urge"[46] correctly (as opposed to Struthers whose way leads at least to the destruction of the old forms) but because he is activated by principles of love: "He wants to save property for the property owners, and he wants to save Labour from itself and from the capitalist and the politician and all", (my emphasis).[47] It is the over-abundance of his love that produces the anarchist who assassinates him. Jack's

wish had been to be mates with Somers in a relationship similar to that referred to by Birkin at the close of Women in Love.[48] Again the love impulse is seen as destructive when Jack admits to having killed an indeterminate number of Struthers' supporters.

The opposition to the principle is most obvious in the case of the change that occurs in the descriptions of Kangaroo himself. Initially Somers is not himself entirely opposed to the love impulse, and he imagines Kangaroo as leader as a comfortable animal with a warm pouch, the epitomisation of security. After the riot and the shooting, however, Somers can no longer see anything admirable in a principle that produces such entirely catastrophic results. Sandwiched between the descriptions of Somers' two visits to the dying Kangaroo is the description of the octopus-like creature, and the connection is sufficiently obvious for there to be no need for the expression of a direct linkage:

> He saw something clutch in a pool. Crouching he saw a horror -- a dark-grey, brown striped octopus thing with two smallish, white beaks or eyes, living in a cranny of a rock in a pool. It stirred the denser, viscous pool of itself and unfurled a long dark arm through the water, an arm studded with bright orange-red studs or suckers. Then it curled the arm in again, cuddling close.[49]

As Somers' attitudes change, so do the manifestations of the

love principle. Kangaroo is shot in a reaction against the principle that he represents and ends his life associated with the horror that Somers sees in the rock pool.

The desire for separation in Somers is seen as ultimately stronger than any desire to play a part within a society. The Lawrentian hero must go forward to further development, development that, as was demonstrated in the previous section, is inhibited by any social relation. The basic movement of Kangaroo is the movement towards this realisation on the part of Somers. Lawrence indicates the primary concern early in the novel when he writes that: "Poor Richard Lovatt wearied himself to death with struggling with the problem of himself, and calling it Australia."[50] It is his own separate individuality that is seen as being of primary importance. With the collapse of his social involvement he returns to Harriet who becomes recognisably more than a mere marriage partner. In "Revenge! Timotheus Cries" Somers makes admission that: "only the dark god in her fighting with my white idealism has got me so clear".[51] Harriet had contested his involvement with others fiercely from the beginning: "What do these Calcotts and little Trewhella people mean to you after all? Are they men? They are only something you delude yourself about."[52] Her demand is that Somers keep part of himself for her. This is more than a desire for possession but a realisation on Harriet's part

that outside involvement destroys Richard's individuality and that he can reach proper definition only in combination with herself. Richard is forced into an acknowledgement of this fact, that her "dark god" is necessary as a balance to his own "white idealism" and that but for the quality of otherness in her he might lose his ability to function as an individual.

Somers recoils from what he sees as false democratic involvement, but this movement is only one of a series of recoilings that together go to make up the basic structure of Kangaroo. The pattern of recoil from the mass action that is necessary to political involvement is constant. But so also is the reaction away from human association that is expressed in the increasing degree of Somers' contact with the natural environment that lacks any suggestion of the human presence. This movement is emphatically underlined in the description of the storm and the consequent shore change in the final chapter. The impulse of sympathetic love, the death of Kangaroo, Jack's killings, all these things are swept away, like the beach, in the final storm.[53] Only the coldly separate individual is left. Both the sea and the Australian bush function throughout Kangaroo as pointers for the individual to that which exists beyond the associations of civilised humanity, and which is of greater importance.

Kangaroo can thus be seen as functioning as an object

lesson for the individual; the mechanical connection and the involvement of the individual in the mass are seen to be false. It is necessary for the individual to hold himself separate in the interest of his further development towards full consciousness and towards the recognition of that which is of greater importance. The need of the individual is partially represented in the need of Australia. Both the people and their environment are expressed as directionless. Somers talks to a kingfisher, and it remains, "listening and waiting, and wanting to be talked to. Wanting the contact."[54] He describes the people of Sydney as having: "no inner life, no high command, no interest in anything finally."[55] Everything awaits a positive direction.

The realisation that Somers makes in the emptiness of Australia is that the needed direction must be a religious one, within society and within the individual himself. He gains this realisation through those things that impinge on him as an individual: the marriage relation, the bush, and the sea; all are of religious significance. The new religious direction must be, like the sea, without sympathy, entirely opposed to the ideal of Universal Love. It must concern itself with individuality; Harriet struggling with Somers had shown him this. Most important, it has to make recognition of the total nature of the presences that he feels exist in the bush, the "Dark Gods".[56] The "Dark Gods" are recognised as the manifestations of the natural, fearful presence in

that what they represent has been ignored. Somers, in this realisation of the existence of the natural processes, can be seen as functioning on an entirely separate level within the work. In those sections that concern themselves with political organisation, man is described as an extension of the economic process, fighting for his own economic betterment or for the betterment of the process itself; in his partial realisation of the necessity for an organic connection Somers can say meaningfully of the political process: "You can't put the brotherhood of man on a wage basis."[57]

In "Nightmare", Somers' reaction against the submersion of the individual which he saw as the worst part of war had been towards the old pagan religion, the religion of natural process. In the ancient Cornish environment, he had reacted against idealism and had come to a realisation of the old Celtic pre-Christian world that was so far away from sympathy and the ideal that it included the possibility of blood sacrifice.[58] In Australia he again repudiates the ideal of Christian sympathetic love: "Love, self-sacrifice, humanity united in love, in brotherhood, in peace -- all that is dead...the great ideal is dead."[59] The influence of the Australian environment takes him away from the ideal and towards an individual recognition of the old unformed religious urge below the levels of consciousness:

> Humanity could do as it liked: he did not care. So long as he could get his own

> soul clear. For he believed in the inward soul, in the profound unconscious of man. Not an ideal God. The ideal God is a proposition of the mental consciousness, all-too-limitedly-human. "No" he said to himself. "There is God, but forever dark, forever unrealisable: forever and forever. The unutterable name, because it can never have a name. The great living darkness which we represent by the glyph, God."
>
> There is this ever-present, living darkness inexhaustible and unknowable. It is. And it is all the God and the gods. 60

When it is compared with the essentially negative and nihilistic attitude that was expressed through the person of Birkin, Kangaroo represents an advance in its advocacy of a recognition of the religious presence. But this positive statement remains tentative and largely unformulated; those concepts to which Lawrence was later to give full formulation are here merely stated.

In Somers' relation to the natural environment, however, it is made apparent that Lawrence is more aware of the nature of religious direction as it concerns the individual than as it concerns the mass. With regard to the religious direction of the mass Lawrence's attitude is essentially negative in that he limits himself to a criticism of the democratic process as it is actually constructed. His attitude is positive with regard to Somers in that he is able to depict a steadily growing, if as yet essentially incomplete awareness. In Women in Love he appeared to display

a lack of economic knowledge; in Kangaroo he displays an apparent lack of understanding of the democratic process;[61] both these deficiencies detract from the efficiency of his criticisms of contemporary society. But what is of greater importance is the fact that there remains a separation between the suggestions that he makes for the better direction of the mass and those he makes that concern themselves with the further development, through recognition of the religious presence, of the individual. Somers remains as entirely separate from society as did Birkin. One statement nullifies the validity of Somers' function as social commentator, his statement that: "Most people are dead".[62]

III

It was demonstrated in the previous two sections that Lawrence's attitudes towards society were initially negative. His main concern in Women in Love and Kangaroo was with the individual and with facilitating his escape from society as normally constituted. It was indicated that some of his ideas represented a positive approach towards the problem of the valid direction of society, but that they were theoretical, and therefore made no organic contribution to the structure of the early novels. Through a further structural examination of Kangaroo and through reference to Women in Love and the earlier, and less artistically mature novel, The Rainbow, it can be demonstrated that valid artistic formulation is consequent upon Lawrence's complete understanding of the concept under discussion. The force of the chapter "Nightmare" was in the previous section seen as being directly relevant to the fact of Lawrence's own personal participation. It will be demonstrated in this section that where Lawrence has not made a complete theoretic formulation, the symbol, the representative personality, or the plot incident that is illustrative of his uncompleted idea, is artistically invalid. Finally it can be demonstra-

ted, through a closer examination of Somers' reaction to the natural environment in Australia, that because the necessity for organic connection represents the ultimate valid development in Lawrence's examination of the concept of the separate individual, it is this section which is of greatest artistic validity.

If Lawrence is regarded as a dialectical novelist (and certainly the emphasis that he places on polarisation tempts one to call his method "dialectical") then Kangaroo is his most obviously dialectic novel. But although he presents inter-action among a number of elements, what emerges from that inter-action is not a synthesis. To return to the previous section, a synthesis can hardly be expected in that Richard, Harriet, the Bush and the Sea, are seen as existing on a different level from that of male purposive activity. The objections are similar with regard to the larger "dialectic". Political or mainly political chapters and groups of chapters alternate with those that are mainly concerned with something else, but the peculiar nature of the form is not indicative of uncertainty on Lawrence's part, the rejection he makes in "Nightmare" is complete. His grouping is a demonstration that the individual and the natural environment are of more importance than the political activity.

The term "dialectical" can more meaningfully be

applied to the movement within the individual paragraph. One idea is set against the other within the structure of the paragraph and what results is very frequently a synthesis. Where he does come to a synthesis Lawrence celebrates his achievement with a terminal image that embodies the conclusion. The use of the image very obviously accords with his dislike and distrust of purely abstract demonstration and is closer to his own frequently expressed ideas than to any more elaborate theory.

The usage extends to the larger sections of exposition where the paragraphs themselves end in images and the final image of the section can be seen as the summation of the terminal paragraph images. The chapter "Harriet and Lovatt" at sea in marriage is a good example of this technique. The whole of the chapter is exposition and is concluded with this image: "So that himself absolutely and arrogantly it, he would turn her into a nest, and sit on her and overlook her, like the one and only phoenix in the desert of the world, gurgling hymns of salvation."[63] In this one image is presented an exact rendition of the state of the marriage as seen from Harriet's view point and the image itself says far more than would any abstract formulation. It reflects surety as to the conclusion reached. Generally it can be said that, where a paragraph or a section ends in a graphic image it reflects the surety of thought established in that paragraph or section.

The extension of the image is the symbol. Again, Lawrence's extensive use of the symbol is indicative of a distrust of completed intellectual formulation: "an idea is just the final concrete or registered result of living dynamic interchange and reactions...no idea is ever perfectly expressed until its dynamic cause is finished,"[64] he wrote in Fantasia of the Unconscious. His use of the individual as representative of a process has already come under discussion. The statement that was made regarding certainty of thought in the previous paragraph, can be expanded. Where the actions of the representative character are symbolic of something in the larger process that the author has fully formulated, then that symbol is artistically effective. That is, where the author's own mental dialectic has reached a synthesis, the symbol will be effective. Similarly, where the symbolic action of the character is representative of something lacking in proper formulation, the symbol remains ineffective. That Lawrence is a symbolic rather than a dialectical novelist is reasonably apparent, but it is necessary to demonstrate that, because the thought is anterior to its artistic development, only where it is fully formulated and certain is it productive of valid symbolism.

In The Rainbow and Women in Love there are some sections where the symbolism can be seen as effective, some where it is not. The movement of the Brangwen family from

their original land-attachment to intellectual knowledge and eventual rebirth in the person of Ursula is massively effective. In the first half of Women in Love as has been previously mentioned, the majority of the characters, other than Ursula and Birkin, function as representatives of the deathly process of civilisation and the workday world and provide a fully realised setting for Ursula's meditation on death in the chapter "Sunday Evening".[65] Some of the characters meet physical death, but their deaths are not so much their own as contributions to the overall atmosphere of death out of which Ursula must be born. The symbolism is clear because Lawrence felt the deathly nature of society very clearly.

His vision at this point was certain but it was general. When he came to postulate the negatives and the positives in detail, he was no longer able to work with the same certainty. The artistic falsity of Gerald's position as symbolic of the destructive nature of the industrial process has already been demonstrated. In the case of Gerald, because Lawrence is being more specific than the general nature of his thought will support, the artistic strain is obvious. There are other similarly obvious strainings due to his being over-specific.[66] Ursula's reaction to the full moon, ostensibly symbolic of her larger allegiance,[67] is mechanical, as is Birkin's action in attempting to destroy the symbol of her separate sexuality.[68] "Coal Dust", on the other hand, is one of the most effective chapters in that Lawrence is symbolis-

ing in Gerald's actions something he knew as destructive: the over-preponderance of the will. But he remained unsure as to the actual nature of his new positives. The moon as it is used with relation to Ursula, is an exploratory symbol, uncompleted rather than representative of a complete formulation of thought.

Again as has been already demonstrated, Somers' rejection of the democratic process in Kangaroo is complete and certain; the process had been concluded previous to the opening of the work. But Kangaroo would fall apart if the motivation were left entirely outside of the dramatic action and a fictional motivation is necessary in order to point up the movement away from society. It is necessary that Somers' movement away from societal involvement be given adequate motivation within the structure of the novel in order to ensure that it will be seen in its full significance.

