D. H. LAWRENCE: SEXUALITY, SUFFERING AND THE SELF

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IN
D. H. LAWRENCE'S THE RAINBOW
AND WOMEN IN LOVE

By

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ABSTRACT

We shall not look before and after.
We shall *be*, now.
We shall know in full.
We, the mystic NOW.

D. H. Lawrence, "Manifesto"

The emphasis of this analysis of *The Rainbow* and *Women in Love* is upon Lawrence's recognition of sexuality as a motivating force in the metamorphosis of the individual self, of suffering as a sign of growth in spiritual awareness and self-transcendence and of conflict as the essential ambiance of the regenerative cycle in human relations. Special significance is given Lawrence's insistence on the balancing of the conscious and the unconscious selves in the accomplishment of total being, on the further balancing of unique selves in human relationship and on the final sense of achieved balance of the individual as a unit of the cosmic whole.

Chapter One traces, through *The Rainbow*, the melding of a conscious and unconscious self into a unified being. Chapter Two examines, in *Women in Love*, Lawrence's views of sexuality as the source of vitality and evolution in the realm of human relationships and his presentation of an achieved relationship as the alternative to self-destruction

through physical and spiritual enervation. The conclusion considers the artistic contribution of these novels to a fuller understanding of the roles played by sexuality, suffering and self in viable human relationship. Page numbers within parentheses refer to that edition of the novel designated in the bibliography.

Links with "Kubla Khan" are elaborated to illustrate the tradition behind Lawrence's insistence on the greater significance of sensual and spiritual realities, as opposed to solely material ones, in the attainment of human happiness as well as to demonstrate his artistic fidelity to symbolic and structural pattern. Accordingly, it is hoped that this study will contribute to the appreciation of D. H. Lawrence as a student of the psychology of human relationships and as an artist of consummate skill.

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You are the call and I am the answer,
You are the wish, and I the fulfilment,
You are the night, and I the day.
What else? it is perfect enough.
It is perfectly complete,
You and I,
What more --?

Strange, how we suffer in spite of this!

D. H. Lawrence: "Bei Hennef"

INTRODUCTION

D. H. Lawrence (1885-1930) was the third son, the fourth of five children, of the tumultuous marriage between a virile but uneducated Nottinghamshire miner and a bourgeois former schoolmistress. Lawrence became convinced that his beloved mother considered "flights of genius" nonsensical and the aim of life to be to "rise in the world, step by step."[1] Since he "instinctively recoiled away from the bourgeoisie," Lawrence, the artist, suffered severe emotional conflict and concealed his writing from her.[2] The resulting tension is released artistically in his satiric portrayal of the destructive forces of motherhood and materialism.

The element of destruction inherent in the generative cycle is reflected in Lawrence's phoenix symbol, which recognizes that, in the creative process, the human energy of those who share experience is consumed, as well as that of the artist. J. D. Chambers--Lawrence's friend and brother of his childhood sweetheart, Jessie--recognizes the stark ruthlessness with which Lawrence used those who roused his "daemon into action" and "the cost in personal terms which the production of a great work of art . . . can sometimes entail." He concludes: "To know him as we knew him

was a rare privilege, but it had to be paid for. . . ."[3] Yet Lawrence's own statement, written after completion of The Plumed Serpent (1926), demonstrates that the artist shares such pain: "It costs one so much, and I wish I could eat all the lotus . . . and drink up Lethe to the source. . . . One wants something that'll go into the very soul."[4]

Although critics credit Lawrence with varying degrees of neurosis,[5] and his wife and friends corroborate tales of extreme behaviour,[6] it is Lawrence who excels in self-diagnosis. In his essay "Love" (1916), he sees madness as the norm: "Whom the gods wish to destroy they first make mad. And this is how we become mad, by being impelled into activity by the subconscious reaction against the self we maintain, without ever ceasing to maintain this detested self. . . . We are made mad by the split, the duality in ourselves."[7] The self that Lawrence detests accepts the bourgeois ladder to success. In discussing The Rainbow and Women in Love, F. R. Leavis comments on "a difficulty that is a measure of their profound originality." He concludes succinctly about Lawrence that "the worst difficulty we have in coming to terms with his art is that there is resistance in us to what it has to communicate. . . ."[8]

This study is concerned with what Lawrence's art communicates in The Rainbow and Women in Love, and presumes a familiarity with characters and events. In these novels can be traced the origin and painful development of a self towards integration and balanced relationship, as well as a delineation of two couples which illustrates the tendency towards regenerative, creative life in one pair and the contrasting lust for self-destruction in the other--the alter-ego parallel. Extensive quotation illustrates reciprocal growth in Lawrence's theoretical and artistic expression, in accordance with H. M. Daleski's expressed belief that theories are modified by artistic experience, and that it is detailed literary criticism which can make theory meaningful.[9]

This study contends that, in these novels, Lawrence offers his first major exploration of the concerns and tensions of human existence which earlier work only intimated. Specific focus is on three such concerns--suffering, the self and sexuality--with special emphasis upon the regenerative effect of conflict and suffering in human relations, and on the acceptance by Lawrence of sex as a motivating force in the painful struggle towards the transcendent reality of individuation. In order to grasp Lawrence's conceptions of suffering, self and sexuality, it is useful

to consider in general terms his conception of religion, history and time, the cosmos, and reality.

Lawrence's attitude, towards both life and art, is religious. Man is a quester, suffering towards a goal of light, truth and freedom. In his art, cycles of death, redemption and rebirth symbolize the natural succession of moments of psychic death by enlightenment. His sensuous apprehension of myth, his network of image and symbol, and his rhapsodic and liturgical prose recall the Old Testament. He feels the Bible in his "bones."[10] He rebuked Edward Garnett for qualms about The Rainbow: ". . . primarily I am a passionately religious man, and my novels must be written from the depth of my religious experience . . . you should see the religious, earnest, suffering man in me first."[11] At twenty-three, he had reflected on life's tragi-comical nature and dismissed hedonism in a gesture typical of a consistent rejection of the abstract and ideal. He concluded later, in Fantasia of the Unconscious (1921), "Better passion and death than any more of these 'isms'."[12] He began early to build a secular and optimistic faith which esteemed love and work, and which acknowledged a supreme directive force in nature, incarnate in sexuality. Religion is a comfort; "then love is next precious, love of man for a woman; one should feel in it the force that keeps the menagerie on

the move . . .; lastly, a passionate attachment to some work which will help the procession somehow is a safety against the loneliness of not wanting to laugh at the farce, and of having no one with whom to weep.[13]

A work of service is thus a buffer against isolation. It is loving, not being loved, which plumbs "the excitement, the fundamental vibration of the life force." The need to be loved Lawrence sees as a weakness in men, since it is a naturally female trait.[14] Love is an act of service, of agonizing self-offering which, paradoxically, is the ennobling route to vitality and creativity within the self. True love, for Lawrence, is sacrosanct, unlike the spurious love of modern superficiality. Regrettably, religion has become an opiate for the fear of autonomy, since "most folks are afraid to grow up, that's why they defer it so long. Real independence and self-responsibility are terrifying to the majority; to all girls, I think. . . ." Nor is his skepticism without cost: "I miss religion for this only: that I have now no season when I can really 'become again as a little child'--and make my querulous little complaint into the ear of a deep sympathy. . . . Religion, work, love, all link us to an eternity--the one of singing, the other of influencing, the last of being. You think the middle one best--I like both the last two."[15]

Before he was twenty-five, Lawrence had spurned orthodoxy in this way. Religion is associated with man's fear of isolation and with mother substitution which, in turn, demonstrates the basis of man's deification of woman. Against this, and the female sense of supremacy it engenders, Lawrence directs the satire of The Rainbow which depicts--as had the original Sisters--his wife Frieda's "God almightiness in all its glory."[16] While writing The Rainbow and typing the "Study of Thomas Hardy" (1914),[17] Lawrence praises the égalitarian love relationship in which there is "neither part greater than the other"--a balance of perfection in giving and taking. Gradually, Lawrence attributes man's dependency to lack of courage and selfhood; in The Man Who Died (1927) he advocates that, in woman, man seek renewal rather than sympathy.

In "A Propos of 'Lady Chatterley's Lover'" (1929), Lawrence condemns Christianity's fatal idealism:

". . . humanity, alas, instead of being saved from sin, whatever that may be, is almost completely lost, lost to life and near to nullity and extermination. We have to go back . . . before the idealist conceptions began, before Plato, before the tragic idea of life arose. . . . For the gospel of salvation through the Ideals and escape from the body coincided with the tragic conception of human life. Salvation

and tragedy are the same thing. . . ."[18] Lawrence deplores the ideal of redemption after death in return for a wasted life of repressed passion. Ideals and abstractions, like all intellectualization, fragment rather than unify; thus, they create an ego, not a self. A century earlier, Blake had called the human will evil and selfish, and God "an influx of Understanding" into the will. The process of becoming God-like, or achieving understanding, is an unnatural process learned painfully: "Understanding or Thought is not natural to Man; it is acquired by means of suffering & Distress i.e. Experience, Will, Desire, Love, Rage, Envy, & all other affections are Natural, but Understanding is Acquired."[19] Lawrence agrees that man must "know and be God;" his plea is for acceptance of those affections "natural" to man, and for the courageous odyssey inwards towards comprehension of a deeper, unsocialized, sensual, subconscious self. The process requires the suffering of disillusionment, but achievement marks the balanced relationship between mind and body which he calls a "living relationship," a "pure conjunction."[20]

In "The Two Principles" (1919), Lawrence criticizes Christianity's failure to identify man's soul with his natural environment. In the case of pagan religions, both science and religions concur. Modern science and religion, on the other hand, are contradictory, a schismatic

influence on man. Lawrence, who fears the mind as a destroyer of matter, would heal the breach by stressing feeling, thus righting the balance between instinct and reason. He urges that, since the will to destroy is irrefutable, battles be fought towards reconciliation rather than victory for "if it comes to a contest, the little ant will devour the life of the huge tree."