As was seen in the previous section, Lawrence works through Kangaroo as representative of false leadership, and Jack as representative of the reactions to that false leadership. Jack kills and Kangaroo is killed in actions that are symbolic of the violence underlying the love principle. But the burst into violent action is fictionally obtrusive and has nothing in common with the previously abstract descriptions of the movements. Indeed, the falsity of the supposedly representative action is very similar to the nature of those

events that surround the destruction of Gerald as representative of the industrial process. Inadequacy of presentation is more obvious in the case of Jack than it is in the case of Kangaroo, partly because the latter is seen to suffer rather than to initiate an action. Jack's destructive action, however, completely lacks any relation to his character as presented up to that point. Like Gerald Crich, he suffers personal dislocation as his character is dragged into accord with his representative function, most particularly in the chapter "Jack Slaps Back". It is true that the dislocation may be accounted for in that his reversal is symbolic of a reversal in the love response, but this does not account for the fact that his personality as presented following the reversal bears no similarity to that seen in descriptions previous to the event.

Kangaroo's representative nature is more effective because representative of a fully formulated concept. The link made with the octopus in the pool is effective precisely because Lawrence had come to a full realisation of the destructive nature of the love urge on the part of the individual. Jack as murderer, and the riot in the hall, are made representative of the destructive capacity of a body of men who follow such a leader as Kangaroo, a leader concerned with love rather than with power. But the concept of the destructive mob, a body of men in whom the "God urge" has been perverted, is one that Lawrence had not yet completely formulated. The

concept is part of the subject of "A Row in Town" and "Revenge! Timotheus Cries", both chapters that are, in their expositions of theory, extraneous to the structure of the novel. Lawrence knows little of political movements and is unsure as to the nature of the true "God urge" and the violence that is symbolic of the political movement's destructive power is thus artistically obtrusive.

The links between Somers and the natural environment are far stronger than with any of the representative personalities. In the link that is made between Somers and the natural environment is displayed a particular artistic certainty, a certainty that points to the fact that recognition of the connection between man and the environment had become a fully formulated part of Lawrence's thinking by the time of writing.

The first demonstration of the relative significance of political organisation and the natural environment is made in the chapter "Coo-ee". Jack wants to have a serious political talk with Somers, but because it takes place on the sea shore, both have to shout above the noise of the waves. The description of their physical position together with the subject of their conversation, saving Australia, underlines the early repudiation of the possibilities of political action: "They stood side by side, close among the breathing spume of the foreshore, while darkness slowly sank. Right

at the tip of the flat, low rocks they stood, like pilots."[69] Pilots they may be, but it is made obvious that their piloting will be futile. The device is a very simple one, but it is also strongly emphatic.

Jack's comment with regard to the sea on this occasion is: "Funny thing it should go on doing this all the time for no purpose."[70] That he should make this comment separates him completely from Somers to whom the natural environment comes to appear as having a superior validity. Kangaroo is the record of a steadily growing connection with, and reponsiveness to, the sea and the bush. Somers reaction to the Australian environment is as to a living presence, he sees it as, "something big and aware and hidden!"[71] Lawrence is successful in depicting this relation because he keeps it deliberately vague. Somers felt something, but exactly what it was he did not know. Lawrence pictured it as something unknown, he made no attempt to concern himself with the specific; the significance of the bush remains only an "otherness" that is specific only in that it is in no way connected with human conceptions or with mechanical organisation. Religious awareness is present, but that the landscape holds something other is largely indicated through the vivid nature of those descriptions in which Somers reacts with a peculiarly heightened poetic intensity.[72] Through vividness of description and vividness of response, Lawrence produces a relation remarkable for its artistic subtlety.

On occasions the symbol does take on a positive value for Somers as on that occasion where he takes from it an indication that is directed against the sympathetic love impulse:

> No more cloying warmth. No more of this horrible stuffy heat of human beings. To be an isolated swift fish in the big seas, that are bigger than the earth; fierce with cold, cold life, in the watery twilight before sympathy was created to clog us.
>
> These were his feelings now. Mankind? Ha, he turned his face to the centre of the seas, away from any land. The noise of waters and dumbness like a fish. The cold, lovely silence, before crying and calling were invented.
> [73]

But there is no fictional falsity here, the sea is not speaking with a voice of its own. What it is doing is re-inforcing that mood of individuality in which Somers began, yet at the same time this response to the sea is far more vivid than is his negative reaction either to Kangaroo, or to Jack.

Again, his final realisation is no more than a reflection of his initial attitude: "People mattered so little. People hardly mattered at all. They were there, they were friendly, but they never entered inside one. It is said that man is the chief environment of man. That for Richard was not true in Australia."[74] The passage is of particular importance in that it not only sums up the protagonist's final over-all attitude, but that it in addition points to the level of mean-

ing, below the ostensible level, that has been conveyed to the reader through those sections that are of greatest artistic certainty. Artistically, it is extremely obvious that the protagonist's response is to the natural environment rather than towards any individual.

It has been demonstrated in the previous two sections of this chapter that Lawrence's apparent concern with the direction of society is in effect a negative one. It has been seen that positive statements are made, but that they are lacking in artistic integration. In his ostensibly political novel, Kangaroo, the fact of the primacy of the individual can be seen as underlined by the convincing nature of the artistic description of the individual in his contact with the natural environment. "Never trust the artist. Trust the tale."[75] Kangaroo is an excellent example with which to illustrate Lawrence's own dictum. Only in an examination of those areas where his writing is artistically valid is the reader able to discover what Lawrence's actual, rather than his declared, concerns are. Those areas of greatest artistic uncertainty are most frequently those where his concern for the valid direction of society finds expression. It follows that at the time of the composition of Women in Love and Kangaroo Lawrence had only been able to make complete formulation of what was an essentially negative attitude: the necessity for the individual to withdraw from the social environ-

ment.

TOWARDS A POSITIVE STATEMENT

I

In order to gain an understanding of the way in which Lawrence is able to move from the negative criticism of what he saw as the false societal connective in Women in Love and Kangaroo, to the positive formulation with regard to the direction of society that is at the centre of The Plumed Serpent, it is necessary to examine his early positive ideas with regard to the constitution of the ideal society and particularly to examine the concept of leadership through power. Because these are ideas rather than artistically assimilated concepts, it will be necessary to make reference to a number of different sources. Women in Love and Kangaroo are central to this discussion, but reference must also be made to the statement of theory in Fantasia of the Unconscious and to the minor novel, Aaron's Rod. In The Plumed Serpent the concept of leadership reaches final formulation, but Lawrence's initial hypothesis, preceding full understanding and therefore preceding artistic assimilation, is aberrative. It can, however, be demonstrated, that this initial hypothesis of a leadership founded solely in power represents one extension of his central concept, that of the separate individual. In addi-

tion, it becomes obvious through a recognition of the connection between the hypothesis of leadership through power and the central concept of the separate individual, that the leadership concept in itself is indicative of what is basic to the failure of the early attempts at criticism of the direction of society.

Lawrence's theory of leadership as expressed in the four works cited can be summarised under three headings: the mass; communication, within and with the mass; and, the qualities necessary for effective leadership. Individuals within the mass, he states, are neither fit to direct their own affairs, nor are they capable of conscious activity. Their greatest desire is to submit to a superior direction. Their communication is on an unconscious level and if they are to be validly directed communication must be made with them on the unconscious level. The true leader is that individual, he states, who will be able to protect the mass in its unconsciousness and who will be able to direct it on that level. The relation between the mass and the leader can only be one of complete submission. These ideas, even in summary, are obviously peculiar, but it must also be noted that, although aberrative, they represent in themselves a positive movement. His early theoretic attitude, represented by Birkin's desire for a universal annihilation in Women in Love[76], had been a Nietzschean one. In this new concept of

leadership, it becomes obvious that Lawrence is moving towards a position of stability.[77] No longer the irresponsible and entirely negative critic, he begins to posit his own thought as authoritative; in Aaron's Rod and Kangaroo it becomes obvious that the authority is not necessarily a valid one.

The mass, therefore, as described in this new positive concept is to remain on the level of the unconscious. In Kangaroo Lawrence had made a specific repudiation of the democratic principle; members of the mass were stated to be unfit to govern themselves.[78] In Fantasia of the Unconscious he states again definitely, not only that the mass should be denied the conscious direction of its own affairs, but that to bring the mass to any kind of consciousness is dangerous and unfair. The majority of individuals he states, if driven to idealistic existence, become automata.[79] He devotes one chapter of Fantasia, "First Steps in Education", to a description of how best the majority may be prevented from reaching a state of idealistic consciousness. In this new society, "most individuals", will be, "most carefully protected from all vicious attempts to inject extraneous ideas into them."[80]

Communication between individuals within the mass, he states, is made not mentally, but on the level of their unconscious being.[81] Again in Kangaroo, Lawrence stated that the mass responds validly only to communication that is directed through the vertebral consciousness, that individuals

within the mass communicate with one another as animals do, or as do a flock of birds.[82] Any valid communication that a member of this class makes is something that can never be truly conceptualised: "With the common people only that which is not said is of any vital significance."[83]

Lawrence maintains further that in any society there are very few who are capable of proper development to full consciousness. It becomes apparent that his conception of class differentiation rests solely on the innate potentiality for higher consciousness within the individual.[84] The industrial worker is in a lower class not because he earns or has less but because the system under which he exists prohibits his development into a higher form of consciousness. This is an extension of his attitude to the industrial process as it was set out in Women in Love.[85]

It is to one of these superior individuals, capable of full consciousness, that the unconscious submission of the individual within the mass must be made. Lawrence places full emphasis on the individuality of his leader. The "new" society can only be directed by the separate individual: "clean with glory, having majesty in himself, the innate majesty of the purest individual."[86] It is the absence of this particular kind of individual leadership, he maintains, that produces the violence that is characteristic of both Kangaroo and Aaron's Rod. It is perhaps unnecessary to add that Lawrence envisioned himself as one of these leaders.

On the part of the leader, the emphasis is placed on individuality, and within the mass the emphasis is placed solidly on the necessity for complete submission. This can be seen most clearly in Aaron's Rod.[87] Lilly's belief is that not only Aaron, but all men, must submit to a direction through power, "must submit to the greater soul in a man for their guidance."[88] By himself, Lilly states, Aaron is nothing. It is necessary that he make, "the deep fathomless submission to the heroic soul in a greater man," Lawrence does not make any direct statement as to the identity of this "greater man",[89] but all the indications point to the fact that is it Lilly.

That Lilly effectively demands submission is of major importance in that it is indicative of the failure that is basic to the highly theoretical but positive statement that Lawrence makes in these early works regarding the composition of a "new" and valid society. The scheme is aberrative, not because of denial of the democratic principle, not because of the denial of conscious existence, nor because of the exclusive nature of those few permitted to exist in full consciousness, but because in this new unconscious relation between leader and led, it is on the concept of the leader himself that the whole emphasis falls. It is the duty of the mass to make complete submission and the duty of the leader "having majesty in himself" to receive that submission. No mention is made of any benefit that the leader may confer

on his followers and it is obvious that all the benefits of the new system accrue to the leader himself. The "new" society is thus leader orientated.

There are two ways of approaching this emphasis. On the one hand, it can be viewed as the further extension of Lawrence's negative criticism. Because he saw society as basically flawed, he therefore negated the principle of direction as ordinarily constituted, the democratic process. The negation of Democracy is Dictatorship; in positing a leadership through power, something is created with which to oppose a democratic principle that Lawrence sees as flawed. Because it is unassimilated within the artistic form, the positive is artificial; because Lawrence lacks certainty and his thought has not been completely formulated, it lacks organic connection with the structure either of Kangaroo, or of Aaron's Rod. Moreover its positive nature is only apparent; the hypothesis is effectually negative in that the sole purpose for its introduction is the illustration of defects in the system as actually constituted.

But the hypothesis functions as more than a negative reaction. What is of primary importance is that in the emphasis that is placed on submission in the mass and separateness in the individual, the hypothesis of leadership can be seen to function as a means of separating the superior individual from the undifferentiated mass. The leadership hypothesis is in effect the demand of the separate individual

that his superiority and his separation be recognised; thus it can be seen to function positively as the extension of that concept of the further development of the individual that was central to both Women in Love and Kangaroo.

The connection is of further importance in that it becomes apparent that this is what is basic to the separation that has already been observed. It is obvious that there is a separation between the individual moving towards further development and the undifferentiated mass. In Women in Love, Birkin had criticised those elements of the society that hindered his own movement towards individuality and that criticism was therefore self-orientated. But there is also a wide separation between the mass and that superior individual who ostensibly forwards a suggestion for the improvement of the conditions of the mass itself, as do Lilly and Somers. It can be seen that these positive suggestions that are apparently concerned with conditions within the mass, are in fact demands by the individual that his separation be recognised. What is basic to the failure of both the political and the economic criticism is the complete separation between the individual and the mass. Whether the criticism is negative and attacks abuses, or positive in proposing a new system, its base remains the attempt to preserve a separate individuality. Two sets of standards are maintained, those that apply to the individual and those that apply to the mass. Previous to The Plumed Serpent there is no con-

ception by Lawrence of the necessity for social interrelation.

The apparently fascist suggestions of Aaron's Rod and Kangaroo are thus essentially negative in implication. However, the recognition that the "greater man" functions as an extension of Lawrence's concept of the separate individual is important in that it further underlines the failure of Lawrence's early social criticism, and in that it adds emphasis to the fact that it was the individual and not society that was his main concern. What is also indicated is the fact that the separate individual exists on two levels. On one level he is attempting to escape from a society that he views as essentially inimical, while on the other, he is attempting to direct the society towards a recognition of his own superiority to, and separation from, that society.

II

Once recognition is made of the existence of the individual on two separate levels, it is obvious that both modes of the expression of individuality are present in Women in Love and Kangaroo, as well as in Aaron's Rod. For the purposes of explication the two forms have been examined separately up to this point, because, as was indicated in the last section of the previous chapter, they are artistically separate. Lawrence's treatment of the individual in his attempts to escape the constricting bonds of society is obviously far more adequate than are his theoretical statements with regard to the better direction of society. However, although the growth of the hypothesis of direction through power is an artificial one, it does contain an organic core that links it to the central concept of the separately developing individual. This is the emphasis that is placed on the religious principle. That valid social relations must have a basis in religious awareness is the one factor of positive value that emerges from the concept of direction through power. Together with the growing religious awareness of the individual, it is this that can be seen to be central to that line of development

that leads into The Plumed Serpent. Beginning with an examination of the first and most important religious statement, as it was made in The Rainbow, it can be demonstrated that Lawrence sees the recognition of the "God-urge" as central to the further development of society as well as of the individual.

This impulse is religious, but it is also very distinctively anti-Christian. To Lawrence's protagonists there is a numinous which is as meaningfully dark and indefinite, as to them, the orthodox faith appears meaninglessly light and definite. Ursula Brangwen's reaction can be taken as representative. She had a religious awareness and was able to make a partial formulation of something that was beyond the known and that differed from the Christian:

> This world in which she lived was like a circle lighted by a lamp. This lighted area, lit by man's completest consciousness, she thought was all the world: that here all was disclosed for ever. Yet all the time, within the darkness she had been aware of points of light, like the eyes of wild beasts, gleaming, penetrating, vanishing. And her soul had acknowledged in a great heave of terror only the outer darkness.
>
> 90

In that she was able to oppose this darkness to "the light of science and knowledge" it becomes immediately apparent

that she is concerning herself with some mode of the unconscious as it is presented by Lawrence in Fantasia.

For Ursula, the Christian articles of faith denied the true nature of existence; she was unable to accept those parts of Christian dogma that did not correspond to the observable natural processes. The deathly nature of spiritual resurrection was something that was apart from the cyclical life process: "Alas! for the resurrection of the dead body! Alas! for the wavering, glimmering appearance of the risen Christ. Alas, for the Ascension into heaven, which is a shadow within death, a complete passing away."[91]

There is therefore an anti-Christian reaction. No artificial positive is formulated, but Ursula's realisation, of the denial of the full nature of the process of life in the orthodox faith, is balanced by the essentially nuministic description of the organic connection that exists between the Brangwen men, their animals, and the movement of the day and of the seasons. The style in which this interconnection is described is effectively a precedent for what has already been designated "organic description".[92]

> They took the udder of the cows, the cows yielded milk and pulse against the hands of the men, the pulse of the blood of the teats of the cows beat into the pulse of the hands of the men.
>
> ...the limbs and the body of the men were impregnated with the day, cattle and earth

> and vegetation and the sky, the men sat by the fire and their brains were inert, as their blood flowed heavy with the accumulation from the living day.[93]

With the negation of the values of normally constituted society in Women in Love, the quality of the numinous changes. No longer merely dark, it is seen, in opposition to the orthodox societal values, as destructive. "Dissolution rolls on just as production does...it is a progressive process -- and it ends in universal nothing -- the end of the world if you like. But isn't the end of the world as good as the beginning?",[94] Birkin asks. That the destruction has a religious basis is emphasised in the description of Ursula, she: "could not help dreaming of Moloch. Her god was not mild and gentle, neither lamb nor Dove."[95]

The specific statement with regard to direction through power is first made in Aaron's Rod. Although Lilly's function is contaminated by a concern for power, which, as demonstrated in the previous section, is a concern merely for the individual separation, he indicates that the new direction is specifically opposed to the sympathetic love ethic of the orthodox religion: "once the love mode changes, as change it must, for we are becoming worn out and evil in its persistence, then the other mode will take place in us."[96] Direction through power is seen as pre-idealistic, as basic

to the pre-Christian religious forms:

> We've got to accept the power motive, accept it in deep responsibility, do you understand me? It is a great life motive. It was the great dark power-urge which kept Egypt so intensely living for so many centuries. It is a vast dark source of life and strength in us now, waiting either to issue into true action, or to burst into cataclysm.
> [97]

This kind of statement has very little to do with what forms the effectual structural basis of Aaron's Rod, but the social direction and the individual direction can be seen as sharing a common religious basis. When Aaron asks who it is that submission must be made to, Lilly replies: "Your soul will tell you."[98]

It was stated in the first chapter that the central concepts of Kangaroo were religious in nature. Somers had come to the realisation that what mattered was the soul, and he personally was left with the desire to make recognition of: "The great living darkness which we represent by the glyph, God."[99] On the level of society Kangaroo represents the theoretical culmination of the movement towards a religious leadership. In Women in Love, the concern had been with a destructive religious force; in Aaron's Rod had come the expression of the necessity for religious submission to one man; Kangaroo is the culmination of this development in the recognition that is made that

"every living creature has an individual living soul."[100] This is what is of primary importance. The derangement of contemporary society is ascribed to the fact that there exists no individual capable of making a correct interpretation of the "God-urge".[101] In Kangaroo, the lack of the individual and the lack of society are seen to be the same: both lack a spiritual basis.

The Plumed Serpent differs very radically from those of Lawrence's works that precede it, and it is therefore necessary to attempt to establish a line of continuity. Only the increasing religious emphasis constitutes a direct link; this is, however, the most important aspect. When the leadership hypothesis can be seen as negative in function, and, as the extension of the concept of the individual, indicative of a lack of valid social interest, The Plumed Serpent can be recognised as initiating a complete reversal. Particularly in Women in Love and in Kangaroo Lawrence seemed to express an interest in society as a whole, and seemed to offer valid criticism, but previous to The Plumed Serpent, his interest was only apparent, while his central religious concern remained essentially without valid artistic formulation. Only the individual reaction to the religious nature of the natural environment had been formulated in Somers' essentially meaningful response to the physical geography of Australia. It is this response that is closest to the religious nature of the organic process that is central to The

Plumed Serpent.

THE PLUMED SERPENT

I

In this work what is most immediately apparent and of central importance is that Lawrence has been able to achieve a total view of society which is at the same time an organic artistic formulation. The total view is based on what he sees as the true leadership, one that is founded on a religious response. It can be demonstrated that his new religious concept is at once anti-Christian, and anti-idealist and that its central concern is to produce a recognition of the subconscious. It has already been indicated that Lawrence saw this recognition as necessary to valid existence. It can further be demonstrated that Mexico is chosen as the setting because the violence of that country is indicative, to Lawrence, of that subconscious awareness, the absence of which, he feels, is basic to the failures of European civilisation. Finally, it can be seen that what is central to the religion of Quetzalcoatl is the establishment of a primitive blood harmony that will in turn lead to the re-establishment of that organic connection that Lawrence saw as being destroyed by civilisation and particularly by industrialisation.

Published in 1926, The Plumed Serpent is the story of Kate Leslie, an Irishwoman, who arrives in Mexico in a movement away from what are, to her, the inimical influences of Europe. She becomes involved in an attempt by Don Ramon, a Mexican, to restore the ancient religion of Quetzalcoatl and ultimately marries his lieutenant Don Cipriano, an Indian. The attempt at revival is successful, and Ramon and Cipriano declare themselves to be the manifestations of the old gods. Kate, after initial identification with the movement attempts to return to Europe, but apparently against her will is persuaded to remain in Mexico.

The Plumed Serpent stands completely apart from those works that precede it primarily in that through it, Lawrence propounds a total view of society. The individual and the mass are seen for the first time as the two parts of one inter-relation. Before achieving this totality, Lawrence had to make the realisation, stated theoretically in Kangaroo but making no structural contribution, that:

> ...the infinite which is man writ large or Humanity, has a still bitterer lesson to learn. It is the individual alone who can save humanity alive: but the greatest of great individuals must have deep throbbing roots down in the dark red soil of the living flesh of humanity, which is the bitter pill which Buddhists and all advocates of pure spirit must swallow.
> 102

The primary application of this lesson is not to the Buddhists' beliefs, but to Lawrence's own practice. Although the statement is made in Kangaroo, it is of particular relevance to the structure of The Plumed Serpent. Emphasis is placed on the individual and the idea of leadership, but beyond this is the insistence on inter-relation, the emphasis on "the living flesh of humanity". The principle of leadership as expressed in The Plumed Serpent differs basically from the earlier expression in that the organic connection is made central. It is particularly obvious that until Lawrence was able to make this realisation of interconnection, his works could not be other than individually orientated. Previous to this realisation, his central concern remained the individual and his ideas with regard to society were invalid in that they had their foundation in the concept of the separate individual.

Ramon as leader, therefore, can be said to represent the full and valid formulation of those ideas of leadership that were merely theoretical in Aaron's Rod: he interprets the religious impulse and the submission that is made to him is religious in nature. With the realisation of inter-relationship, the separation between leader and led that had previously marred the presentation of the concept disappears. In "Lords of the Day and Night", Ramon makes the statement: "We will be masters among men, and lords of men but masters of men we will not be."[103] The

leadership has become a leadership from within and the error of imposition by way of the ego-centric will is therefore avoided. The religious nature of the need for leadership and the impulse towards leadership is fulfilled with the assumption of actual Godship by Ramon and Cipriano. What was groped towards in Kangaroo is finally made fully explicit. Working from this basis in validity with regard to the total nature of society, Lawrence is able to propound proposals for its regeneration that will themselves be valid. As was seen in the previous chapter, the initial concept of leadership was centred on the separation and superiority of the leader. In The Plumed Serpent, the emphasis is placed solidly on the welfare of those who are led.

Don Ramon sees the satisfaction of their spiritual needs as being central to the welfare of his followers; on the most basic level The Plumed Serpent is a fictional portryal of the destruction of the Christian religion. Lawrence chose to see the Christian religion as itself responsible for the varied symptoms of the malaise of European civilisation. His chain of reasoning was that from Christianity issued the concept of the ideal which itself led to the mechanisation of the individual personality that concerns itself only with a knowledge of what is fixed and definite.[104] As was seen in the previous chapter, Lawrence believed that the Christian religion was responsible for

the denial of the cyclical nature of existence. His emphasis on the development of the subconscious, and on a recognition of the "Dark Gods",[105] is an attempt to return man to that way of existence that had preceded Christianity. By emphasising the subconscious, he hopes to be able to rid the individual of the false ethic that he sees as having been imposed by generations of mental consciousness.

Kate Leslie is sick of the fixed definiteness of the old religion: "Her Irish spirit was sick to death of definite meanings, and a God of one fixed purport. Gods should be iridescent like the rainbow in the storm."[106] In The Plumed Serpent, Lawrence moves his setting away from the domain of the white consciousness into a region where he believed that it was possible to exist through a reliance on the unconscious. The indication of what it was that he wished to return to is given in his Foreword to Fantasia of the Unconscious:

> ...there is a great field of science which is as yet quite closed to us. I refer to the science which proceeds in terms of life and is established on data of living experience and of sure intuition. Call it subjective science if you like...
>
> I honestly think that the great pagan world of which Egypt and Greece were the last living terms, the great pagan world which preceded our own era, once had a vast and perhaps perfect science of its own, a science in terms of life.[107]

In the Foreword, he makes the suggestion that, after the world flood and the consequent dispersion of peoples, only a few "retained their marvellous innate beauty and life-perfection",[108] and that only a few of the peoples maintained the true knowledge of life:[109]

> ...some, like Druids or Etruscans or Chaldeans or Amerindians or Chinese, refused to forget, but taught the old wisdom, only in its half-forgotten, symbolic forms. More or less forgotten, as knowledge: remembered as ritual, gesture, and myth-story.[110]

The operative phrase is: "a science in terms of life". Lawrence's wish was to return to a world where existence was founded in life itself rather than in ideality.[111]

In The Plumed Serpent, the Mexican Amerindians whom Lawrence believed to have been in possession of true life knowledge, can be seen to have degenerated. They have submerged themselves absolutely on the most basic level, which Lawrence sees to be that of the blood, just as on the opposite side, he sees the Europeans as having come to rely entirely on the spirit. The result in Mexico is violence; as described by Lawrence in The Plumed Serpent, it can initially be seen as the dramatically realised development of the violence that is given merely theoretical formulation in Kangaroo. It is violent in that it lacks proper direction. The tone is immediately established by way of the bullfight,

not only through the unheroic nature of the butchery, but through the animality of the spectators. Because the people lack any centre there is a continual possibility of violence. As Ramon tells Kate, the characteristic cry of the country is: "Viva La Muerte!"[112]

The very atmosphere of the country is bloody. The two extinct volcanoes, Ixtaccihuatl and Popacatapetl, stand as symbols of dormant violence, and Kate is made uneasy by their presence:

> There they were, the two monsters, watching gigantically and terribly over their lofty, bloody cradle of men, the valley of Mexico. Alien, ponderous, the white-hung mountains seemed to emit a deep purring sound, too deep for the ear to hear, and yet audible on the blood, a sound of dread.
>
> ...And on the bright sunshine was a dark steam of an angry, impotent blood, and the flowers seemed to have their roots in spilt blood. The spirit of place was cruel, down-dragging, destructive.[113]

The native Indians of the interior, surrounded by this atmosphere of blood, are even more capable of casual violence than are the Mexicans of the cities. Kate is told of the murder of the hotel manager and is later terrified by the arm that appears in her window. She comes to a realisation that the relation that predominates is that of victim and victimiser. She sees the natives as primeval: "Walking forever through a menace of monsters, blind to the sympathy

in things, holding one's own and not giving in, not going forth."[114] Before regeneration, Mexico is primeval.