Lawrence denounces the lack of such reconciliation within orthodoxy. Christianity's lop-sided victory over the flesh has caused "the great northern confusion" which leads the deluded northern races, having replaced physical passion with idealized "love," to "seek the female apart from woman." Since Lawrence sees the female as one of the two elemental cosmic principles, he reasons that modern man has rejected the source of vitality--human relationship--in favour of a deadly substitute--intellectualism. Thus, his religion of the "blood"[22] depends on the superiority of instinct, to correct centuries of imbalance. It also demands both bodily and spiritual consummation, a state of perfection called "Two-in-One." When this is not attainable with one object, then passionate love must be pursued in a human object and ideal love in a spiritual goal: "Let us hesitate no longer to announce that the sensual passions and mysteries are equally sacred with the spiritual

mysteries and passions."[23] The intellect is merely a "bit and bridle," to curb the passions from similar imbalance. Man needs a faith, which frees him from the dilemma of mutually exclusive physical and spiritual fulfilment and the consequent destruction of his natural, cosmic relationship.

Lawrence defines art as "the revelation of a pure, an absolute relation between the two eternities."[24] Artistic purpose is "not aesthetic" but moral: ". . . the essentially religious or creative motive is the first motive for all human activity. The sexual motives comes second. And there is great conflict between the interests of the two at all times."[25] Furthermore, knowledge is a matter of experiential relationship, not memorable fact, and creative self-expression is obligatory: ". . . the real knowledge of the world consists of the related experience of the men and women who have lived in it . . . it is a duty which each one of us owes to the world, to add our own contributions, just as we know them, whether they be the result of our own experiences--or as related to us by others."[26] Consequently, Lawrence offers his art to help mankind to progress towards its goal of peace and perfection. His studies of woman attempt to see in her, as a "phenomenon," the revelation of "some greater, inhuman will,"[27] the purpose and nature of God.

Lawrence, like W. B. Yeats,[28] views history and time in terms of epochs; the Christian phase is deemed exhausted and the new millennium imminent. Lawrence visualizes civilization sliding into a "bottomless pit" of soulless nonentity.[29] Vitality is being extinguished by industrialism, intellectualism, and idealism--mechanisms which destroy instinct and relegate men to an unnatural, frustrating domesticity. The pain and suffering of such imprisoned, isolated souls are destructive and useless in comparison to the creative suffering of the cosmically related, phoenix-like soul which repeatedly transcends states of growth towards freedom. Man's senses are becoming dulled and woman's perverted, so that both sexes lack the vitality to seek, in relationship, the source of natural vigor. The price of survival is a return from fragmentation to relationship, "For it is only by receiving from all our fellows that we are kept fresh and vital."[30] Lawrence intends such relationship, with ". . . sources of our inward nourishment and renewal, sources which flow eternally in the universe,"[31] to be three-fold: "First, there is the relation to the living universe. Then comes the relation of man to woman. Then comes the relation of man to man. And each is a blood-relationship, not mere spirit or mind."[32]

Part of Lawrence's uniqueness lies in his being the first to express a psychic relationship of character and event, so that he surpasses George Eliot and pre-dates W. B. Yeats. Eliot links character and event in deducing that "Our deeds determine us, as much as we determine our deeds."[33] Yeats links desire and event in A Vision (1937): "We get happiness . . . from those we have served, ecstasy from those we have wronged."[34] But Lawrence perceives a psychic relationship of character, desire and event. We select our fates; thus we enact in our lives a self-fulfilling prophecy. As Novalis and Hardy argued, character becomes fate and Lawrence's "backbone" a creative force.[35] Cosmologically, "It all hangs together in the deepest sense," we are told in Women in Love and Fantasia;[36] the "murderer" and the "murderee" select one another from mutual desire. Consequently, characterization becomes a portrayal of psychic conflict.

Flux and direction also are inherent in Lawrence's conception of history. A triadic or Joachite interpretation, it comprises, iconographically, two streams--one sourcewards of dissolution, one goalwards of creativity--joined by a conciliatory force called the Holy Ghost or Reconciler. Each decadent period swirls away violently, through a transitional period to an era of renovation which, in turn,

gradually becomes corrupt. Thus, history conforms to the cosmic pattern of cyclical death and regeneration, of which man's life-span is also a microcosm. For, in Romantic philosophy such as Lawrence's, redemption is a painful circular quest, the goal of which is its beginning revealed, through enlightenment, to be more desirable. To break from such an arduous cycle of existence, man must triumph through imagination to an enduring vision of unity.[37] As the First World War confirms Lawrence's conviction of dissolution and the idea gradually becomes obsessive, contemporary reading shapes his preference for the Teutonic races as agents of regeneration.[38]

Lawrence also sees subconscious hatred as the compensating reaction to conscious idealism.[39] In the "Study," and later, in Fantasia, he states that life's vicious circle of repetition is perpetuated by the battle of the sexes. Like earlier Greek idealists,[40] some modern men see women as fulfilling a sacred duty in administering to the "supreme" male; there is mystery and unconscious fear of mortality, yet a consciousness of power in such relationship. Lawrence associates it with Nietzsche and the Wille Zur Macht. But consummation fails when such an idealist sees the female merely as gratifier of the male; he loses the sense of mystery beyond the self. Such egoism

dulls senses, produces mechanical sex and inhibits real gratification. The result is an insatiable "roué" and a woman visibily hard but "inwardly jaded, tired out. . . ." What he designates as this English attitude to love "devitalizes a race and makes it barren." Lawrence promotes, as alternative, the "true" love of woman as the unknown "into which I plunge to discovery, losing myself." Love is thus the route to mysterious knowledge, requiring self-risk. He regrets modern man's failure to "realize the gladness of a man in contact with the unknown in the female, which gives him a sense of richness and oneness with all life . . . different from the sense of power, of dominating life. The Wille Zur Macht is a spurious feeling."[41] In our faulty sex relationships, we select our own Odyssey. Lawrence relates the modern Oedipus myth in Sons and Lovers; the Orestes myth can be traced in The Rainbow, where fathers destroy daughters and wives retaliate against husbands, who are avenged either in their sons' impotence or in their hatred of women. Women in Love presents a modern Osiris in the form of Birkin. Lawrence alludes to the Odyssey in the opening pages of The Rainbow and in correspondence expresses the need for a modern Cassandra.[42] Cassandra was the prophet-mistress, doomed to be disbelieved but proved right by events, who foretold her own extinction with Agamemnon, who had

sacrificed his daughter, and whose son Orestes completed the cycle of revenge. The myth's relevance to the moderns is that women are contriving their own extinction; women must love truly and with fidelity to break the suicidal circle of psychic murder and revenge which is the modern version of Greek physical violence. Lawrence advocates mystical sex, like that of the Egyptian era when Pan, Isis and the supernatural were worshipped through sex in a union of the physical and spiritual. This is Lawrence's suggestion in "Excurse" in Women in Love, where the light, indoor, non-coital sex of the inn scene is joined later to the dark, outdoor, sensually coital scene beneath the open heavens.[43] It is also the theme of his final fictive statement, The Man Who Died (1927).

In contrast, Lawrence maintains that the modern era has inverted sex roles. Inversion occurs whenever

> the majority of men concur in regarding woman as the source of life, the first term in creation: woman, the mother, the prime being.
>
> And then the whole polarity shifts over. Man still remains the doer and thinker. But he is so only in the service of emotional and procreative woman. . . .
>
> And there is the point at which we all now stick. . . .
>
> Man has now entered on his negative mode. . . .
>
> . . . he takes on very largely the original role of woman. Woman, meanwhile, becomes the fearless, inwardly relentless, determined, positive party. . . . Nay, she makes man discover that cradles should not be rocked, in order that her hands may be left

> free. She is now a queen of the earth and inwardly a fearsome tyrant.
>
> Therefore we see the reversal of the old poles . . . man begins . . . to imagine he really is half female. And certainly woman seems very male. So the hermaphrodite fallacy revives again.44

Such perversion of the psyche occurs when men abdicate their natural role as leaders; then wives despise husbands who, in turn, are dissatisfied. Wives seek lovers or, disastrously, a "personal" relation with their children. Lawrence warns that such perversion of natural processes is exhaustive, not recreative: "There is no way out of a vicious circle except breaking the circle. And since the mother-child relationship is to-day the viciousest of circles, what are we to do?" The Rainbow and Women in Love constitute Lawrence's answer.

He blames parents' lack of self-sufficiency; the man lacks the "courage to withdraw at last into his own soul's stillness and aloneness, and then, passionately and faithfully to strive for the living future. The woman has not the courage to give up her hopeless insistence on love and her endless demand for love, demand of being loved. She has not the greatness of soul to relinquish her own self-assertion, and believe in the man who believes in himself and his own soul's efforts."[45] We must make peace within the self--achieve self-unity--before we can forge the relationship which is free and balanced, in its

giving and receiving, it avoids the excess of either, which Lawrence calls greed, in The Man Who Died.

The self, in Lawrence's concept of history, is insignificant in size, yet valuable to the cosmic whole. The integrated self must comprehend this in both humility and pride, for impermanence and flux are essential factors in Lawrence's vision of the permanence of immortality. Within the flux of time, from the two eternities which he calls the Source and the Goal, every consummation of opposition creates "heaven"--a revelation of God. This is a transitory state in a fourth dimension beyond present, past or future. But "We can no more stay in this heaven than the flower can stay on its stem." Also, as everything physical disintegrates, so must our physical selves: "So the body that came into being and walked transfigured must lie down and fuse away in the slow fire of corruption. Time swirls away out of sight of the heavenliness."[46] Our sin is to try to resist flux, to make our glimpses of heaven, Blake's Eternal Now, a part of time, for "consummation is timeless."[47] Man belongs to time and to death, a part of the natural flux which heralds rebirth in the cosmic cycle.

Lawrence's cosmic theory is dualistic. Creativity arises from conflicting pairs. His ultimate metaphor for this antinomy is male-female; it is duplicated in imagery of sun-moon, law-love, soul-spirit. Suffering, inherent in

the dissolution necessary to new birth, is expiative and productive of the new phenomenon of the original element.[48] The self is dual--man both Apollo and Bacchus, woman both Urania and Pandemos. Neurosis represents the failure to accept this duality. In the essay, "Love", Lawrence describes the dual nature of true love: "All whole love between man and woman is thus dual . . . the motion of melting, fusing together into oneness . . . and sensual gratification of being burnt down. . . ."[49] Lawrence concludes that, in contrast to the half-loves, purely sacred or profane, true love "must be two in one . . . the sweet love of communion and the fierce, proud love of sensual fulfilment, both together in one love. And then we are like a rose."[50] In the rose symbol of transfiguration, Lawrence conceives of the sex relationship as a creative act, transcending all suffering and antinomy towards new perfection.