It is precisely because of the presence of this primeval element that Lawrence chose Mexico as his fictional environment. In Europe the pre-conscious reptilean existence through blood had been annihilated under the weight of centuries of civilised consciousness. The unaroused blood of Mexico needed only to be subjected to Ramon's direction in order for there to be produced a regeneration in terms of valid life. Once the blood is recognised for what it is, the basis of existence and the ultimate connective ("The blood is one blood, We are one blood."[115]), then the violence that Lawrence describes as Mexico in the opening chapters is replaced by a realisation of common direction. Ramon's drums, replacing the bells of the old ethic, speak to the blood, to what is most basic:[116] "Metal for resistance/Drums for the beating heart/The heart ceases not."[117] If there is an element of fear in the response, then that too is a part of the natural process.[118]

Thus, it is because the Indians are so close to the level of the subconscious that Ramon's spiritual direction is able to produce a valid sense of community between man and man. Having established this basic sense of human community, he is then able to guide the Indians towards an apprehension of the life process in its totality. Not only is the blood to be one blood among men, but in the re-

generation of the relation between man and his natural environment, there is to be a recognition that embraces all that lives. A new communication is established that is essentially the fictional fulfillment of the command with which Lawrence closes Apocalypse: "re-establish the living organic connections with the cosmos, the sun and earth, with mankind, and nation and family."[119] Once again, as in the old pre-idealistic world, there is to be communication between man and the animals, and between man and the earth, and a recognition of the true existence of the sun and moon and the progress of the seasons.

Lawrence's fictional religion, therefore, produces a recognition of the cyclical nature of the life process in its entirety. It is a religion that is perfectly in accord with the natural: "The earth is alive, and the sky is alive," said Ramon, "and between them we live."[120] The re-introduction of the religion of Quetzalcoatl to the people of Mexico produces a situation of sympathy among all that lives. It is the ultimate development of the relation that obtained on the level of the subconscious between Somers and the natural environment of Australia.

It might almost seem that it is this environmental connection, rather than the sense of human community, that is of primary importance to Lawrence. What he is aiming for is a recreation of that link between the individual and the

natural environment that he believed was destroyed by the onslaughts of industrialisation. He was distracted from his original concern with the individual in his relation to the natural environment, by the encroachments of the industrial process. The process was responsible, in the way of life that it created, for the destruction of the natural. In Women in Love, Aaron's Rod and Kangaroo, he had been concerned to criticise the new mechanical existence and mechanism in all its forms, but his criticism remained essentially unformulated and escape was only possible through the separation of the individual. The Plumed Serpent is the effectual culmination of his criticism of the mechanical. With its symbolic removal, Christianity being made representative of the whole mechanical and idealistic complex, Lawrence enables himself to return to his initial interest in the natural process. It is through the forms of the religion of Quetzalcoatl that he illustrates the life connection that he believed existed in England before the advent of Industrialisation.

II

It is through the revival of the old religion of Quetzalcoatl that Ramon initiates, that the spirit is produced, which, when added to the basic blood awareness of the Indians, results in the recognition of organic connection that was described in the previous section. The religion takes the blood that is basic within man, and by the addition of spirit, produces an awareness of what is without. Man can be seen as standing between two forces, that of the earth and that of the cosmos, and the balancing of these forces produces what Lawrence regards as man's divinity. It can be demonstrated that the duality of the religion leads to an acceptance of death as the necessary balance to life. Just as the religion produces an organic sense of balance and harmony, so it can be seen that it is these principles that are basic to it. It can further be demonstrated that, with reference to the course of Lawrence's development, the creation of the religion of Quetzalcoatl can be seen as important in three different ways. Viewed in the context of the work itself, it is indicative of Lawrence's primarily religious interest. In terms of his development,

it can be seen as his first fully defined statement. More generally, its value can be seen as symbolic: it can be demonstrated that the religion in itself represents the ultimate formulation of Lawrence's ideas with regard to the complete integration of the personality of the separate individual.

The Mexicans have the basic awareness, but it is because this is all that they have that Mexico is violent. The blood awareness is necessary but without recognition of the spirit, there can be no integration of personality. Only after this integration of personality is it possible for the Mexicans to make outside affirmation.[121] Reaching out in recognition of the external mystery is the characteristic action of the spirit in The Plumed Serpent. It was something that was unknown to the Indians before Ramon taught them the physical gesture: the extension of the arm above the head. Previous to this, lacking a recognition of the spirit, they responded with violence, because the individual was without a centre and therefore incapable of the valid direction of himself. In the second chapter, Kate had remarked of the peons: "Their eyes have no middle to them. They have no centre, no real I."[122]

The extension of the arm is an extension towards the sky. Ramon teaches that man exists in close connection with the earth, but that he is in addition, below the "living

sky". Man lives between these two forces, and founded in one, he must make recognition of the other.

Just as man stands between two forces, so within his own individual makeup he must balance two forces, the blood and the spirit, which correspond to the earth and the outer cosmos. Central to the religion of Quetzalcoatl is the idea of man's divinity consequent on the attainment of the proper balance between blood and apirit. Man's divinity is then a reflection of the divinity of the cosmos: "The strange star between the sky and the waters of the first cosmos: this is man's divinity."[123] It is this part of the individual that makes external recognition. Harmony within the individual produces a recognition of harmony in the external world. Blood is balanced against spirit to produce the divinity of the individual, who then, recognising his connection with the earth, reaches out in a gesture of affirmation to the sun and moon.

The acknowledgement that is made is an acknowledgement of total existence.[124] Ethical concepts are abandoned, what Ramon demands is an acceptance of the fact that the process of life is itself sacred, as are those who participate in the process. All that is necessary to existence must be done with reverence, giving, taking: "When the fingers that give touch the fingers that receive, the Morning Star shines at once, from the contact."[125] Even death as the necessary conclusion to the process of life must be accepted with pro-

per reverence:,

> And say to thy death: Be it so! I, and my soul, we come to thee Evening Star. Flesh, go thou into the night. Spirit, farewell, 'tis thy day. Leave me now. I go in last nakedness now to the nakedest star.
> 126

The duality of what Lawrence presents is summed up in the basic visual symbol, the plumed serpent. It is close to the earth, reptilean, and representative of the basic life processes. Yet it is also feathered, the feathers being indicative of the flight of the spirit. The symbol effectively indicates the dual nature of what it is that Lawrence creates.

What he presents to the reader is very obviously open to criticism. On the one hand, the religion is too vague and too mystical (as is the use of the term "Morning Star", for example). On the other hand, he is often too specific, particularly with regard to the ceremonies themselves. What is however, of greater importance, is that Lawrence's creation of a new religion is primarily indicative of his belief that valid regeneration can only be produced through spiritual renewel. That a new religion is created, following the destruction of the old, primarily indicates that it is the soul that is of importance and <u>not</u> the material well-being of the people. As the President

says of the difference between them:

> "I want to save my country from poverty and unenlightenment, he wants to save its soul. I say, a hungry and ignorant man has no place for a soul. An empty belly grinds upon itself, so does an empty mind, and the soul doesn't exist. Don Ramon says, if a man has no soul, it doesn't matter whether he is hungry or ignorant."
> 127

The effectual centre of The Plumed Serpent rests in Ramon's statement that: "There is only one thing that a man really wants to do, all his life; and that is, to find his way to his God."[128]

Secondly, with regard to society, the first positive suggestion for renewal is contained within the religion of Quetzalcoatl. If there are artistic imperfections in what he has produced, Lawrence has a basis for its defence in that the religion is both positive and, to a certain extent, original to himself. It is not merely a criticism. Kate felt that the bravery of the Auto Da Fe lay in the destruction of the old images, but as Ramon explained to her: "It's never half so brave to carry something off, and destroy it, as to set a new pulse beating."[129]

Finally, as Ramon himself states, what is being created is essentially symbolic:

> "Quetzalcoatl is to me only the symbol of the best a man may be, in the next days. The universe is a nest of dragons, with a

> perfectly unfathomable life-mystery at the centre of it. If I call the mystery the Morning Star, surely it doesn't matter! A man's blood can't beat in the abstract."
> 130

The symbols that Lawrence produces are largely conditioned by what he is opposing himself to. It is against a religion of pure spirit and a mode of knowledge through pure ideality that Quetzalcoatl is created. Ramon needs concrete Gods that he can place in opposition to the abstract Christian ones, as at the same time, he needs married Gods to oppose the Resurrection that denies the body. That man's blood does not beat in the abstract is illustrated in the reaction to the Auto Da Fe itself: it is the images rather than the spirit that the images represent that the villagers worship; only Ramon's wife Carlota is capable of devotion to the abstract, and with the destruction of the images the destruction of what they represent is assured.[131]

The religion of Quetzalcoatl, as it is presented in The Plumed Serpent represents the concrete formulation of those impulses, both religious and below the conscious surface of the mind, towards the representation of which Lawrence had been working in that sequence of novels that begins with The Rainbow. Previous to full recognition, the elements of blood and darkness, because representative of

the unknown, had produced a certain fear in the minds of those of the protagonists who had been aware of their presence. Fully formulated, and brought into the open, both are seen as specifically organic and as forming, in themselves, a major part of the natural process. The blood is seen as that which makes every man a part of his own particular society; the darkness is recognised as representative of that outer mystery of the beyond towards which positive affirmation can only be made by a return to the cosmic rhythm that is itself duplicated in the seasonal and daily rhythms. The final achievement in the development of the individual is seen as the balancing of the direction through consciousness, with a recognition of the subconscious impulses. This is the positive statement in terms of the individual that Lawrence places against the disintegration of personality that he sees as produced by over-mechanised, over-idealised, European society.

III

Thus, through the presentation of the religion of Quetzalcoatl, Lawrence was able to produce two definite and positive statements in The Plumed Serpent. These two statements, the relation of the individual to the natural environment, and the integration of personality, would appear to represent a certain culmination in Lawrence's philosophic development. Presented as they are, through the medium of a religious apparatus basing itself on the principle of balance, they can hardly be said to be lacking in proper formulation. They are, however, not immediately acceptable to the reader because they are foreign to experience; their actual nature militates against the suspension of disbelief that is necessary for their acceptance. Lawrence attempts to get over this difficulty through the use of Kate Leslie. Because she is representative of the European reaction, her response to the religion of Quetzalcoatl produces credibility. It can be seen that her view of the religious phenomena as constituting a criticism of European society establishes a negative importance for the religion, and that her adoption of belief indicates the religion to be of positive value. However, there remain dif-

diculties. Admitting that the emphasis that is placed on Kate Leslie is artistically necessary in order to give the work European relevance it can be demonstrated that Lawrence's interest in Kate Leslie exceeds this structural significance and is indicative of his continuing interest in the purely personal. It can be demonstrated that her eventual movement towards personal fulfillment becomes increasingly the fulfillment of her own individual sexuality. That contact with the world of Quetzalcoatl is summarised for her in her merging with Cipriano in a sexual relation is indicative of the fact that her function is ultimately more individual than representative.

Kate Leslie's basic function is one of response; her response as a European to the strange phenomena that surround her produces a response on the part of the reader. Because her response to the apparatus that surrounds the religion of Quetzalcoatl is a spiritual one, the religion of Quetzalcoatl is brought within the bounds of spiritual credibility. Because she sees the change that is brought about in Mexico as something meaningful and ultimately as something magnificent, the reader is led to an appreciation of the significance of this change. Because she reacts to Ramon, as part of the spiritual nobility, as to something having the power of attraction, the reader is able to see the presence of this power within the individual who pro-

duces regeneration and Ramon's later assumption of actual godhead becomes more credible than would be a merely stated assumption.

Secondly, because she is a European and not a Mexican, the positive suggestionsthat Ramon makes within the framework of Mexico can be seen to be initially of major importance to Kate as implicit criticisms of the European system. Through Kate Leslie it is indicated that within the European system there is a lack of recognition of the subconscious and that it is because of this lack that the necessary organic connection does not exist. It is further indicated that because Europe lacks the necessary spiritual direction, the individual members of the society lack full integration. Europe seen by Kate Leslie in relation to the positive proposals of the religion of Quetzalcoatl, is seen as incomplete:

> Men and women had incomplete selves, made up of bits assembled together loosely and somewhat haphazardly. Man was not created ready-made...
>
> Half-made creatures, rarely more than half responsible and half-accountable, acting in terrible swarms like locusts.
>
> Awful thought! And with a collective insect-life will, to avoid the responsibility of achieving any more perfected being or identity. The queer, rabid hate of being urged into purer self. The morbid fanaticism of the non-integrate.
>
> 132

Because the natural symbol, the religion of Quetzalcoatl, can be seen through the representative nature of Kate Leslie as being primarily indicative of the negative aspects of civilisation, acceptance of that symbol is produced in a member of that civilisation.

However, Kate Leslie exists within the religious system as well as outside of it. The general movement of her development is towards a full acknowledgement of its significance. In subordinating herself to the religion, she accepts the fact that its positive aspects will be effective with regard to what she sees as the basic European lack of fulfillment. She herself as representative of the European consciousness undergoes regeneration; that she does so is indicative, for the reader, of the positive value of the religion of Quetzalcoatl with regard to European problems.

What is placed against the civilised half-man in The Plumed Serpent[133] is the completely natural religion that is the creation of a people, who are, not only in contact with the subconscious existence, but are in addition in a state of full individuality and identity on the conscious level. Whereas contact with the natural religion initially exhibits the perversity of the civilised individual, the true recognition of its existence on the part of Kate Leslie, leads the reader to the assumption that the achievement of full being that she makes consequent to this recog-

nition is of positive significance in relation to the lack of integration of the individual within European society. In this way, The Plumed Serpent is of more than critical significance. Kate Leslie recognises that the religion of Quetzalcoatl points towards the true association of the individual. Because she functions as representative of the European consciousness, this recognition must be regarded as being of positive significance in terms of European society.