The tension which sustains the cosmos is based on perpetual conflict: ". . . we are two opposites which exist by virtue of our inter-opposition. Remove the opposition and there is collapse . . . into universal nothingness."[51] There are no spoils for the victor of such a fight; the battle of the sexes is thus a major cosmic force for positive good. And Lawrence has made the philosophical circle back home so that what seemed to be evil has been redeemed.

Yet Lawrence does not extol the suffering to scorn the prize, for he admits that "love has been rather a lacerating, if well-worth-it journey. But to come at last to a nice place . . . with your 'amiable spouse' . . . and to possess your own soul in silence, and to feel all the clamour lapse. That is the best I know . . . the self-consciousness and sex-idea burned out of one . . . and the self whole again, and at last free."[52]

Man breaks from the bondage of sex by expending himself, not by avoiding battle and conserving self. Lawrence recognizes the transient nature of moments of peace, and the preponderance of suffering over accomplishment: "I feel this self-same 'accomplishment' of the fulfilled being is only a preparation for new responsibilities ahead . . . the effort to make, with other men, a little new way into the future, and to break through the hedge of the many."[53] It is the aim of the explorer, for self-fulfilment is not an end in itself, but a launching pad. Man is primarily neither lover nor friend but "thought-adventurer," a rocket braving the unknown, fuelled by the energy tapped through consummate human relations.

Lawrence's dualistic view of reality is also significant. Distraught by the breakdown in relationship which the war symbolized, he writes in 1916: "When one

is shaken to the very depths, one finds reality in the unreal world. At present, my real world is the world of my inner soul. . . . The outer world is there to be endured, it is not real. . . ."[54] Reality is the inner one of blood consciousness, not the exterior social unreality which Lawrence calls the "husk." Blood is the "substance of the soul and of the deepest consciousness."[55] Such duality opposes the true soul to the social self. Unity is achieved by the social self's recognition and acceptance of the inner self or soul. The subconscious is the vital self and the incarnation of the soul is its purpose--and thus the initial purpose of life. Every soul comprises halves of light and dark which rest in balance; their division and consequent maddening imbalance has been the sin of mechanistic society. Fragmentation inhibits the natural evolution of the psyche by "interaction between the individual and the outer universe . . . man doth not live by bread alone. He lives even more essentially from the nourishing creative flow between himself and another or others." Hence, Lawrence's freedom comprises the sense of aloneness in the self, but togetherness in relationship. The object is the "true" marriage reached by the bloody path of conflict, "Because really, living alone in peace means being two people together. Two people who can be silent together and not conscious of one another outwardly."[56]

Such true marriage unites male and female, the two eternally different, never-mingling streams, by way of the phallus. This marriage is a "oneness accomplished through a life-time in twoness, . . . the highest achievement of time or eternity. From it all things human spring, children and beauty and well-made things; all the true creations of humanity."[57] Such marriage is a physical one, not a personal affinity. The latter produces modern counterfeit marriage, where denial of blood sympathy produces "a sort of rage" exemplified in the neurosis of the repressed Mrs. Crich. Like all perversions, such "nervous sex" is a process of impoverishment, as Gerald's and Gudrun's affair shows. "This is one of the many reasons for the failure of energy in modern people; sexual activity, which ought to be refreshing and renewing, becomes exhaustive and debilitating."[58] Lawrence shuns such unreality for the inner reality of the unified self and the living relationship which, as symbol of reconciliation, is man's claim to the immortality of a transcendent fourth dimension. Sex is an admixture from which we are purged, through conflict, to the achievement of an angelic state of isolation which, rather than love, is the essence of being.[59] Lawrence regards the lonely and tragic individual reality, which exists beneath a spuriously bonded and "loving" social

unreality, as mankind's cross and its salvation: "Life is full of wonder and surprise, and mostly pain. But never mind, the tragic is the most holding, the most vital thing in life and as I say, the lesson is to learn to live alone. . . ."[60]

The concepts basic to Lawrence's art are displayed in his Phoenix, symbol of mystical renewal. Sexuality and the self are revealed in the individual, yet related, male Phoenix and female nest. Suffering and physical dissolution are symbolized in the flames and ashes; the transcendence of old forms appears as the rising bird. It remains to see how, gathered from life and art, these theories infuse with vitality Lawrence's most consummate fiction, The Rainbow and Women in Love. To do so requires much résumé, about which, Lawrence's own opinion is noteworthy: "there is a certain impertinence in giving these résumés. But not more than in the affectation of 'criticizing' and being superior."[61]

CHAPTER ONE

BECOMING INDIVIDUAL

> My source and issue is in two eternities, I am founded in the two infinities. But absolute is the rainbow that goes between; the iris of my very being.
>
> D. H. Lawrence: "The Crown"

D. H. Lawrence calls The Rainbow "a voyage of discovery towards the real and eternal and unknown land."[1] Man is the self-discoverer, whose goal is spiritual and real, rather than poetic or imaginary. The title of this odyssey recalls the Biblical covenant, quoted late in the novel,[2] symbolic of relationship, communication and faith between God and man. It also represents an opening or archway joining earth and heaven, tilted like the cosmos itself. The first of many such archways to the unknown, it echoes the vision of Ulysses: "Yet all experience is an arch wherethrough / Gleams that untravelled world whose margin fades."[3] Finally, a rainbow is a multi-coloured, prismatic refraction of the unity of pure light--itself the symbol of divinity--made visible to the human eye by superhuman intervention.

The combination of Biblical Genesis, the cosmic wheel, the natural year and the rhythm of progress fills The Rainbow's opening scenes. The early Brangwens are

men in harmony with their universe. Free creatures, they work rooted in the soil, with uplifted gaze in touch with the unknown represented by the ever-visible steeple. As living rainbows, they represent Lawrence's mediator, the Holy Ghost, the link between the Source and the Goal. They are men of instinct, whose perfect accord with the cosmic plan is captured in prose in which syntax, poetic rhythm and vocabulary such as "teeming" and "begetting" perpetuate the sense of Biblical geneology: "They felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young-born on the earth. They knew the intercourse between heaven and earth. . . ." (pp. 7-8).

Lawrence insists that, within the cycle of time, man is repeatedly reborn, thrust forward by the wave of regenerative history and abandoned, ostensibly defenceless but, actually, possessing the mystic clue to life--vitality. Although subject to the law of flux as the great cosmic wheel turns relentlessly, the Brangwen men are aristocrats staring at the sun, "dazed" and "unable to turn around" (p. 9). They do not move towards the unknown, as eternal flux demands, but rest in their perfection. By Lawrence's code, lack of motion is tantamount to death, since that which does not change must perish. These Brangwen men mark the end of an era.

Their women, however, possess the vitality to pursue the quest for paradise. A Brangwen woman "wanted another form of life"; she "faced outwards to where men moved dominant and creative . . . ," whereas the men faced inwards. She also wants to "know, and to be of the fighting host" (p. 9). Such women demonstrate the male quality of perpetual motion outwards from the centre, whereas the men move towards introverted inertia--a female tendency.[4] Whatever moves in the "wonder of the beyond" brings the unknown before the imagination of the Cossethay women and is described as "the leading shoot" (p. 11).[5] Elsewhere, Lawrence identifies these shoots as a vital force for change, which must be nourished and protected: "The whole great form of our era will have to go. And nothing will really send it down but the new shoots of life . . . bursting the foundations. And one can do nothing but fight tooth and nail to defend the new shoots of life from being crushed out. . . . We can't make life. We can but fight for the life that grows in us."[6]

Since their men are inactive, the Brangwen women construct, in the vicar and squire's family, a "vicarious" substitute for their own odyssey (p. 11). Movement is instinctively away from the static marsh towards the unknown. The causes of the vicar's superior "being" are identified as education and experience, archways of escape to the

future: "It was this, this education, this higher form of being, that the mother wished to give to her children, so that they too could live the supreme life on earth" (p. 10). By selecting opposing courses of rational education and passionate experience, the women perpetuate the dichotomy of human nature--mind and body.

After 1840, mechanism--in the form of aqueduct, colliery and railroad--reduces the open Brangwen world to a cul-de-sac. This shrinking world views the frightening industrialism through "the dark archway of the canal's square aqueduct" (p. 12). Lawrence conveys the impression of a stable way of life, victim of the merciless flux of time, re-routed in a direction determined by the will of its women, as well as by the chance encroachment of the machinery of a new era. We discover that the contemporary Alfred Brangwen and his wife were "two very separate beings, vitally connected, knowing nothing of each other, yet living in their separate ways from one root (p. 13), that the family "depended on her for their stability" (p. 19); this we recognize as Lawrence's vital, living relationship. The Brangwens, like the tribes of Genesis, have endured forever, by connection with the nourishing universal force. Moreover, Lawrence's conception of fulfilled being requires the vision to glimpse the unknown through the arches of environment, the courage to face it and the vitality to pursue it.

According to Lawrence's belief that our true self blossoms in a series of cataclysmic experiences initiated by the catalyst of sexuality, we observe the self-creation of the next generation. Tom, as the leading shoot, has a "plentiful stream of life and humour" (p. 20). He survives the soul-destroying strictures of educational organization because he is "too much alive" to be destroyed (p. 17). He evolves to the point of "forgetting" his own shortcomings and acknowledging relationship, for he "always remembered his friend" and "kept him as a sort of light" (p. 18), a beacon towards the glimpsed unknown.

There is, however, much satire in Lawrence's description of the Moloch-like Marsh mothers, sacrificing their men to an ideal. Ironically, "Alfred, whom the mother admired most" (p. 14), is destroyed by the ordained education. His vitality cannot smash what Lawrence calls "the shell" of restricting social form--including the need to please his mother by repressing "his natural desires" and ignoring his drawing talent. From the mechanical restrictiveness of lace-designing, "he came back into life set and rigid" (p. 14). Later, he fails in the supreme blood-relationship with his wife, tells Tom that he has settled for isolation (p. 142) and seeks a liaison with another "idealist" and "educated woman," the Nottingham widow (pp. 89-91).

The Christian concept of "love" as ideal, which relegates woman to the position of sacred object, is shattered for Tom by his experience with a prostitute. Distaste for mere copulation reinforces his instinctive search for a female to worship physically. Frustrated suppression of physical desire produces vacillation and alcoholism until, seduced by a girl with "a very natural and taking manner" (p. 22), Tom discovers his own passionate nature and admiration for the composure of her foreign escort. The consuming, regenerative nature of the experience is recorded in terms of the sensory origin and formation of the ideal: "What was there outside his knowledge, how much? . . . The girl and the foreigner; he knew neither of their names. Yet they had set fire to the homestead of his nature. . . ." (p. 25).