Her responses, both negative and positive, are sexually based. She sees Europe as: "A world full of half-made creatures on two legs, eating food and degrading the one mystery left to them, sex."[134] In Mexico, that Kate's view-point is basically sexual is illustrated specifically in the references to the bull. There is nothing noble in Lawrence's description of the bull-fight with which the novel opens.[135] Basic to Kate's revulsion against the unbrave show in the arena is her realisation of the bull's stupidity:

> For the first time, a bull seemed to her a fool. She had always been afraid of bulls, a fear tempered with reverence of the great Mithraic beast. And now she saw how stupid he was, in spite of his long horns and his massive maleness.[136]

The bull is seen as Mithraic in that it stands representative of the great religions that embodied the sexual principle. This particular bull is representative of the degeneracy of the contemporary process; previous to the religious regeneration, he has, for Kate, none of the vast associations of male sexuality. At a later stage, Kate watches two boys attempting to drive a bull calf, its opposition to them is complete, it kicks and they throw stones; humanity and the male animal are at complete variance.[137]

That Kate Leslie should react to a basically sexual element in the regenerative process itself is not idiosyncratic. Sexual regeneration is a large part of the process of total regeneration. The image that best illustrates the change that is produced is itself a sexual one, the spectacle of the bull and the cow, that Kate Leslie sees silhouetted against the sky and the lake: "a black-and-white cow, and a huge monolithic black-and-white bull. The whole silhouette frieze motionless, against the far water that was coloured brown like turtle doves."[138] In the atmosphere of peaceful relation indicated by the use of the dove colour the peons persuade the cow and then the bull into a small boat. It is with the presentation of these two representatives of the now regenerated sexual relation that Lawrence underlines the fact that the generative life on earth stands representative of the living movement of the cosmos:[139]

> Then quickly they hoisted the wide white sail. The sail thrust up her horn and curved in a whorl to the wind. The ship was going across the waters, with her massive sky-spangled cargo of life invisible.
> 140

Lawrence demonstrates that the re-assumption of the old gods will produce a return to validity with regard to the generative process itself.

That what she observes should be sexual in content is hardly surprising in view of the fact that sexual regeneration is central to the process of over-all regeneration. But that she reacts sexually is important in a different way; it is indicative of the fact that she is not always entirely a representative. That her reactions are frequently those of an individual rather than of a representative personality, is chiefly exhibited in the fact that her personal progress towards recognition of the positive validity of the religion of Quetzalcoatl is made almost exclusively through the medium of her own sexuality. Her reaction to the bull has already been noted. Following this opening, fear of the violence that is consequent on a lack of direction is her one basic emotion until she reaches the lake. There she passes her fortieth birthday, with a suggestion of the menopausal change and the fact that her role as protagonist is a sexual one is thus again underlined.

Her first reaction to the water is that, not only is it soft after the harsh dryness of the town, but that at

the same time it is "sperm-like".[141] When she participates in the dance of the earth, she feels herself returning to a state of virginity.[142] Once she is established on the lake, the concreteness of her attachment to the new religion is demonstrated by the fact that Cipriano is sexually attracted to her. Her reaction to Ramon is a sexual one, particularly on the occasion of the attack on Jamiltepec, but the sexuality is frustrated. Cipriano is recognised by her, apart from his function as chief of the executive power of the new religion, as representative of the primeval phallic in a reaction that has little to do with any religious significance:

> She could see again the skies go dark, and the phallic mystery rearing itself like a whirling dark cloud, to the zenith, till it pierced the sombre, twilit zenith; the old, supreme phallic mystery. And herself in the everlasting twilight, a sky above where the sun ran smokily, an earth below where the trees and creatures rose up in blackness, and man strode along naked, dark, half-visible, and suddenly whirled in supreme power, towering like a dark whirlwind column, whirling to pierce the very zenith.[143]

It is acknowledgement of the religious impulse that initially leads her to Cipriano, but it is in coition that she finally attains temporary fulfillment of being. Her rebirth is to the innocence of youth, but it is made by way of physical marriage. She had at an earlier point

been offered a place in the spiritual hierarchy, the pantheon of Gods that Ramon had been attempting to create, but it is only when she becomes a bride that she is fit to be worshipped in the fulness of her new sexuality. The peon salutes her in the final chapter as "the full breasted glorious woman beyond him",[144] but she is only made worthy of this worship through the medium of a completely new marital relation.

Kate Leslie's critical realisation, as representative of the civilised consciousness, is that only away from the mechanism of the civilised conscious world is it possible to make full recognition of the reality of the unconscious, of the communion between all things living, and of the perversity of an existence purely on the level of conscious knowledge. But her personal, positive recognition of the unconscious is made through the individuality of a new sexual experience that is, it is stated, completely unlike that offered by the European male.[145] Only after she has made submission to the unconscious through a sexual relation is she able to appreciate the communion of life that is manifested in Cipriano, "sitting close upon the horse as if he and it belonged to one birth."[146] And it is only through the experience of an individual sexual relation that she is able to make recognition of the earth-connection as it is symbolised in the snake, and to feel, "a certain reconciliation between herself and it."[147] This last statement

of response is of particular importance in that it includes an implied reference to Eve's reaction to the paradisal snake. Although Kate Leslie functions as Lawrence's protagonist in the description of the regenerative process, in her reaction to the snake, it is made obvious that her own development, by way of the sexual relation, has been to divest herself of Eve's perverse wish to know concretely within the sexual relation. Thus, what, in her encounter with the snake, should be an experience symbolic in terms of earth relation, is seen in Kate's response as more immediately indicative of a change within the individual sexual relation.

It is through Kate Leslie's representative function that the European reader is brought into meaningful contact with Lawrence's otherwise peculiar positives for the individual: life communion and the recognition of the subconscious. Negatively, that is, in presenting the religion of Quetzalcoatl as a criticism of European society, she functions effectively. But positively, that is, in the attempt to make what is central to the religion of relevance in terms of the European situation, her representative function is marred by the insistence on personality. The split is of significance in the fact that the greater artistic validity of the negative criticism indicates the continuance of the difficulty Lawrence inevitably faces in

attempting to formulate an effective social statement. It can be seen further that although he is occupying himself with a novel concept in The Plumed Serpent, that of a society viewed in its totality, his basic presentation cannot be said to differ greatly from the method of his earlier works. Lawrence's attention is still given as much to the individual as to the society that forms the individual's environment.

IV

There are three ways of approaching The Plumed Serpent. The first and most obvious is by way of the religion of Quetzalcoatl; this was the approach of sections one and two of this chapter. On that level, however, the work is without relevance for the average reader. The second approach therefore is through Kate Leslie in her function as representative of the European consciousness. But, Kate Leslie, as was demonstrated in the previous section, tends to move away from her representative position. When the novel is approached as the presentation of a mythic development, difficulties with regard to the specific nature of the religion of Quetzalcoatl and the individuality of Kate Leslie, disappear. As myth, The Plumed Serpent can be seen as one entire, valid whole. But there remain difficulties even when the work is approached on this level. Although, as myth, The Plumed Serpent can be seen as having artistic validity, this does not prevent there being a lack of response on the part of the reader. It can be demonstrated that this lack of response is consequent on Lawrence's attempt to produce a positive reaction on the part of his reader, and consequent on his ul-

timately abandoning this attempt. It can be shown that in The Plumed Serpent, Lawrence is initially concerned with the formulation of a positive directive for the better organisation of society, that of blood fellowship, and that it is because he is not able to convey this central message that the novel's unity is destroyed.

On the most general level The Plumed Serpent takes the form of a quest for significance. Obviously the quest is made on two levels: that of the Indians, the level of society; and that of Kate Leslie, the level of the individual. The individual is not an integral part of this society but she must make her quest at this level because the society is closer to the significant, closer that is, to the level of the unconscious. On Kate Leslie's side, the quest can be seen specifically as the search of the "non-integrate" mechanical member of the western industrial consciousness for some kind of being, and some kind of significance, other than the mechanical.

Progress in the quest is made through what has already been designated "organic description", and the movement is towards a valid relation with the natural environment, that connection that was given up in favour of the mechanical relation. On the surface, what is described is the progress of a year and the vegetative regeneration that is produced by the rainfall that comes after a period of

drought. What is basic can thus be seen as the simplest of all mythic forms: that myth form that is built on the principle of vegetative renewal. What has been lacking is rain; the rains come, and regeneration occurs.

Because it is the recognition of a shared existence that is the consequence of regeneration both in the society, Mexico, and the individual, Kate Leslie, it is apt that the vegetation myth should be used. But the process is complicated in that for this recognition to take place, within society, and within the individual, it is necessary that a feeling of religious awareness be created. In producing this religious awareness, the rain is symbolic of the religious influence, and the earth that it falls on, of the subconscious existence that awaits religious direction. It is important to realise that it is the process of natural regeneration that is primary, while the spiritual regeneration is secondary, and that only through the process of natural regeneration is spiritual regeneration possible.

The symbolic agent of regeneration, therefore, is water. Mexico before its awakening has already been seen as bloody, violent, treacherous, but it is also described as overwhelmingly dry. Kate's first contact with the water of the canal is described simply, but it is explicit that at this point there is a differentiation, and that Kate is entering a new element: "They came to the edge of the town,

to a dusty humped bridge, a broken wall, a pale-brown stream flowing full."[148] From this moment of departure, Kate becomes aware of the beauty that is associated with the water; the descriptions are softened as compared with those of the town and the desolate stony villages: "Morning was still young on the pale buff river, between the silent earthen banks."[149]

The boatman, although crippled, affects Kate as no Mexican of the city has been able to do and she makes a recognition of his individual being. She sees him as representative of that balance that is the aim of Ramon: "...for the first time Kate felt she had met the mystery of the natives, the strange and mysterous gentleness between a scylla and a charybdis of violence."[150] The revelation is dramatically underlined with the appearance of the Man of Quetzalcoatl demanding tribute, the symbol of the new arising from the water, and with the offering of the ollita: a gesture of purely natural gallantry that at the same time points to the worn out "God-urge". The boatman, the Man of Quetzalcoatl, the ollita, are all connected with the water.

Kate moves towards regeneration in an awareness of a power that is beyond the mechanical before her meeting with the religion itself and previous to the appearance of any of the concrete manifestations of the religion:

> ...her weariness and her sense of devastation had been so complete, that the other breath in the air, and the bluish dark power in the earth had become, almost suddenly more real to her than so-called reality. Concrete jarring, exasperating reality had melted away, and a soft world of potency stood in its place, the velvety dark flux from the earth, the delicate yet supreme life-breath in the inner air.
> 151

Because the feeling precedes the religious manifestation it would seem reasonable to assume that the religion itself is secondary in importance. In that the idea of reconnection with the natural precedes it, the religion itself might best be described as functioning on the executive level and as spreading a message that is understood by its directors as being revealed in the process of regeneration through water. The religion must also be viewed in its negative capacity as functioning in specific opposition to the religious forms of Christianity. Those forms because they concern themselves with an entirely spiritual regeneration, might be said to deny the connection between man and his natural environment that has been already described as central to the mythic development.

When this realisation is made, the chapter "Lords of the Day and Night" can then be recognised as symbolic of the need for acceptance of all the factors that together comprise existence. It can be seen as mainly significant in its opposition to the false patterning of existence that

is the legacy of idealism. That the water theme is dominant and the religious action secondary is also indicated in the chapter that follows, "The First Waters". Kate makes the statement of a desire to be able to come alive to the unconscious of which Ramon and Cipriano are representative: "Let me close my eyes to him, and only open my soul. Let me close my prying, seeing eyes, and sit in dark stillness along with these two men."[152] But the fact that she also is seen herself as an agent of the regenerative process, in contrast to Carlota, who is seen as representative of spirit and consciousness, is indicative that the feeling of need for regeneration, and of regeneration itself, precedes the specific religious manifestations. Cipriano specifically says of her: "You are like the cool morning, very fresh. In Mexico, we are the end of the hot dry day."[153]

In "The First Rain", symbol is joined to reality and Ramon indicates the stage that has been reached in the process: "the rains are here, and it is time for us to be growing in Mexico."[154] The rain begins physical regeneration and with it comes the recognition of natural connection: "The earth is alive, and the sky is alive...and between them we live."[155] Because the rain will bring a new dawn Ramon instructs his followers to make a separation between the days that are passed and the days that are to come. The moment of regeneration is given specific Euro-

pean significance when Cipriano says to Kate that when she is in England: "You keep saying to yourself. 'What am I missing? What is it that is not here?'"[156] It is because as myth the novel works on this completely unspecific level, that it is successful as criticism.

The change that has occurred is expressed in the description of the natural environment in the next chapter. The rain has brought regeneration to all that lives. "The morning came perfectly blue, with a freshness in the air and a blue luminousness over the trees and the distant mountains, and birds so bright, absolutely like new-opened buds sparkling in the air."[157] From the coming of the rains the progress of the religion that can now be seen as the concrete manifestation of the process of natural rebirth, runs parallel to the vegetative renewal. The earth comes to life in the chapter "Auto da Fe": "On the flat desert there were already small smears of water, and the pink cosmos flowers, and the yellow, were just sprouting their tufts of buds. The hills in the distance were going opaque, as leaves came out on the invisible trees and bushes."[158] At the same time, the concrete manifestations of what is outmoded in this new season of growth, the Christian images, are destroyed.