Lawrence refers to The Rainbow as a product of his "transition stage";[7] in it, he portrays characters moving, like Tom, from the old to the new in the elastic, metamorphic process of enlightenment about self and reality. Tom consolidates the physical and rational by constructing an ideal, based on desire, which centres in a "voluptuous woman" and "a foreigner of ancient breeding" (p. 25).

Thus Lawrence demonstrates that our desires shape our destinies, for, when Tom meets a dark, foreign woman,

he instinctively recognizes his "fate" in this unknown. Lawrence foreshadows the bitter-sweet of the impending consuming and creative sexual experience by telling us that "a pain of joy" ran through him. Lydia Lensky is portrayed as the female principle, the dark source and called only "she" for an entire chapter. She is dressed in black, given virile, dark eyebrows, a sensuous mouth and a vivacious, even unworldly gait--"a flitting motion as if she were passing unseen" (p. 29).[8] Their meeting occurs, symbolically, beneath the arch formed by "the curve at the steepest part of the slope" (p. 29). The effect on Tom, confronted with the incarnation of his ideal, is that of an immortal moment: he is "suspended." Transformed by his acceptance of destiny in his "leap off the cliff" into the unknown, for which Lawrence maintains sexuality is intended,[9] Tom exists "within the knowledge of her, in the world that was beyond reality" (p. 29). The relationship is marked by signs of apocalypse, spiritual odyssey and vitality. Tom feels "as if a new creation were fulfilled, in which he had real existence. Things had all been stark, unreal, barren, mere nullities before. Now they were actualities that he could handle. . . . It was coming, he knew, his fate. The world was submitting to its transformation" (p. 32). Truly, Lydia is a dark, Polish

aristocrat, whose alien culture invigorates the devitalized Teutonic Brangwens. She is not the victim of their "great northern confusion"[10]--the denial of the flesh by the "spiritual" ideal.

Tom's sexual response activates further psychic change. Lawrence describes the "allotropic state"[11] by which he imagines the self to unfold; it resembles the Biblical revelation of the burning bush. Such transcendent experience, emblazoned in pure, divine light, encompasses both consumption and regeneration of the existing self. It is sensual and subconscious, linking the symbols of creation (breast) and dissolution (bowels):

> A daze had come over his mind, he had another centre of consciousness. In his breast or in his bowels . . . there had started another activity. It was as if a strong light were burning there, and he was blind within it, unable to know anything, except that this transfiguration burned between him and her, connecting them, like a secret power.
> . . . he went about . . . in a state of metamorphosis. He submitted to that which was happening to him, letting go his will, suffering the loss of himself, dormant always on the brink of ecstasy, like a creature evolving to a new birth (p. 39).

Lawrence insists that mind and will, agents of the conscious, egotistical self, must relax to free the true self. Such discovery requires courage, since it involves the painful shattering of conscious, protective, self-images. Hence Lawrence's phrase, "suffering the loss of himself." Finally, vulnerability is accepted.

This "pain of new birth", involving death of the old self, is something the psychological "self", or psyche, instinctively resists. Such resistance leads to the psychological warfare of sexual confrontation. Lydia suffers "A shiver, a sickness of new birth passed over her, the flame leapt up him, under his skin. She wanted it, this new life from him . . . yet she must defend herself against it, for it was a destruction" (p. 40). The artistic expression of this psychological manoeuvering, which Lawrence calls "the frictional to and fro" preceding the reconciliation of opposites,[12] echoes coital rhythm and the ebb and flow of the natural cycle. Tension builds to a crescendo before release as a wave surges before breaking. This metaphor and its iconographic parallel, the rainbow, reflect the rhythm and structure of the novel.

Because Tom senses a universal rhythm, his blossoming towards individuality, instead of egoism, is evident. He sits "small and submissive to the great ordering," aware that she would bring him completeness and perfection. Their mutual rebirths correspond to spring rejuvenation, of which the seed connotation is duplicated in the definition of marriage as "the kernel of his purpose" (pp. 40-1). Moreover, they see marriage as self-offering, which Lawrence associates with true love: Tom vows, "she would be his life",

while Lydia accepts Tom after a simple query, "You want me?" (p. 45).

Repeated rebirth of the self--the resurrection within life which is Lawrence's preoccupation[13]--is demonstrated in the proposal scene. The sense of suffering which accompanies self-obliteration and the tension of necessarily perpetuated conflict is clear: "It was sheer blenched agony to him to break away from himself" (p. 46). Lydia "flinched" from him and "quivered, feeling herself created" (p. 45). The tension generated by this sexual and psychological struggle is that of creative conflict; it is described by Lawrence in The Crown--in terms of the lion and the unicorn--as the life purpose of both male and female. The resolution of opposition creates new being; to fail to engage in this conflict or to abandon it unresolved inhibits growth and saps vitality. Consequently, when Lydia's instinct for self-preservation prompts refusal of Tom's marriage proposal, we witness his dissolution: "He felt the tension breaking up in him, his fists slackened, he was unable to move. He stood looking at her, helpless in his vague collapse. For the moment she had become unreal to him" (p. 45). Her subsequent acceptance restores tension, and physical embrace initiates new transport from which "he returned gradually, but newly created, as after a gestation . . . in the womb of darkness" (p. 46).

Yet Lawrence demonstrates that creative conflict consumes energy. Passion is self-consuming and life an exhaustive process. Only in a vital, living relationship with the cosmos is the inexhaustible "source" tapped; this they had not achieved, for "as she was in his arms, her head sank, and she leaned it against him, and lay still . . . effaced because she was tired. And in her tiredness was a certain negation of him" (p. 46). To Donne's idea, expressed in "The Kiss," of the grappling of souls through sexual contact, Lawrence adds the recognition of motive: the male desire to "possess" and the female will to "control".[14] The concept of male pursuit is contained in the repeated "Again he had not got her", and the suggestion of seduction surfaces as Lydia, "with a strange, primeval suggestion of embrace, held him her mouth" (p. 48). The subconscious activity, the metamorphosis of the soul or self, is reflected in their eyes:[15] ". . . in his blue eyes, was something of himself concentrated. And in her eyes was a little smile upon a black void" (p. 49). They part physically unsatisfied and aware of the ultimate isolation of the individual soul. Hence, desire becomes a source of suffering as well as of consummation: "They were such strangers, they must forever be . . . that his passion was a clanging torment to him." Lawrence insists

that life's hardest lesson is the acceptance of a truth which is not one's own.[16] Yet such acceptance is necessary for a relationship of balanced opposites to exist. Lawrence expresses, in moon imagery, Tom's recognition of mutual individuality. We live polarized between the male, fiery, creative force of the sun and the female, cold, voluntary, magnetic force of the moon. The latter's "assertion" of independent singleness"[17] counterbalances the assimilative attraction of the sun. Symbolism accentuates the confusion and terror of the human soul, alone in a vast space: "And all the sky was teeming and tearing along, a vast disorder of flying shapes and darkness and ragged fumes of light . . . then the terror of a moon running liquid-brilliant into the open for a moment, hurting the eyes before she plunged under cover of cloud again" (p. 49).

A self-reliant widow and nurse, Lydia is the antithesis of the dependent women of The White Peacock. Her Polish Catholic background spares her the dilemma of Tom's Protestant dogma, which exalts ideal "love" by sacrificing passion. Lydia's God comprises both: "She shone and gleamed to the mystery, whom she knew through all her senses" (p. 104). Yet Tom "could not act, because of self-fear and because of his conception of honour towards her" (p. 56). Lawrence emphasizes the fear of sensuality which

idealized love causes in Tom, as "an over-much reverence and fear of the unknown changed the nature of his desire into a sort of worship, holding her aloof from his physical desire, self-thwarting" (p. 57). Thus, religion and social convention inhibit the natural, physical contact by which the true inner self is revealed. When Tom's desire finally overcomes his fear, physical consummation is expressed as the triumph of transcendence and the tragedy of impermanence: "And he let himself go from past and future, was reduced to the moment with her . . . they were together in an elemental embrace beyond their superficial foreignness. But in the morning he was uneasy again. She was still foreign and unknown to him. Only within the fear was pride, belief in himself as mate for her" (p. 59).

The ebb and flow of the necessary conflict between them is portrayed. The male desire to possess the unpossessable, another's being, is linked with fear of isolation resulting in dependency. This encumbers the regenerative process initiated by his magnetic attraction to the female selected as hub to his axle and who is herself seeking to avoid isolation through power: "And he was ever drawn to her, drawn after her, with ever-raging unsatisfied desire . . . and he could never quite reach her, he could never quite be satisfied, never be at peace, because she might go away" (p. 60). Tension mounts; Lawrence reveals in

Lydia, aware of Tom's antagonism, a similar female conceit "irritated" at his "separate power." Attraction succeeds repulsion, and the phoenix-like experience of self-regeneration is initiated always by sensual response: "She was sure to come at last, and touch him. Then he burst into flame for her and lost himself. They looked at each other, a deep laugh at the bottom of their eyes. . . ." (p. 62). This is the joy of the flame that is "all triumph" to which Lawrence refers in the Study of Thomas Hardy.[18]

Natural, not "conscious", sexuality is demonstrated by Tom and Lydia. When he is angry, she retaliates "like a tiger". The problem which the pregnant female--satiated, self-sufficient, unresponsive--creates for the male is central and insidious in effect. In terms of the rainbow symbol of relationship, Tom feels "like a broken arch thrust sickeningly out from support. For her response was gone, he thrust at nothing" (p. 65). The relationship is "preserved" by Tom; he suffers with Lydia through childbirth. Although he experiences "remorseless craving" for the supreme intensity of their first sexual encounters, Tom is the victim of life's ceaseless drain on Lydia's energy and passion's inevitable diminishment. They fail to make their relationship "pivotal":[19] "He wanted to give her all his love, all his passion, all his essential energy. But it could not be. He must find . . . other centres of

living" (p. 83). Lawrence states, in the Study of Thomas Hardy, that if the hub breaks down under pressure the man must find "another woman".[20] Although Lawrence considers man's natural promiscuity,[21] it is the relationship formed despite this which he values. Tom is once more frustrated by convention. Monistic religion and civil law offer no solution, and adultery is not in his nature. He spends time with other men; he occasionally drinks heavily; and he turns "with all his power to the small Anna. So soon they were like lovers, father and child" (p. 64).