Kate's movement towards the sexual fulfillment that was described in the previous section is constantly associated with the water itself. It is during a break in the

rains that she crosses the lake with Cipriano and her mood of expectancy is parallelled in the description of the lake: "The wind on the lake seemed fresh, from the west, but it was a running mass of electricity, that burned her face and her eyes and the roots of her hair...the lake was like some frail milk of thunder."[159] Following the union the rains return and Ramon marries her to Cirpiano, in the manner of Quetzalcoatl, in the rain. The rain becomes specifically a sexual connective as well as the agent of growth and natural development. Cipriano is described as the rain from heaven, Kate, as the earth it falls on.

Ramon is extending the conept of natural relation between what is above and what is below when he declares himself, as the conscious regenerative force, as: "Quetzalcoatl, of the two ways."[160] He recapitulates the connection that the rain establishes in his declaration: "The roots are mine, down the dark, moist path of the snake. And the branches are mine, in the paths of the sky and the bird."[161] Similarly, "the plumed serpent", symbol of the joining of earth and sky, is one more expression of the generative connection that the rain establishes. In keeping with the conception of the natural, the growth of the religion is described organically: "It was as if, from Ramon and Cipriano, from Jamiltepec and the lake region, a new world was unfolding, unrolling, as softly and subtly as twilight falling and removing the clutter of day."[162]

The whole movement culminates with the description of Autumn in the chapter "Teresa" and of the new animal life in the chapter "Here". The achievement of full religious experience by Kate is accompanied by a recognition of natural fruition. She sees the previous atmosphere of blood and violence as resultant on a lack of water:

> There was a smell of water in the land, and a sense of soothing. For Kate firmly believed that part of the horror of the Mexican people came from the unsoothed dryness of the land and the untempered crudity of the flat edged sunshine. If only there could be a softening of water in the air, and a haze above trees, the unspoken and unspeakable malevolence would die out of the human hearts.
> 163

What she describes is something that has already taken place. It is on this level, one that is basically mythic, centring on the vegetative growth that is consequent on the gift of water to the dry land, that The Plumed Serpent can be approached most rewardingly. The concrete religious manifestations become executive and are responsible for the spread of vegetative influence. The growth of men to individual fulfillment of being, and Kate Leslie's development towards what is essentially sexual fulfillment, can be seen as consequent on the primary cause. On the primary level the rain can be seen as producing regeneration in the natural environment. In its symbolic action, as representative of the spiritual influence, it produces the re-integration of the

individual, connection between the individual and the natural environment, and finally, a recognition of interconnection between the individuals within society.

This mythic movement has artistic validity. In the second chapter, Lawrence's early, and frequently ineffective, use of the symbol was examined. It was demonstrated that in the early works Lawrence attempted to symbolise complex processes through the medium of the representative personality. It was seen that rather than being indicative representations, these symbolic figures functioned merely as short cuts to the presentation of Lawrence's ideas on society. As he progressed in his art so his symbols became more effective and the representation came more closely to approximate to the thing represented. At the same time, while avoiding the extremes of fixed definiteness and meaningless abstraction they become symbols capable of extension, that is, they become true symbols. As Lawrence wrote of Moby Dick the white whale: "You can't give a great symbol a meaning."[164] The symbols of The Plumed Serpent are of this mature type. They are dramatically effective, but, because capable of extension, analysis leaves their ultimate meaning uncertain. The religion of Quetzalcoatl functions dramatically as the agent that arouses Kate Leslie to a realisation of the necessity for recognition of the unconscious; in its representative func-

tion it is indicative of much more that remains indefinite.

It is because The Plumed Serpent is mythic, an association of symbols that are indefinite but that in their association appeal to the basic experience of a sense of spiritual lack, that Kate Leslie's search has meaning for the reader. The Plumed Serpent has meaning in a way that Lawrence's more explicit criticisms of the society that Kate sees as being in need of regeneration do not. Because Lawrence is less explicit, he is more artistically convincing.

But, to say that Lawrence's collection of symbols is artistically convincing, is not to say they are also automatically relevant. It was demonstrated in section three of this chapter that it is Kate Leslie, functioning on a representative level, who provides the link between the reader and the process of regeneration that transforms Mexican society. Positively, in her reactions to events in Mexico, Kate Leslie as an individual, conveys two basic messages to the reader: that recognition of the spiritual is necessary in order to achieve full personality integration, and that once this integration is achieved, connection with the natural environment can be re-established.

Kate Leslie makes these two realisations through contact with Mexican society; there remains a question as to the precise degree of relevance that The Plumed Serpent has with regard to the situation within European society. Kate

Leslie does make the assertion, that, "scientific, fair- and square Europe has to mate once more with the old giants,"[165] that Europe has to make the spiritual recognition that is symbolised in the rain, and that when that recognition is made, then regeneration, as in Mexico, will be achieved. This is the indefinite statement with regard to society that comes from the mythic level: that industrial Europe must re-discover the impulse of reverence before life, that it is this denial that is the greatest denial. What Lawrence had been developing towards in his social criticism appears to reach final definition in Kate's monologue on America, a country that she sees as the epitomisation of the consequences of industrialism. Industrialism, with its lack of true leadership, its mechanism, is chiefly destructive of the soul. This is the theme of her rhetorical question:

> Was it really the great melting pot, where men from the creative continents were smelted back again, not to a new creation, but down into the homogeneity of death? Was it the great continent of the undoing, and all its peoples the agents of the mystic destruction! Plucking, plucking at the created soul in a man, till at last it plucked out the growing germ, and left him a creature of automatic reaction, with only one inspiration, the desire to pluck the quick out of every living spontaneous creature.
>
> ...And all the people who went there...were they the spent people, in whom the God im-

> pulse had collapsed, so they crossed to the great continent of (the) negation, where the human will declares itself "free", to pull down the soul of the world? Was it so? And did this account for the great drift to the New World, the drift of spent souls passing over to the side of Godless democracy, energetic negation? The negation which is the life-breath of materialism.
> 166

As a negative statement this is effective, but as a final statement of positive meaning in terms of European society, it offers very little. The mythic quest would appear to have returned upon itself. Kate Leslie began with an awareness of lack; it was because of this awareness that she had left Europe; if this negative statement is accepted as her final social realisation, in that it is only very slightly a development of her initial awareness, the development of The Plumed Serpent viewed as a commentary on the European social situation can only be regarded as slight. Indeed, if The Plumed Serpent is viewed in this light, as offering a merely negative statement with regard to the European situation, the lack of positive direction is not only of importance as demonstrating a lack of progression in Lawrence's thinking. If this negative statement is accepted, then the two statements of integration within the individual and between the individual and the environment, although they appear to be of relevance with regard to the reader, must be rejected. As Lawrence himself constantly re-iterates, it is

the mechanical association between individuals that prohibits the development to fullness of being. Even though Lawrence is able to demonstrate how the individual, through the spiritual influences that the water symbolises, can attain fullness of being, unless he can be seen to produce a positive statement that will lead to the regeneration of European society, his proposals with regard to individual development must lose their significance with regard to the European individual. The possibility of the reader's development is destroyed by his own state of mechanical association within his own society.

It would seem reasonable at this point to enquire whether Lawrence's fictional demonstrations were in fact intended to be of practical significance: whether the recognition of the dark forces beyond, that is made by his characters, is intended to lead to a similar reaction on the part of the reader. The question is of particular relevance here, in that Goodheart for one, does not see The Plumed Serpent as being of practical significance.

It can hardly be argued that Lawrence accepted the idea of art for art's sake. He believed that art should teach a moral; his description of the necessary morality of art makes a very telling distinction between art and propaganda:

> The essential function of art is moral. Not aesthetic, not decorative, not pastime and recreation. But moral. The essential function of art is moral. But a passionate implicit morality, not didactic. A morality which changes the blood, rather than the mind. Changes the blood first. The mind follows later, in the wake.
> 167

This artistic description of the true morality of art also functions as a very meaningful description of the process of Kate Leslie's own development towards fullness of being; it is a development that is made through the change that occurs in the blood. But is her personal development of moral significance with regard to European society? It has been described as a development that proceeds in two stages. The initial integration of personality and the consequent re-connection with the earth, are of European significance (although we must at the same time bear in mind the criticisms that were made above). One stage remains; this is the recognition of blood fellowship. Through Kate's making this recognition, Lawrence does produce a positive social statement that is applicable to the European situation.

It is perhaps because of the outwardly embarrassing nature of this suggestion when applied to European society, that Goodheart states that there is in fact no practical relation between the society that Lawrence produces in Mexico, and civilised, industrialised society as the reader knows it.

Goodheart holds that, in The Plumed Serpent, Lawrence

attempts: "nothing less than the re-awakening of the faculty of mythical consciousness, which has degenerated into intellectual consciousness."[168] He makes the statement that:

> The only recourse that man has in such a situation is art expression, which...is the human activity that is most closely connected with the mythopoeic faculty.[169]

This is a valid statement and is again descriptive of the basis of Lawrence's artistic expression. As he himself writes: "Art speech is the only truth."[170] But Goodheart's central contention is that what Lawrence has produced in The Plumed Serpent is a secondary religious experience, an experience of the type that Philip Rieff describes in his foreward to Psychoanalysis of the Unconscious and Fantasia of the Unconscious where he writes that: "myth, and... art which expresses the mythic, permit a second level of [numinous] experience."[171] But the mythic form as Lawrence uses it in The Plumed Serpent, is more than this, is in effect hortatory; it is the vehicle that conveys the reader towards a practical reversal on the level of actual experience.

If this principle of social re-organisation through blood fellowship is not to be accepted on the level of practicality, then there is a division made between it and

the other two principles. The re-integration of personality that occurs in Mexico is directly related to the need of the European, that he make recognition of those forces that are outside of the regions of definite scientific knowledge. The re-establishment of the organic connection is necessary for the European in order that the natural existence that was destroyed through the processes of industrialisation may be restored. So also is the recognition of blood fellowship necessary, because without the restoration of an organic principle linking the individual within society, none of the other renewals can take place. The whole fictional progress of The Plumed Serpent is, in fact, towards a massive recognition of the unconscious, as indeed the main direction of Lawrence's artistic development beginning with The Rainbow is towards an artistic demonstration of the existence of the unconscious. His positive movement is towards recognition, rather than towards the essentially negative statement of the necessity for recognition that is the theme of Kate Leslie's diatribe against America cited above. The culmination of this recognition is social, the acknowledgement of blood fellowship, of social association on the level of the subconscious. Very obviously Lawrence did not intend to return man to a state of savagery. He makes this clear in writing about Melville:

> We can't go back to the savages: not a stride. We can be in sympathy with them. We can take a great curve in their direction, onwards. But we cannot turn the current of our life backwards.
> 172

But "we can take a great curve in their direction"; this curve involves a recognition of the fact that true social association is on the level of the subconscious, the level of the blood.

Why, therefore, is the response to The Plumed Serpent so unsatisfactory? The answer is a simple one: the work appears to present the ultimate positive formulation of Lawrence's ideas with regard to true social organisation, but ultimately fails to achieve it. The reader is led through a four-fold development; Quetzalcoatl, the Indians, Kate Leslie and the natural environment, all these develop towards a positive revelation, but ultimately the reader is left unsatisfied. All he is effectively left with, in terms of society, is the negative statement of the soullessness of materialism. Lawrence has produced a mythic quest, and the reader demands the completion of that quest. As myth, The Plumed Serpent has artistic validity; but it falls short of meaning because, ultimately, Mexican society is without a link to that society of which the reader is a member.

CONCLUSION

It was stated in the Introduction that Lawrence's main aim was to demonstrate, through fictional representation, the existence of those unconscious elements of which he believed man had first to make recognition before he was able to reach fulfillment of being. It was asserted in the previous section that Lawrence was initially concerned, in The Plumed Serpent, to represent these elements as basic to man's social existence, rather than to make the negative statement concerning the soulless nature of industrialised society that is his ultimate social pronouncement. It can be shown in conclusion that the failure of response consequent on this shift of emphasis is indicative of what has been seen as basic to the invalid nature of Lawrence's criticism of society, his primary concern with the individual. It can be demonstrated that the failure is directly resultant on Kate Leslie's assertion of her own individuality. It can be further demonstrated that as well as being the culmination of Lawrence's various criticisms of society, The Plumed Serpent represents the conclusion of that interest. Finally it can be asserted that what is basic to the difficulty of res-

ponse to the works of this "middle period" is that Lawrence's stated interest in society is directly contrary to his primary interest in the individual.

In attempting to make a fictional representation of movement towards the unconscious Lawrence chose Mexico and the Indians primarily because, as is remarked of them, they have no conception of pure spirit.[173] They are unable to conceive of the existence of anything that is without bodily substance. What they do strongly recognise is soul, that is, an element that is spiritual, but that is also strongly attached to the concept of body. They are perfect representatives of a mode of existence that is close to the unconscious because they refuse the spirit and are most basically aware of the blood of the body. The primary religious movement of The Plumed Serpent involves the juncture of spirit and body and is effectively and simply symbolised by the use of the colours red and white. While the Indians, consistently referred to as red, are representative of the unconscious body, Kate Leslie, white, stands representative of the white consciousness that partially defines itself through a repudiation of the unconscious. In individual terms, therefore, the submersion of Kate in the religion of Quetzalcoatl, an action representative of the return of the pure spirit to a concern with the unconscious, is effectually the culmination of Lawrence's fictional presentation of what is

necessary for complete fulfillment of being within the individual. Similarly, the representation of the necessity for blood fellowship, association on the level of the unconscious, should be the culmination of Lawrence's examination of what it is that is necessary for fulfillment of being with regard to society. Association on the level of the unconscious would appear to contain the necessary repudiation of association through pure spirit, as in Christianity, and on an economic level, as in political association, or that association that is produced by the operations of Industry.