Introduced unobtrusively by Lawrence, without comment, this situation almost seems acceptable. Yet he spent one entire novel, Sons and Lovers, illustrating the disastrous consequences for the child of such parental involvement. In 1918, he writes about his sisters "who have jaguars of wrath in their souls, however they purr to their offspring. The phenomenon of motherhood, in these days, is a strange and rather frightening phenomenon."[22] An entire chapter of Fantasia of the Unconscious (1922) is devoted to "Parent Love": "The parents establish between themselves and their child the bond of the higher love, the further spiritual love, the sympathy of the adult soul. And this is fatal . . . a sort of incest."[23] Intense love inevitably arouses the sex centres, without "polarized connection with another person" because there is innate

sex aversion between parent and child. He concludes: "the powerful centres of sex . . . must be polarized somehow. So they are polarized . . . within the child, and you get an introvert. . . . Introduce any trick, any idea . . . into sex, but make it an affair of the upper consciousness, the mind and eyes and mouth and fingers. . . . And the adult and the ideal are to blame. . . . It is time to drop the word love and more than time to drop the ideal of love. . . ."[24] Lawrence demonstrates that failure in the parental "pivotal" relationship results in victimization of the child. Since "love" involves sexuality, as a matter of both upper and lower consciousness, it does not belong in parent-child relations. Tom's solution to his dilemma is destructive.

Since Lydia is not bound by Tom's conventional idealism, she challenges his promiscuity by bluntly asking if he would like "another woman." Tom is enlightened to the facts that some of Lydia's disinterest has reflected his own idealization of and boredom with her and that, as an individual,[25] she "wanted his active participation, not his submission" (p. 95). In response to such challenge, their physical union is again "the entry into another circle of existence . . . it was the complete confirmation. . . .She was the doorway to him, he to her. . . . And always the light of the transfiguration burned on in their hearts.

He went his way, as before, she went her way. . . . But to the two of them there was the perpetual wonder of the transfiguration" (p. 96). This transcendent achievement is the living relationship linking two individuals, changing them permanently and revealing the new creation--Lawrence's Holy Ghost. Symbolically, the rainbow symbol marks the end of Tom as a "broken arch" and frees Anna "to play in the space beneath".

The book's rhythmic pattern has carried the "wave which cannot halt" to its crest in the relationship--the consummate blossom--of Tom and Lydia. In counterpoint rhythm, the seed has already been thrown forward in Anna and her brothers. The further function of the first generation is "to defend the new shoots of life from being crushed out."[26] In Fantasia of the Unconscious, Lawrence describes man's mature purpose as sacred responsibility:

> Deeply fulfilled through marriage and at one with his own soul he must now undertake the responsibility for the next step into the future. . . . Till a man makes the great resolution of aloneness and singleness of being, till he takes upon himself the silence and central appeasedness of maturity and then, after this, assumes a sacred responsibility for the next purposive step into the future, there is no rest.27

Although Tom and Lydia are "deeply fulfilled through marriage", they create "a curious family, a law unto themselves . . . isolated". Lydia is "mistress of a little

native land that lacked nothing" (p. 103). More ominously, "To this she had reduced her husband. He existed with her entirely indifferent to the general values of the world" (p. 104). Lawrence describes a matriarchy, as Tom ignores "the next purposive step." He is bitter because of Anna's forthcoming marriage: "an unsatisfied Tom Brangwen . . . suffered agony because a girl cared nothing for him . . . it was the further, the creative life with the girl, he wanted as well. Oh and he was ashamed. . . . It was as if his hope had been in the girl" (p. 129). Part of Tom's hope had been because, long ago, "a part of his stream of life was diverted to the child. . . ." (p. 83) and relationships are permanent realities. Tom's shame arises from sensing his lack of mature self-sufficiency in "singleness of being." To Anna, Tom is "a kind of Godhead" to whom "other men were just incidental" (p. 107). Will loves his mother "with a love that was keenly close to hatred, or to revolt" (p. 114). This is particularly ominous in view of opinion expressed in Fantasia: "And so the charming young girl who adores her father, or one of her brothers, is sought in marriage by the attractive young man who loves his mother devotedly. And a pretty business the marriage is."[28]

Lawrence sees sex as "the great unifier"[29] by which man discovers himself to be part of a cosmic whole. From this sense of unity, he proceeds to individual creative expression. Sexuality is thus an initiator, subservient to creativity. In sex experience, unity arises from the relationship of the complementary male and female--she the initiator, he the creator. For Lawrence, the female (reductive inertia), in a Circe role, attracts the male (creative activity) to fulfil her so that she provides energy and inspiration for his creativity. The danger exists for the male in submitting to the trance of inertia and failing in the greater creative life purpose.

Lawrence relates the lack of vitality in modern man to the relation between man and woman. In 1913, he writes to Edward Garnett: "It is our domesticity which leads to our conformity, which chokes us."[30] Lawrence depicts Tom as thoroughly domesticated. His speech at Anna's wedding shows that he senses the immortality of his relationship with Lydia: "When a man's soul and a woman's soul unites together--that makes an Angel--" (p. 139). Yet he has abdicated from the purposive "step into the future"[31] and Lydia is exhausted. They forget that the great wheel, as Lawrence conceives it, involves the letting go of hands to journey into the unknown, and that "there is no rest" but death. Similarly, although Alfred has the

courage to go alone, he does not go forward from fulfilment "through marriage"; the cause of his crippled capacity is suggested ironically; it was "Alfred, whom the mother admired most" (p. 14).

Tom's failure to recognize that his soul belongs to the unknown results in his being swept away symbolically in the wrath of the flood. Still, his achievement is great in the creation of that "supreme art--a man's life."[32] Lydia attests that "he had made himself immortal in his knowledge with her. So she had her place here, in life, and in immortality" (p. 258). None the less, it is a matriarch who is left at The Marsh.

Anna is the forward shoot who carries woman's search for individuality and self-responsibility into the second generation. According to the opinions quoted from Fantasia[33] she is a possible introvert, a view reinforced by Lawrence's descriptions. She is "always an alien . . . acquaintances but no friends . . . too much the centre of her own universe, too little aware of anything outside" (p. 98). An introvert cannot love "otherness" as Lawrence demands. Anna is also an idealist who creates a conscious rind of illusionary detachment: "a free, proud lady absorbed from the petty ties, existing beyond petty considerations. . . . Alexandra, Princess of Wales,[34] was one of her models" (p. 102). Lawrence surrounds her with an

aura of light and blonde, the idea of witchery and the inhuman: on first meeting, Effie calls her a "changeling" child, "about thirty-five" (p. 34). A witch is sexless and to Lawrence, "The Ideal is always evil. . . . No idea should ever be raised to a governing throne."[35]

As an alter-ego or daimon of Anna, Will is the epitome of dark sensuality, whose mind sleeps. He is "a grinning young tom-cat" and "a long, persistent unswerving black shadow . . . after the girl" (pp. 114-5). In Fantasia, Lawrence discusses a type of "sensual beholding" which differs from modern Northern vision: "a keen quick vision which watches . . . but which never yields to the object outside: as a cat watching its prey. . . .The savage is all in all in himself. That which he sees outside he hardly notices, or, he sees something odd, something automatically desirable, something lustfully desirable, or something dangerous."[36] Descriptive words like "blind" and "mole" reinforce the idea of sensuous vision. Will has black "hair like sleek, thin fur" (p. 107). He reminds Anna of an "animal that lived in the darkness . . . but which lived vivid, swift and intense" (p. 152). Lawrence gives Will burgeoning vitality; his darkness is "electric" and his soul "intensely active" (p. 116). He carves beautiful things. His gift to Anna of a phoenix butter seal is ironically prophetic, for she later destroys his

creative spirit. Will's experience with the female "unknown" is limited; except for Anna, he is virgin. In his first religious expression--an Adam and Eve carving--his sense of self reduces Eve to a tiny, male-bellied figure. He remains half-articulate[37] (p. 113). Will learned nothing from Anna to translate to the carving, because "she did not care for the Adam and Eve. . . ."[38] Anna not only rejects the animal man, but also wishes to reduce all to the monism of female superiority rather than the dualism of balanced relationship. She scorns Will's carving of woman rising from man's body as "impudence" (p. 174). Finally, his belly--the centre of blood consciousness--"a flame of nausea, he chopped up the whole panel and put it on the fire" in a symbolically self-destructive act. This is the physical sacrifice which, Lawrence maintains, ideal "love" demands. Consequently, Anna is "much chastened in spirit. So that a new, fragile flame of love came out of the ashes of this last pain" (p. 175). Lawrence believes that the spirit of Good Friday has outweighed the sense of joy in religion when suffering is synonymous with love. We need "the strong love . . . in the great abdominal centres, where . . . real love is primarily based. Of that reflected or moon-love, derived from the head, that spurious form of love which predominates to-day",[39] Lawrence is severely critical.

Real love is based in passion which burns hot, consumes and sets free--a transfiguration and transformation. Moon love is based in idealism which burns cold, seeks to reduce to extinction and, by preservation and conservation, to "tie a knot in time." Anna and Will appear in several moonlit scenes. Thus Lawrence illustrates that "life means nothing else, even, but the spontaneous living soul which is our central reality"[40] and comprises a duality--a day and a night "self":

> And the moon is the tide-turner . . . that sways the blood and sways us back into the extinction of the blood. As the soul retreats back into the sea of its own darkness, the mind . . . enjoys the mental consciousness that belongs to this retreat back into the sensual deeps. . . .
>
> This is under the spell of the moon, of sea-born Aphrodite, mother and bitter goddess. For I am carried away from my sunny day-self into this other tremendous self, where knowledge will not save me, but where I must obey as the sea obeys the tides. . . .
>
> The tree is born of its roots and its leaves. And we of our days and our nights. Without the night-consummation we are trees without roots.41

The moon, symbol of independence and singleness, draws the consciousness into the realm of the unconscious through sensual, sexual experience.

Anna and Will--whose name now appears significant--represent the upper and lower consciousness, the idealist and savage respectively, and their conflict a battle of wills. Originally, "without knowing it," Anna sees Will as an escape from a confining matriarchy. He is "the hole

in the wall beyond which the sunshine blazed. . . ." (p. 114). During the moonlit stacking of the sheaves, the rhythm of seduction and pursuit reproduces tension mounting towards sexual release. Motives of self-interest are opposed; she yearns for widened horizons, he for confinement: "He wanted to have her altogether as his own forever," Will pledges himself "forever. He was hers" (p. 125), while Anna's repeated "My love," reflects her monopolistic ideal. Conventionally, each assumes that the way to "have" the other is to marry.