But Kate Leslie's final cry of opposition: "You won't let me go!"[174] is also her most effective statement with regard to association on the level of the unconscious as it is represented in the Indians. Her conscious will revolts against this association; she wishes to preserve her individual freedom and the gesture of acquiescence that she makes by remaining in Mexico is only partly voluntary. It is this lack of willingness on Kate's part that is basic to the difficulty of response towards the whole work. Her movement towards a complete recognition of the authority of the religion of Quetzalcoatl had been a wavering, dialectical one (as also had been Somers' progress). But although her approach had been largely made on the individual sexual level, it was still a movement towards recognition that parallelled the general movement of the

work. By way of her representative function, the reader himself is carried towards that recognition. The failure of the reader's response is due to the vascillations she makes after having acknowledged blood-fellowship as the only valid social connective. When her acknowledgement is negated, she carries the reader against the general current of the work, which is one of continued acceptance of the principle.

The general feeling is of continued acceptance in that no other of the protagonists is concerned to question the principle. But in The Plumed Serpent, more than in any other of his novels, identification with the function of the representative personality is of particular importance in that the nature of the society is so completely foreign to European experience. The structure of the work is therefore destroyed when, through Kate Leslie's reactions, Lawrence moves on to an examination of something completely apart from the social concept: what it is that constitutes a valid sexual relation. It is because Kate Leslie loses interest that the reader is left with the purely vestigial meaning: that industrialised Europe must make the realisation that it is the lack of acknowledgement of the mystery behind the life process that is basic to its problems.

The question remains as to why it is that Lawrence

produces this structural break. There are two reasons for the break. First, Lawrence felt that he had reached some kind of a social positive and therefore was free to drop the subject; secondly, Lawrence saw Kate as more important than society. It seems apparent that Lawrence felt he had come as close to achieving a formulation as it was possible to come. Kate Leslie's wish for the preservation of her particular individuality is indicative of the fact that Lawrence has brought his examination of society to a conclusion. Women in Love showed the beginning of his interest in society, and it was demonstrated that Lawrence was criticising those aspects of society that he believed limited the individual. In The Plumed Serpent, Lawrence ends his concern with society by formulating what he believes to be the ultimately valid social connective, blood fellowship. The expression of that blood relation that he saw as the factor that would unite individuals in one whole was to him, mentally, the culmination of his interest in society. It is a mental culmination, a theoretic one, in that again like so many of his other positive statements, it lacks sustained artistic formulation. Kate Leslie does submerge herself for one moment as the representative of the sick white consciousness, and for one moment she is able to recognise the concept of blood relation for what it is, the ultimate human connective. In this instant, the myth comes to an actual culmination, but she ultimately refuses to make the renun-

ciation of individual consciousness that is necessary to make the submersion a complete one. Momentarily, the concept is given artistic expression, but in the next instant, it is destroyed. But having made some kind of a formulation, and thus having salved his social conscience, Lawrence feels able to make the return to his concern with the separate individual that has such disastrous results on the over-all structure of the work and on the response to it.

The second point is more important since the first depends on it to a certain extent. Having abandoned his social concern, Lawrence makes an immediate return to his individual concern. It is primarily because Lawrence believed in the individual rather than in the fellowship of society, that it is the individual who emerges supreme. It is precisely because of Lawrence's primary interest in the absolute nature of the individual that the reader's response is strangled. Kate Leslie maintains her status, she remains the separate woman, travelling. She is the last in the line of the long succession of individualists who are independent in that they possess an environment of their own: Birkin, Lilly, Somers, Ursula. They are all individuals to whom personal possessions, dress, deportment, and a certain carefulness in relations matter, because it is through these things that they maintain their separation in individuality. The description of Kate's

possessions functions adequately as a description of the distinctive accoutrements of them all:

> (Teresa) smelt the smell of cigarettes and saw the many cigarette stumps in the agate tray by the bed. She saw the littered books, the scattered jewellery, the brilliant New-Mexican rugs on the floor, the Persian curtain hung behind the bed, the handsome coloured bed cover, the dresses of dark silk and bright velvet flung over a trunk, the folded shawls with their long fringe, the scattered shoes, white, grey, pale-brown, dark-brown, black, on the floor, the tall Chinese candlesticks. The room of a woman who lived her own life, for her own self.
> 175

Her sex is unimportant, what is described here are the possessions of a cultural nomad, all the apparatus that is necessary to establish separateness from society.

It is therefore inevitable, given Lawrence's primary interest, that after Kate sinks her individuality she should immediately turn round and demand it back. Because she is an individual, it is impossible for her to submerge, even in the most valid of valid relations. Therefore, Lawrence's mythic positive is taken back, Kate steps outside of her representative function and The Plumed Serpent remains a quest that is essentially unfulfilled. The reason why, having made the repudiation, she does not actually leave Mexico, is a personal one. She does not wish to suffer the final civilised perversion of her own individual sexual nature:

> To sit in a London drawing room, and add another to all the grimalkins? To let the peculiar grimalkin grimance come to her face, the most weird grimalkin-twang come into her voice? Horror! Of all the horrors perhaps the grimalkin women, her contemporaries, were the most repellent to her.
> 176

Again, her concern is for the possible loss of her own isolate integrity.

The novels of Lawrence's "middle period", without exception, concern themselves with the relation that exists between the individual and the society in which he finds himself. Where Lawrence has to choose between the individual and society, he reveals his basic concern to be with the individual. While he chooses to describe the individual as such, in the first part of The Rainbow, for example, in Lady Chatterley's Lover, or in the majority of the stories, he shows a mastery of individual psychology,[177] and of the psychology of the relation between two individuals. This thesis has concerned itself with an examination of the development of his social interest as it affects his artistic production. It was first demonstrated that where he was concerned to give a description of a society, or a suggestion for its renewal, individuals were made representative of forces that Lawrence was not fully able to understand. Later it was seen that the criticisms which individuals made of their social environment seemed aberrative be-

cause they were criticisms of those aspects of the social environment that inhibited their own individual development. Ultimately, it can be seen that the individual who is most importantly central, because representative of the whole civilised consciousness, escapes from her representative function because Lawrence's primary interest remains in the concept of the separate individual. It has been demonstrated that it is because of this primary interest that a novel form that ostensibly concerns itself with an artistic re-direction of the development of society is in fact negated.

It is with this recognition of the final primacy of the individual that the reader is driven to a realisation of the fact that Lawrence's opposition to the Christian ethic shares a common basis with Nietzsche's. The comparison is illuminating. Lawrence is opposed to the Christian ethic, not only because it, he believes, denies the unconscious and places primary emphasis on ideality, but because it denies the supremacy of the exceptional individual. As Karl Jaspers has written of Nietzsche, he saw that...

> modern Humanism and its egalitarian ideals in particular, are also Christian ideals in disguise. That the weak as such, the impotent of any kind must be aided; that the mere fact of being biologically human justifies a claim to all which is attainable only by men of excellence; that every simpleton and lowbrow should be given a

> chance to learn what is fit only for an original thinker; that absolute primacy goes to man's mere existence and not to his substance, not to his enthusiasm, not to whatever is genuine and spontaneous in him; that we let it appear as though everyone were capable of everything...is the result of the primal distortion which he lays...to Christianity.
> 178

Nietzsche's opposition as described here is close to Lawrence's effective attitude, the attitude that a close examination of the novels reveals and that is diameterically opposed to his stated social concern. In his novels, Lawrence wrote from the individualist position. A consideration of those of the middle period that concern themselves with a criticism of society demonstrates that the frequently quoted statement that he made is very relevant as the description of a concern that ended in failure:

> What ails me is the absolute frustration of my primeval societal instinct. The hero illusion starts with the individualist illusion, and all resistances ensue. I think societal instinct much deeper than sex instinct - and societal repression much more devastating.
> 179

Lawrence himself saw that it was his primary interest in the individual that was basic to the failure of his attempts to come to grips with the larger problems of society. The lack of validity in his criticism of society is a lack that is the precise consequence of a view of society that sees

the individual as primary. . Lawrence could not make the artistic realisation that the individual, exceptional or not, is a part of society.

But he considered himself as one of the interpreters, as very obviously he was. In Kangaroo, the reference is to himself when he writes: "The curious throbs and pulses of the God-urge in man would go on for ever ignored, if it were not for some few exquisitely sensitive and fearless souls who struggle with all their might to make that strange translation of the low dark throbbing into open act or speech."[180] But the interpretation that he made was an interpretation that was founded essentially on the separate individual and ultimately, it can be suggested, on the separate individuality of the artist. Society is not a collection of separate individuals. Society is not made up of a number of Birkins or Lawrences (the identification is not too far fetched), all of whom are determined to assert their individuality in the face of the repressive bonds of that society. A criticism of society that is made from Birkin's point of view draws one of two reactions. If it is seen as based in individuality, as expressive of the individual's desire to escape from his society, then the valid response is that of Gerald Crich: "It wouldn't do for us all to be like you are -- we should soon be in the cart."[181] If however it is read as a criti-

cism of what is actually basic to society, it can only be described as aberrative. Thus, with regard to Lawrence's social concern, the main problem of interpretation is that while the major portion of his criticism is of the first type above described and therefore expressive of a desire for individuality, the criticism appears on the surface to be a criticism of what is actually basic to society. The major part of Lawrence's social criticism, however, is not criticism of what is basic to society.

FOOTNOTES

FOREWORD

1. I do not deal with The Lost Girl (1920) primarily because it is closer in form and feeling to the short stories and novellas of the period; secondly, because thematically it is a pre-formulation of the subject of Lady Chatterley's Lover.

INTRODUCTION

1. D.H. Lawrence, Kangaroo (London: Heinemann, 1964), p. 30.

2. What Lawrence sought recognition of was closely akin to the subconscious as it is described by Freud and Jung.

3. The individual, as referred to here and as referred to by Lawrence, is not merely one of those units that together make up society; those units to Lawrence are members of the mass. The individual is that superior being who has the capacity for further development within him. According to Lawrence, society contains very few of these individuals. For the further extension of this concept of superiority, see section one in chapter two of this thesis.

4. Lawrence, Kangaroo, p. 308.

5. Ibid., p. 300.

6. F.R. Leavis, D.H. Lawrence Novelist.

7. See section four of chapter one in this thesis.

8. Eugene Goodheart, The Utopian Vision of D.H. Lawrence (Chicago: University of Chicago Press, 1963), p. 143.

9. Leavis, D.H. Lawrence (Harmondsworth: Penguin Books, 1964), p. 181: "after reading Women in Love, we do feel that we have 'touched the whole pulse of social England'."

10. Ibid., p. 30.

11. What Lawrence's conception of the "religious" implies is examined in section two of chapter two in this thesis. What he sees as religious is directly opposed to the orthodox Christian concepts and more strongly related to those concepts and practices that Christianity was concerned to destroy. Based on a dualistic conception of spiritual forces, it can be seen most clearly as separate from Christian practice in the fact that it includes the possibility of actual blood sacrifice.

CHAPTER ONE - SECTION I

12. It is not easy in the earlier works to discover the precise nature of his criticism. It is obvious that he is opposed to the industrial process but what underlies this opposition is unclear. In Sons and Lovers (1913), it seems to be the outward manifestations that he is opposed to: the brutality of the miners and the destruction of the countryside. On the first page he describes an earlier time when the production of coal was not in itself destructive of the environment: "The brook ran under the alder-trees scarcely soiled by these small mines". At this stage, he is a traditionalist in reaction against the very obvious uglinesses of the twentieth century. In The Rainbow (1915), he replaced an industrial setting by an agricultural one, the Brangwen farm. This shift parallels the movement towards a specifically natural form of existence within the structure of Sons and Lovers and the earlier novel, The White Peacock (1911).

13. D.H. Lawrence, Women in Love (London: Heinemann, 1966), p. 49.

14. Ibid., p. 48.

15. One is reminded in this context of the chapter "Shame" in The Rainbow. Tom Brangwen, a mine-manager, describes the frequency of wife exchanges among his workers. He ascribes it to the fact that their essential being is given to their work and that, in consequence, the marriage relation becomes something entirely subsidiary.

16. Lawrence, Women in Love, p. 185.

17. Ibid., p. 49.

18. Ibid., p. 119.

19. Ibid., p. 101.

20. D.H. Lawrence, letter to Edward Garnett, June 5th, 1914, in The Selected Letters of D.H. Lawrence, ed. Diana Trilling (New York: Farrar, Straus and Cudahy, 1958), pp. 74, 75.

21. See Goodheart, The Utopian Vision, p. 37.

22. D.H. Lawrence, The Rainbow (London: Heinemann, 1961), p. 4.

23. Lawrence, Women in Love, p. 95.

24. Ibid., p. 47.

25. This is also the case of Somers in Kangaroo and Kate Leslie in The Plumed Serpent. The majority of Lawrence's protagonists are in possession of some small but entirely independent income and the care that Lawrence takes in Aaron's Rod to provide his protagonist with a fully realised economic existence only serves to heighten the economic unreality of his other heroes.