Yet they share moments of real communion. The resurrection metaphor repeats the suggestion that sexual experience yields a consciousness of a more valid reality in another dimension. A honeymooning Will feels "like a chestnut falling . . . naked and glistening on to a soft, fecund earth, leaving behind him the hard rind of worldly knowledge and experience. . . . Inside the room was a great steadiness, a core of living eternity (p. 145). The immortal moment is a consciousness of inner peace; the moment is transitory but the transfiguration is not: "But their hearts had burned and were tempered by the inner reality, they were unalterably glad" (p. 145).

Between such moments, Will and Anna torture each other. Like Anna's "love" for him, Will's passion is a self-consuming purgatory fired by Anna's suffering. Nor

does she accept her loss of power as Will's soul, ecstatic in contemplation of religious symbols, runs "free of her" (p. 159). She destroys his illusion with cold reason; yet "an ashy desolation came over her," (p. 172) for in destroying Will, she destroys herself, who depends on him to bring her into full being.

However, Will fears the unknown and the responsibility of individuality; he clings to Anna who perpetuates the vicious circle in her attempts to free herself. "For her there was no final release, since he could not be liberated from himself" (p. 182). "Ideal" love is unsatisfying. Again, Lawrence satirizes the glorification of motherhood at the expense of the marital relationship: "He saw the glistening, flower-like love in her face, and his heart was black. . . . He did not want the flowery innocence. He was unsatisfied. . . . Why had she not satisfied him? . . . She was satisfied, at peace, innocent round the doors of her own paradise" (p. 182). Ironically, Anna's paradise is ideal and solitary. The vicious nature of her naked dance lies in its exclusiveness. As negation of the fertilizing male, it is the ultimate denial of relationship. Lawrence insists on worship of the unknown through the vehicle of the "other", certainly not in "exemption from the man" (p. 183).

Discussing introversion as a consequence of "love" ties between parents and children, Lawrence comments: "But the craving to feel, to see, to taste, to know, mentally . . . is insatiable. Anything, so that the sensation and experience shall come through the upper channels. This is the secret of our introversion and our perversion today. . . . Anything rather than the merely normal passion. Introduce any trick. . . ."[42] Anna's dance is a trick and secret thing--"She would not have had anyone know." Vestiges of her "lofty lady" ideal are revealed in her analogy of her situation and David and Michal's. The "full ear of corn" image recalls the field of sheaves. Yet that ritual was natural, out of doors and symbolically fruitful. The dance ritual is idealistic, secret, bathed in flickering firelight and symbolically deadly. It is the ritual of a witch, to whom Anna has been likened. Lawrence's doctrine designates that woman worship the unknown by following the lead of a man; Anna's dance is self-worship. It is also an eurythmic satire of woman "becoming individual".

The see-saw battle of Will and Anna strips the husks of convention to reveal the essential self. Similarly, the natural imbalance of Anna--who believes in "the omnipotence of the human mind"--and Will--who lets "his mind sleep" (p. 173)--must be righted by the abrasive tensions

of natural enmity, sexual polarity. The suffering which accompanies the disintegration of the social self, or mask, is inevitable. Anna's victory over Will carries the defeated sense that she cannot, until Will can leave her, obey the cosmic urge to follow him as the moon follows the sun. Fear of the unknown is the crux of relationship: until a person can stand alone, he is victimized by the person's will on whom he is dependent. The wheel of time, by which disconnection succeeds connection, is relentless; attempts to inhibit the process cause human suffering. Lawrence records the Brangwen puzzlement at inability to avoid possessiveness. They recognize "separate destinies. Why should they seek each to lay violent hands of claim on the other?" (p. 178).

Unable to find satiation for his desire, Will "must have a woman. And having a woman, he must be free of her." The dilemma of such non-being is the core of Will's misery; he feels "impotent to move save upon the back of another life" (p. 187). Eventually, his will to "fix" Anna to him relaxes and, in apocalyptic experience, he passes away in a "vagueness . . . like a drowning," from which he is resurrected as "a separate identity." Although Anna's heart is heavy, Will is "glad in his soul". Lawrence announces that "Half at least of the battle was over" (p. 190), as a reminder that ahead lies the mature "purposive step" alone.

That sexual conflict is instinctive response to cosmic ordering is made clear by Lawrence's analogy of the squabbling blue caps with Will and Anna. She is described early as having the vitality of a running stream (p. 178) and now the spirit of "the bird's world" (p. 195). She tends towards the freedom of the unknown. Will looks out "where the birds had scuffled. . . . What was the challenge he was called to answer? . . . he felt some responsibility which made him glad, but uneasy, as if he must put out his own light" (p. 195). His instinct to lose his "social self" and follow his blood consciousness is stirring.

Lawrence describes Anna as being on Pisgah--where Moses saw the Promised Land--with a similar partial awareness: "There was something beyond her. But why must she start on the journey?" (p. 195). Although Anna senses the rainbow, and the summons in the path of the sun, "she did not turn to her husband, for him to lead her" (p. 196). She becomes an archway for her children; she "relinquishes the adventure to the unknown" and she abandons the struggle towards a living relationship with Will. The victory of Anna Victrix is hollow.

As Anna chooses the cul-de-sac of living through her children, Will chooses that of love for the church. In the Lincoln Cathedral scene, Lawrence denounces the "ideal"

as spurious. The church is a "false front"; the interior is hard, cold, material--stone; it is called "a womb", indicating direction back to the source, not forward to the goal; the jewelled gloom is "an embryo of all light" rather than a natural refraction of pure light which forms the rainbow symbol of the novel. Will's solitary Cathedral ecstasy is as much perversion of his natural function as is Anna's dance of hers. It is she who sees the church arch as the soul's "ultimate confine", materialism, and the religious symbolism as "dead matter." She forces Will to recognize, in the heretical gargoyles, life's sensuous animality: "There was much that the church did not include" (p. 206). Will's life becomes a "superficial" one of undeveloped "buds" while, Lawrence jibes ironically: "he served his wife and the little matriarchy. She loved him because he was the father of her children" (p. 208). To the second generation, "woman becoming individual and self reliant" has destroyed those same qualities in the male because, as Lawrence points out in The Crown, the object has been conquest, not reciprocity. Only "when the opposition is complete on either side, then there is perfection."[43]

Such balanced relationship necessitates the freeing of the true self or soul from the external egotistical self--the mask-like protection--through sensual experience, not

rational method.[44] Only then can living relationship tap the source of natural energy necessary for survival. Such love is sensual, not ideal. In 1915, Lawrence writes to Lady Asquith, linking the natural life cycle and the regenerative process of sensual love: "Love is the great creative process, like spring, the making of an integral unity out of many disintegrated factors."[45] Lawrence fears that the disintegrative force of World War can cause universal annihilation by overpowering the unifying tendency of love. He dreads the perversion, by materialism, of man's instinctive and undeviating life purpose into a lust for power, eventual mass murder and suicide. He places in women the hope of human survival and of change in their own destructive course because of their intuition and grasp of the "stable, eternal". Since man's love of woman puts him in her power, woman shapes sons and lovers, in successive generations, to her ideals. The letter to Lady Asquith concludes: "the men will never see it."

Lawrence views modern idealism as one of three possible destructive life patterns: "In China it is tradition. And in the South Seas . . . impulse. Ours is idealism. . . . Any one, alone or dominant, brings us to destruction. We must depend on the wholeness of our being. . . ."[46] Such a balance of tradition, impulse and

idealism he calls the Holy Ghost and, elsewhere, the "individual soul which is our central reality."[47] Man must avoid suicide by heeding his blood consciousness before reason destroys it. Lawrence impresses upon Bertrand Russell that element of truth which he sees the Cambridge philosopher denying: "there is another seat of consciousness than the brain. . . . There is the blood consciousness, with the sexual connection holding the same relation as the eye, in seeing, holds to the mental consciousness . . . the mental and nerve consciousness exerts a tyranny over the blood consciousness . . . which is only death in result. Plato was the same."[48] The sensor of the suppressed unconscious, sexuality contributes to self-unification and to vital relationship with God and fellow-man.

Unification depends, for Lawrence as for Blake, upon acceptance of the hidden self. Self-release implies painful smashing of self-esteem, the socially expedient masks which Lawrence calls the husk of the true self or soul. In "The Reality of Peace" (1917) Lawrence explains the resurrection-like self-transcendence accomplished in suffering:

> For us, to understand is to overcome. We have a winter of death . . . sensationalism of going asunder . . . to surmount and surpass. Thrusting through these things with the understanding, we come forth in first flowers of our spring . . . the pure understanding of death. When we know the death is in ourselves, we are emerging into the new epoch. . . .
>
> The anguish of this knowledge . . . of what we . . . righteous ones, have been and are within the flux of death, is a death in itself . . . it is the end of our current self-esteem. Those who live in the mind must also perish in the mind. The mindless are spared this.
>
> We are not only creatures of light and virtue. We are also alive in corruption and death. . . . We must have our being in both, our knowledge must consist in both. . . .
>
> It is our self-knowledge that must be torn across before we are whole. The man I know myself to be must be destroyed before the true man I am can exist. . . .
>
> . . . unless we come out of our veiled temples and see and know, and take the tide as it comes, ride upon it and so escape it, we are lost.49

As Will's sleeping mind spares his self-esteem, it consigns him to unfulfilment. Similarly, Anna's enslavement to the ideal of mother-love makes her purely procreative. In devoting herself to the material symbol of the child, she neglects the primary relationship in which she should be living. As a reducing agent, sexuality works towards self-comprehension; energy not so consumed is conceived by Lawrence as forming, in a child, a new generation to exceed parental effort towards "living relationship."