26. Ibid., p. 202.

27. The process of criticism through the representative personality began in The Rainbow, a description of the aborting of the attempts of a succession of members of the Brangwen family to achieve full being. Lawrence initially limited himself to interpolated comments on the nature of machine culture but as the work progressed to include descriptions of the new mines near the Brangwen farm, so the attack broadened and became condemnation through the representative personalities of Skrebensky, Winifred, and Tom Brangwen. In Tom Brangwen's case, the industrial process was linked to an unattractive personality; Winifred had had an unnatural liking for Ursula and eventually married Tom Brangwen as representative of industrial perversity; Skrebensky was the first representative of those men who exist solely for their work and was in consequence described as sexually inadequate.

28. Ibid., p. 48.

29. Ibid., p. 181.

30. D.H. Lawrence, Psychoanalysis and the Unconscious and Fantasia of the Unconscious (New York: Viking Press, 1962), p. 22.

31. Lawrence, Women in Love, p. 209.

32. Ibid., p. 458.

CHAPTER ONE - SECTION II

33. Lawrence, Kangaroo, p. 64.

34. Ibid., p. 215.

35. Ibid., p. 356.

36. Harry T. Moore, The Intelligent Heart (Harmondsworth: Penguin Books, 1960), p. 309.

37. Lawrence, The Selected Letters, pp. 151-154.

38. Lawrence, Kangaroo, p. 220.

39. Ibid., p. 216.

40. The real refutation of Lawrence's fictional treatment of politics can be seen in any valid political novel. An example is Sartre's La Morte Dans L'Ame. The artistic treatment of Brunet the protagonist in that novel is indicative of the kind of political thinking and political writing that Lawrence, because he lacked any real interest in the subject, was himself incapable of.

41. Lawrence, Kangaroo, p. 300.

42. Ibid., p. 307.

43. Ibid., p. 306.

44. In Aaron's Rod (1922), Lawrence's representative, Lilly, describes the nature of this reversion:
"There's probably more hate than love in me," said Aaron. "That's the recoil of the same urge. The anarchist, the criminal, the murderer, he is only the extreme lover acting on the recoil. But it is love: only in recoil. It flies back, the love urge, and becomes a horror.", p. 285.

45. Lawrence, Kangaroo, p. 310.

46. Ibid., p. 301.

47. Ibid., p. 310.

48. Women in Love, p. 473: "I wanted eternal union with a man too: another kind of love."

49. Lawrence, Kangaroo, p. 340.

50. Ibid., p. 22.

51. Ibid., p. 272.

52. Ibid., p. 64.

53. Ibid., p. 360.

54. Ibid., p. 84.

55. Ibid., p. 22.

56. Ibid., p. 271.

57. Ibid., p. 59.

58. Ibid., p. 243.

59. Ibid., p. 269.

60. Ibid., p. 271.

61. His criticism appears to be invalid because based on a seeming lack of fundamental knowledge of the concepts he is criticising. It is necessary to reiterate that Lawrence, like Birkin, criticises normal democratic practice and normal economic theory from the view-point of his own proposals for their renovation. What he criticises are those elements in the system that retard the movement towards this positive renovation. But his positive proposals lack full formulation at this stage, and the reader therefore sees Lawrence's criticisms, not with reference to Lawrence's positive proposals, but as criticisms of the situation as it is actually constituted. Because Lawrence was interested only in those elements of the system that stood in opposition to his own proposals and not in what was actually basic to the concepts he was criticising, in that criticism he seems ignorant of what is basic to the system under attack.

61. (cont'd.)
This is unconcern rather than ignorance, but from the point of view of the reader, the result is the same: Lawrence appears ignorant of what is basic to society as it is normally constituted.

62. Ibid., p. 272.

CHAPTER ONE - SECTION III

63. Lawrence, Kangaroo, p. 178.

64. Lawrence, Fantasia, p. 119.

65. Lawrence, Women in Love, pp. 183-186.

66. Lawrence, The Rainbow, pp. 484-486.

67. The symbolic reactions to the cathedral in The Rainbow are also mechanical. Will Brangwen's spirituality is confined and he therefore appreciates the meeting of the thrust forces in the arch; Anna has the true Brangwen realisation of something other and therefore, to her, the cathedral is felt as restrictive.

68. Lawrence, Women in Love, pp. 239, 240.

69. Lawrence, Kangaroo, p. 86.

70. Ibid., p. 85.

71. Ibid., p. 8.

72. L.D. Clark in his study of The Plumed Serpent, Dark Night of the Body, calls the particular kind of natural description that Lawrence uses in Kangaroo "organic description". "Organic description as I am using the term", he writes, "includes the body and spirit of the principal character involved: both in his individual and in his allegorical capacity, and the spirit of religious awareness embodied in the landscape," p. 56.

73. Lawrence, Kangaroo, p. 124.

74. Ibid., p. 352.

75. D.H. Lawrence, Studies in Classic American Literature (London: Heinemann, 1965), p. 2.

CHAPTER TWO - SECTION I

76. Birkin makes the statement (p. 47): "We've got to bust it completely, or shrivel inside it, as in a tight skin. For it won't expand anymore."

77. The shift is already apparent in the confusion at the centre of Kangaroo. It becomes obvious there that Lawrence is unsure as to whether or not he should advocate the Nietzschean smash that would clear the ground of the old forms in preparation for the new. Somers pays lip service to the necessity for violent revolution, but it is the outbreak of violence that is the effectual cause of his leaving the country.

78. Lawrence, Kangaroo, p. 200.

79. Lawrence, Psychoanalysis and the Unconscious, p. 47.

80. Lawrence, Fantasia of the Unconscious, p. 113.

81. The true leader communicates with his followers on this level. In Kangaroo, Ben Cooley and Willie Struthers were without this power of communication; their messages were aimed at the wrong, because higher, centres of consciousness.

82. Lawrence, Kangaroo, p. 307.

83. Ibid., p. 32.

84. Lawrence, Fantasia of the Unconscious, p. 113.

85. See this thesis, pp. 4, 5.

86. Lawrence, Kangaroo, p. 309.

87. In Aaron's Rod, Aaron Sisson leaves wife and family and attempts to support himself as a flautist. Initially it would seem that this is another work concerning itself with the development of the separate individual. When Lilly, a cultural nomad and Lawrence's spokesman as the exponent of the idea of leadership through power, talks about the need to "have a shot at a new mode" (p. 282), what he posits as new seems to be a further development of the concept of the separate individual. But Lilly's ultimate directive is concerned with the fact that Aaron must give up any concern with love and turn to the more genuine instrument of direction, power.

88. Lawrence, Aaron's Rod (New York: Viking Press, 1965), p. 289.

89. Ibid., p. 289.

CHAPTER TWO - SECTION II

90. Lawrence, The Rainbow, p. 437.

91. Ibid., p. 279.

92. See footnote 72.

93. Ibid., p. 2.

94. Lawrence, Women in Love, p. 164.

95. Lawrence, The Rainbow, p. 341.

96. Lawrence, Aaron's Rod, p. 289.

97. Ibid., p. 288.

98. Ibid., p. 290.

99. Lawrence, Kangaroo, p. 271.

100. Ibid., p. 300.

101. Ibid., p. 301.

CHAPTER THREE - SECTION I

102. Lawrence, Kangaroo, p. 308.

103. Lawrence, The Plumed Serpent, p. 190.

104. Lawrence makes a definitive statement on this interconnection in Apocalypse, his last work and posthumously published in 1932 (p. 48): "the cosmos became anathema to the protestants after the Reformation. They substituted the non-vital universe of forces and mechanistic order, everything else became abstraction, and the long, slow death of the human being set in. This slow death produced science and machinery, but both are death products."

105. Lawrence, Kangaroo, p. 271.

106. Lawrence, The Plumed Serpent, p. 65.

107. Lawrence, Fantasia of the Unconscious, p. 54.

108. Ibid., p. 55.

109. It is interesting to note that Lawrence is already citing the Ameridians as having valid life-knowledge at this early date, 1922.

110. Ibid., p. 55.

111. The separation between the old pre-idealistic mode and Christian emphasis on ideality is given convenient expression by Marshall McLuhan in the distinction he draws between Socrates and Plato in The Medium is the Message, 1967, p. 113. He quotes Socrates on the invention of the alphabet: "You give your disciples not truth but only the semblance of truth; they will be heroes of many things, and will have learnt nothing; they will appear to be omniscient and will generally know nothing." of Plato, he writes that he, "vigorously attacked the oral, poeticised form...He pleaded for a more precise method of communication (The Ideas), one which would favour the investigation of facts, principles of reality, human nature, and conduct." It is precisely against the imposition of these principles, these ideas, as being supposedly basic to reality, that Lawrence opposes himself. This is particularly so in The Plumed Serpent.

112. Lawrence, The Plumed Serpent, p. 46.

113. Ibid., p. 55.

114. Ibid., p. 233.

115. Ibid., p. 433.

116. The emphasis on blood parallels the significance that Lawrence assigns it in Apocalypse (itself a demand for a return to the natural connection) where he refers to it as the basic substance: "In our old days, the blood was the life" (p. 99).

117. Lawrence, The Plumed Serpent, p. 373.

118. Cipriano remarks to Kate: "Horror is real. Why not a bit of horror, as you say, among all the rest?" p. 249.

119. D.H. Lawrence, Apocalypse (New York: Viking Press, 1966), p. 200.

120. Lawrence, The Plumed Serpent, p. 211.

CHAPTER THREE - SECTION II

121. Lawrence, The Plumed Serpent, pp. 181, 182.

122. Ibid., p. 46.

123. Ibid., p. 434.

124. The essential commands for the followers of the religion of Quetzalcoatl are the three that Lawrence describes as basic to the existence of the modern Indian in his essay "Indians and Entertainment": "Thou shalt not lie. Thou shalt not be a coward. Thou shalt acknowledge the wonder." Mornings in Mexico and Etruscan Places, p. 53.

125. Lawrence, The Plumed Serpent, p. 191.

126. Ibid., p. 192.

127. Ibid., p. 203.

128. Ibid., p. 266.

129. Ibid., p. 304.

130. Ibid., p. 285.

131. See the chapter "Auto da Fe", pp. 295-301.

CHAPTER THREE - SECTION III

132. Lawrence, The Plumed Serpent, p. 115.

133. The religion of Quetzalcoatl has a critical value when seen in comparison with a civilisation that is lacking in a religious acknowledgement of the life process. This confrontation is essentially similar to that which is central to the novella St. Mawr, published in 1925. The stallion St. Mawr is symbolic of the wonder of existence that has been lost by the modern world. Lou Witt, the wife of the ostensible owner of the stallion, Rico, is capable of recognising St. Mawr's significance: "She realised that St. Mawr drew his hot breaths in another world from Rico's, from our world. Perhaps the old Greek heroes had lived in St. Mawr's world.

133. (cont'd.)
And the old Greek heroes...had known it." (p. 19) Because he is over-civilised, Rico is unable to make any acknowledgement of the mystery that St. Mawr represents that is at the centre of the life process. In his perversity, he pulls the horse down on top of himself and is crushed by that conception of the natural that is symbolised in the stallion.

134. Ibid., p. 115.

135. Ibid., pp. 438-441.

136. Ibid., p. 21.

137. Ibid., p. 251.

138. Ibid., p. 448.

139. The reader is referred back to the picture of the boat as it came towards Sayula, "with its sail hollowed out like a shell, pearly-white, and its sharp black canoe-beak slipping past the water. It looked like the boat of Dionysos coming with a message, and the vine spreading." (p. 443) As can be seen in the full context, the boat is not coming with a message but for one: the symbols of generative Dionysan life that it takes as cargo in the representative persons of the cow and the bull.

140. Ibid., p. 450.

141. Ibid., p. 98.

142. Ibid., p. 140.

143. Ibid., p. 324.

144. Ibid., p. 453.

145. Ibid., p. 439.

146. Ibid., p. 441.

147. Ibid., p. 442.

CHAPTER THREE - SECTION IV

148. Lawrence, The Plumed Serpent, p. 96.

149. Ibid., p. 97.

150. Ibid., p. 102.

151. Ibid., p. 118.

152. Ibid., p. 196.

153. Ibid., p. 199.

154. Ibid., p. 210.

155. Ibid., p. 211.

156. Ibid., p. 216.

157. Ibid., p. 219.

158. Ibid., p. 282.

159. Ibid., p. 331.

160. Ibid., p. 359.

161. Ibid., p. 360.

162. Ibid., p. 374.

163. Ibid., p. 421.

164. D.H. Lawrence, D.H. Lawrence: Selected Literary Criticism ed. Anthony Beal (New York: Viking Press, 1936), p. 157.

165. Lawrence, The Plumed Serpent, p. 432.

166. Ibid., p. 85.

167. Lawrence, Studies in Classic American Literature, p. 162.

168. Goodheart, The Utopian Vision, p. 48.

169. Ibid., p. 55.

170. Lawrence, Studies in Classic American Literature, p. 2.

171. Philip Rieff, in his foreword to Psychoanalysis of the Unconscious and Fantasia of the Unconscious, p. xix.

172. Lawrence, Studies in Classic American Literature, p. 130.

CONCLUSION

173. Lawrence, The Plumed Serpent, p. 125.

174. Ibid., p. 462.

175. Ibid., p. 416.

176. Ibid., p. 456.

177. The comment that Somers makes about a child at an adult gathering in Kangaroo is interesting in this connection: "Only (Somers) seemed actually aware that the child was a little human being." (p. 56)

178. Karl Jaspers, Nietzsche and Christianity trans. E.B. Ashton (United States of America: Henry Regnery Company, 1961), pp. 39, 40.

179. Lawrence, letter to Dr. Trigant Burrow, July 13th, 1927, in The Selected Letters, p. 264.

180. Lawrence, Kangaroo, p. 301.

181. Lawrence, Women in Love, p. 202.

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