Ursula seeks this freedom of full self-acceptance. Her final achievement mingles "light" mind-consciousness and "dark" blood-consciousness--a balance not achieved by

the predominantly "light" Tom and Anna or "dark" Will and Lydia. Initially "the piece of light" within Will's "darkness" (p. 217), Ursula recognizes the dual standards of the "impersonal world" and her "heart" (p. 219). Innately, Ursula favors the inner reality rather than external materialism; she is "herself", the other, "accidental." Yet Will, lacking selfhood and denied a full relationship with Anna, "claims" Ursula as Tom had diverted some of his vitality to Anna. Will becomes Ursula's "strength and her greater self"; Lawrence marks the precocious emotional arousal: "Her father was the dawn wherein her consciousness woke up" (p. 221). The self-damaging dilemma of conscious-unconscious conflict is enacted in Ursula. Since there can be no sexual expression of love for her father, it is repressed. Will's conflict emerges in his scolding her for damaging his seed bed and in the sadistic and masochistic swimming and swing-boat incidents. Fascinated by the "dark", Ursula finds Will's face "evil and beautiful"; yet "her soul was dead towards him" in disillusion of the pure ideal of love when Anna's contemptuous anger at his manipulation of the child draws from Will "a strange, cruel little smile" (p. 226). Ursula builds a protective husk of indifference.

At thirty, Will's soul undergoes the metamorphosis into being that Lawrence associates with that age.[50] "A new man" is resurrected in Will, but the acceptance of his innate sensuality-- initiated by the affair in Nottingham and culminating in "sensual voluptuousness" with Anna--is never translated into further solitary adventure into the unknown. The materialistic idealism of the woodwork instructor is a far cry from the genuine inspiration of the burned Adam and Eve. There is another cul-de-sac in the workshop--the "high, stone, barn-like ecclesiastical building"--reminiscent of the false arch of Lincoln Cathedral. We learn that Ursula, not Anna, is the hub "at the back of his new night school venture" (p. 238) and that Will "was always a centre of magic and fascination to her, his voice . . . sent a thrill over her blood. . . . She seemed to run in the shadow of some dark, potent secret of which . . . she dared not become conscious" (p. 239). In the joint educational activity of Will and the vicar, the dream of the Brangwen women has been fulfilled. Ironically, the "fighting host" which their children join is the epitome of materialism--the route to self-destruction.[51]

Ursula endures successive metamorphoses of disillusionment. She witnesses peoples' true duality as masks slip in unguarded moments. The accidental observer

of her Uncle Tom's repressed animality, she remembers "to look for the bestial, frightening side of him after this." And she accepts her own fascination with sensuality as she both desires and shrinks from "his kiss" (p. 252). From Lydia, whose sense of "belonging to the human joy" (p. 258) Ursula shares, she absorbs cultural tradition and a concept of cosmic relativity: "the tiny importance of the individual, within the great past" (p. 260). Simultaneously, she weaves illusions--"She wanted so much to be perfect--without spot or blemish, living the high, noble life" (p. 268). Lawrence prepares us for the necessary smashing of Ursula's false selves by earlier example and by direct statement: "she must move out of the intricately woven illusion of life" (p. 268). Yet, at sixteen, "she only made another counterfeit of her soul for outward presentation." Also, he focusses on the dilemma of the divided self: "because she could not love herself nor believe in herself, she mistrusted everybody. . . ." (p. 288).

Consequently, the moon, symbol of "cold, proud white fire of furious, almost malignant apartness, the struggle into fierce, frictional separation" and "the pole of our night activities",[52] figures in self-evolving scenes. Each works the cycle of resurrection towards Ursula's self-acceptance of her "sensuous stream of dissolution." The affair with Anton Skrebensky initiates regeneration in

them both. Lawrence's concept of divine, creative energy of the male soul fertilizing the female soul into being is clear: ". . . she was filled with light which was of him . . . it was her transfiguration, she was beyond herself" (p. 306). He feels "his old form loosened and another . . . drifting out as from a bud" (p. 309). Skrebensky lacks Ursula's individuality; he exists, isolated and fragmentary, to serve the ideal of the democratic mass, not to "be" or "become." Unable to worship the unknown through the female, he still "would want her with his body, let his soul do as it would", once more opposing sexual desire to ideal "love". So Skrebensky suffers the agony of the idealist--of Lawrence's "sex in the head"--that "reflected or moon love . . . that spurious form of love which predominates to-day. . . . It has its root in the idea."[53] Skrebensky lacks the animal power[54] which gives the female either "a pleasant warm feeling"--as does the barge man (p. 316)--or a sense of relief at being "spared"--as does the London cabman (p. 470). Skrebensky emits a feeling of sterility and ashes.

Ursula is tainted by the modern malady--moon love. She perverts the self-offering of true love--a struggle towards the sun--in a blasphemous scene in Cossethay Church, playing "with fire, not with love" (p. 302). The falsity

is reminiscent of Lincoln Cathedral: "The dimness and stillness chilled her. But her eyes lit up with daring. Here, here she would assert her indomitable gorgeous self . . . would open her female flower like a flame, in this dimness that was more passionate than light" (pp. 303-4). The renunciation of warm light for chill dimness and the daring, vain self-assertion forecast the deathly consequence of the active human will.

Yet Ursula's instincts are strong. She knows she is both "quarry" and "hound" (p. 317). She wants to leap "into the unknown" (p. 318). Finally, under the wilful influence of the moon, Ursula destroys Skrebensky in symbolic sexual conflict because she has greater vitality. Lawrence considers the idea destructive to passion; thus Skrebensky is devitalized by idealism. In macabre Eucharist symbolism, Ursula drinks his soul in kisses and consumes his body in the form of a box of sweets. Yet she relegates her destructive other self to the unconscious: "She was filled with overpowering fear of herself . . . desire that it should not be, that other burning corrosive self . . . that what had been should never be remembered . . . never . . . allowed possible. . . . She was good, she was loving" (p. 322).

Ursula knows instinctively that she and a male must fertilize one another's souls, that she cannot give herself

but must be "taken" and that Skrebensky lacks the vitality to overcome her natural resistence. Since Skrebensky is not one to smash existing structures, her "agony of helplessness" is justified. Lawrence dismisses the cowardly non-adventurer: ". . . he was dead. And he could not rise again. . . . His life lay in the established order of things" (p. 328). So Ursula suffers the life-in-death of the sensually stifled. Lawrence uses terms of death, frigidity and reason: "Her heart was dead cold" (p. 332). In consequence, "her sex-life flamed into a kind of disease within her" (p. 333).

A series of cul-de-sacs marks Ursula's voyage towards selfhood; one is the homosexual interlude with Winifred Inger. In "Apropos of Lady Chatterley's Lover" (1930), Lawrence affirms: ". . . the essential blood-contact is between man and woman . . . always will be. . . . The homosexual contacts are secondary, even if not merely substitutes of exasperated reaction from the utterly unsatisfactory nervous sex between men and women."[55] Lawrence describes Winifred as a "modern girl whose very independence betrays her sorrow" (p. 336). Her instinctive cry against the materialism she worships shows her soul's craving: ". . . the woman gets the bit the shop can't digest" (p. 349). Eventually, Ursula negotiates the marriage of

Winifred to Uncle Tom; it is described as "a marsh, where life and decaying are one"--as propagation, inertia and apathy (pp. 351-2). Such disillusionment benefitted Ursula who "in these weeks grew up" (p. 351).

A passage in Fantasia sheds some light on the characterization of Winifred. In insisting that females have a dynamic, not a cerebral, consciousness and are electrically polarized downwards to earth centre, Lawrence attributes to them the power to divert consciousness upwards: ". . . Pervert this and make a false flow upwards . . . and get a race of "intelligent" women, delightful companions. . . . But then . . . she becomes absolutely perverse and her one end is to prostitute herself and her ideas to sex."[56] Winifred's prostitution and her sameness repel Ursula, who yearns for the "fine intensity" of male otherness (p. 344). Later, we detect in Ursula the same prostitution, for her continental orgy of sensuality culminates in a hypocritical and self-abasing letter to Skrebensky (p. 485).

In painful struggle with materialism's giant, education, Ursula grows further. In complete self-subjugation, she becomes a teacher: "She hated it, but she had managed" (p. 411). She discovers an anti-self in her teaching companion, Maggie. "Ursula suffered and enjoyed

Maggie's fundamental sadness of enclosedness. Maggie suffered and enjoyed Ursula's struggles against the confines of her life" (p. 412). Unlike Maggie, Ursula sees love as "a means, not an end in itself" (p. 411) and discovers the tragic flaw that "Passion is only part of love. And it seems so much because it can't last. That is why passion is never happy" (p. 411).

Ursula's growth leads her to love and believe in herself at least enough to reject Anthony Schofield--by analogy with the goat, a man of sensuous lechery. Since instinct dictates a marriage of body and spirit, she refuses submergence in sensation; yet it is "with an inconsolable sense of loneliness. Her soul was an infant crying in the night.[57] He had no soul. . . . He was the cleaner" (p. 416). Ursula's soul suffers isolation, rather than submit to ownership, in order to achieve the ultimate relationship with the unknown. For she is a "traveller on the face of the earth and he was an isolated creature living in the fulfilment of his own senses" (p. 417). Significantly, she renews the quest optimistically "seeking a goal that she did draw nearer to" (p. 417). As she leaves teaching for college, her feelings illustrate Lawrence's view that to "know" exhausts and consumes: "She had triumphed over it. It was a shell now. . . . She owed some

gratitude even to this hard vacant place, that stood like a memorial or trophy" (p. 423).

College destroys more illusions. It presents, like Will's cathedral, a false ultimate. Lawrence uses the vortex image of a sea-shell to reproduce the ecstatic cycling motion which transports Ursula to pseudo-paradisal timelessness within its centre: "Here within the great whispering sea-shell, that whispered . . . with reminiscence of all the centuries, time faded away, and the echo of knowledge filled the timeless silence" (p. 431). Eventually, Ursula realizes the ultimate materialism of all idealism and sees the university as "a slovenly laboratory for the factory" (p. 435). The rainbow metaphor records the elusiveness of Pisgah: "always the shining doorway was a gate into another ugly yard. . . ." (p. 436). Yet Ursula now sees joy in the journey, regardless of the ever-retreating goal: "Every hill top was a little different, every valley was somehow new" (p. 436). Intuitively, Ursula recognizes her intrinsic frustration: "that which she was, positively, was dark and unrevealed, it could not come forth" (p. 437). She recognizes consciousness as an illusion of entirety,[58] whereas the dark "beyond" of the unconscious is an unplumbed segment of truth, terrible and frightening but "not to be denied" (p. 438).

Ursula retains the idealistic illusion that she "loves" Skrebensky, yet cannot "forgive him that he had not been strong enough to acknowledge her" (p. 411). His leave coincides with her intuition that life's purpose is the consummation of the self with the infinite: "To be oneself was a supreme, gleaming triumph of infinity" (p. 441). She turns with him to a new unknown, a sensual reality and a new dimension in time. Her sensual self is freed; Skrebensky too, discovers "the clue to himself" (p. 449) and the consummation is achieved: "They stood as at the edge of a cliff with a great darkness beneath. . . .[59] Whither they had gone, she did not know. But it was as if she had received another nature. She belonged to the eternal changeless place. . . ." (p. 451). Transcendence and transfiguration are emphasized, and the redemptive nature of the sex act is expressed as a new dimension of time and space--eternal and changeless.

Inevitably, passion wanes; yet the soulless Skrebensky is terrified of his own nonentity. He wants "to be sure" of Ursula in marriage. She becomes cruel and destructive--helpless unless Anton assumes leadership. He lacks virility to force Ursula into equilibrium: "His soul could not contain her in its waves of strength nor his breast compel her in burning, salty passion" (p. 478). Their

relationship lacks the union of spirit to make it the perfect "two-in-one". Eventually, Ursula bursts the cultural concept that "love" is the only self-fulfilment to view ideal, monistic "love" as incompatible with growth: "There are plenty of men who aren't Anton, whom I could love" (p. 475).

Ursula's self-faith is not yet strong enough, however, to withstand such suggestion of promiscuity. "Out of fear of herself," she consents to marriage, but Skrebensky breaks down in sexual conflict, leaving to Ursula the ironically tragic victory. On the moon-bathed downs, her animal nature acknowledges the pull of the moon on the night consciousness. Her response, in tune with the tide, recalls the animals she imagined beyond the rim of consciousess: "She stood on the edge of the water . . . and the wave rushed over her feet. 'I want to go', she cried in a strong, dominant voice . . . he heard her ringing, metallic voice, like the voice of a harpy to him. She prowled . . . like a possessed creature. . . ." (p. 479). The hard, cold exclusiveness of the moon influence is contained in the "dominant", "metallic" voice and the animal urge to follow the moon lure. Destructive sensuality is conveyed in the rapacious monstrosity of the clawing harpy. The animals of Ursula's dark sensuality have come into the circle of

consciousness. She destroys Skrebensky, "pressing in her beaked mouth until she had the heart of him" (p. 480). In her victory lies her own defeat: "he plunged away . . . from the horrible figure that lay stretched in the moonlight . . . with the tears gathering and travelling on the motionless, eternal face" (p. 481).

Since Ursula, like Lawrence's cabbages,[60] is spiritually unfertilized, she cannot burst into bloom. She returns "closed up" to Beldover; here, her unconscious rebels in the form of a horse vision and subsequent illness. The horse, which Lawrence says represents common sense, is discussed as dream symbol in Fantasia:

> He suddenly finds himself among great, physical horses which may suddenly go wild . . . threatening to destroy him.
> . . . we find that the feeling is sensual. . . . So that that horse-dream refers to some arrest in the deepest sensual activity in the male . . . whereas the greatest desire of the living spontaneous soul is that this very male sensual nature, represented as a menace, shall be actually accomplished in life. The spontaneous self is secretly yearning for the liberation and fulfilment of the deepest and most powerful sensual nature. There may be an element of father complex. The horse may also refer to the powerful sensual being in the father. The dream may mean a love of the dreamer for the sensual male who is his father. But it has nothing to do with incest. The love is probably a just love.61

Considering the references to Ursula's great love for her father and the repression of this love in the unconscious

because of his hurtful behaviour, it seems possible that, under pressure of the failed relationship with Skrebensky, Ursula's feelings for her father should surface. Especially is this likely when we consider Ursula's persistent exploration into her sensual subconscious. Further support of this father-connection is gained by her efforts, later, to "cast off" the "encumbrances of the world that was in contact with her, from her father and her mother and her lover and all her acquaintance" (p. 492). Certainly Ursula shows her desire to "accomplish" her sensual nature. Her escape <u>through</u> instead of into the oak[62]--symbol of custom and tradition--may be said to indicate she will break convention to avoid being trammelled by unconscious desire. The apocalyt ic tone of passages describing her return to consciousness after her illness gives credence to her status as a being achieved: "She was the naked, clear kernel, thrusting forth the clear powerful shoot, and the world was a bygone winter, discarded. . . . And the kernel was the only reality" (p. 493). The new shoot has broken the husks of convention, the present is ordained as the eternal now, and the rainbow stands as symbol of "the living fabric of Truth" in her endeavour.

In 1917, Lawrence wrote to Waldo Frank: "I knew I was writing a destructive work, otherwise I couldn't

have called it The Rainbow. . . . And I knew . . . that it was a kind of working up to the dark sensual or Dionysic or Aphrodisic ecstasy, which does actually burst the world, burst the world consciousness in every individual. . . . There is a great consummation in death or sensual ecstasy, as in The Rainbow. But there is also death which is the rushing of the Gadarine swine down the slope of extinction."[63] Lawrence's artistic expression of the "death which is the rushing of the Gadarine swine down the slope of extinction", he called Women in Love.

CHAPTER TWO

BEING AND RELATIONSHIP

> The freedom of the soul within the denied body is sheer conceit.
>
> D. H. Lawrence: Letter to Bertrand Russell 12 Feb. 1915

> It may be that our state of life is itself a denial of the consummation, a prevention, a negation; that this life is our nullification, our not-being.
>
> D. H. Lawrence: "The Crown"

Women in Love expresses Lawrence's urgent need for a new order, since "social and religious form is dead, a crystallized lie."[1] As he interprets the law of life, "one cycle of existence can only come into existence through the subjugation of another cycle."[2] Consequently, he calls the novel "purely destructive, not like The Rainbow, destructive-consummating"[3] and frightening, because "It is so end of the world. But it is, it must be the beginning of a new world too."[4] The strident expression of faith in the regenerative life process, so strong in The Rainbow, persists through Women in Love as faith in a supernatural life force, the something else "which is not of human life",[5] rather than faith in man's perception or achievement

of divine purpose. This vital force impels the perpetual and divergent flux, which Lawrence symbolizes as the stream of dissolution and the stream of creation. Each temporary conjunction of the two represents the creative achievement of immortal relationship. All birth is the consequence not of the propagation of like kinds but of the reconciliation of opposites--a process as true of human relationship as of art. Art is an attempt to stem inevitable dissolution by capturing, on the "slow flux" of marble or paint, the immortal moment "of maximum confluence between the two quick waves." It is therefore the "revelation of a pure, an absolute relation between the two eternities."[6] Women in Love represents this dynamic relation, emphasizing, as noted by Moore,[7] the essential part played by the forces of dissolution in the total regenerative achievement.

In "Reflections on the Death of a Porcupine" (1925), Lawrence diagnoses acquisitiveness as the mistake of our era. We "build walls round the kingdom of heaven" in an effort to provide a material crutch for a lack of self-sufficiency. The modern money chase saps vitality naturally renewed in a "living relationship"; unless we obey our instincts and abandon our idealistic mechanisms, the flow of energy and creativity will pass to the vigorous, unmonied--but purely sensual--mob, which Lawrence calls "canaille." Then the energetic, creative "middle" class

will be annihilated: "We are losing vitality: losing it rapidly. Unless we seize the torch of inspiration, and drop our money bags, the moneyless will be kindled by the flame of flames, and they will consume us like old rags."[8]

Whereas Lawrence deplores acquisitiveness and couples the inspirational flame with destruction, an isolationist Kubla Khan "girdled round" his "twice five miles of fertile ground." In contrast, Coleridge's personal view, in the same poem, is of an internal unity gained through an imaginative assimilation of "delight" recreated in art which builds "that dome in air." Thus art becomes and inspired delineation of paradisal moments, and the artist, who has "drunk the milk of Paradise," is marked by supernatural, magical transfiguration.[9]

Women in Love displays a series of pseudo pleasure-dome paradises--like the Pompadour "bubble of pleasure" (p. 54)--as well as flashing eyes, holy dread, and even "a magic circle drawn" (p. 76). Birkin uses symbolism similar to Coleridge's in emphasizing the two streams--dark and light, demonic and angelic--which exist in all persons. In sexual matters, in the psychological realm of the sub-conscious--the world of blood knowledge--Lawrence insists that demon must meet demon. In explaining his views to Ursula, Birkin quotes from "Kubla Khan" to link self-

transcendence with sensuality, when she questions the source of knowledge that is "not in your head": "'In the blood' he answered; 'when the mind and the known world is drowned in darkness everything must go--there must be the deluge. Then you find yourself in a palpable body of darkness, a demon--: 'But why should I be a demon ?' she asked. '"Woman wailing for her demon lover"--'he quoted--'Why, I don't know'" (p. 36).

Lawrence sees contemporary society, lacking vitality and inspiration, as offering traditional, artificial pleasure domes instead of true avenues to paradise. He labels these illusions "cul de sacs," figurative dead ends in the odyssey of the soul towards natural cosmic harmony. Lawrence believes that as one era collapses in dissolution, a new era succeeds, but that, in modern times, the creative individual must flee a generally destructive society to seek his own salvation. Birkin explains to Ursula, who cannot "see any other" but the "silver river of life," that the true activity of the modern era is dissolution, part of the regenerative process leading to the new order:

> 'It is your reality nevertheless,' he said; 'that dark river of dissolution. You see it rolls in us just as the other rolls--the black river of corruption. And our flowers are of this--our sea-born Aphrodite, all our white phosphorescent flowers of sensuous perfection, all our reality nowadays.'
>
> 'You mean that Aphrodite is really deathly?' asked Ursula.
>
> 'I mean she is the flowering mystery of the

> death-process, yes,' he replied. 'When the stream of synthetic creation lapses, we find ourselves part of the inverse process, the blood of destructive creation. Aphrodite is born in the first spasm of universal dissolution--then the snakes and swans and lotus--marsh flowers[10]--and Gudrun and Gerald--born in the process of destructive creation.'
>
> 'And you and me--?' she asked.
>
> 'Probably,' he replied. 'In part, certainly. Whether we are that, in toto, I don't yet know' (p. 164).

Lawrence, like Blake, believes in an equilibrium achieved by converse with devils; similarly, Lawrence's theory of regeneration involving "blood knowledge" resembles Blake's insistence on "an improvement of sensual enjoyment" until, eventually, "the whole creation will be consumed and appear infinite and holy."[11] In the process, man must detect and avoid his own cul-de-sacs. It is past a tableau of spurious "pleasure domes" or cul-de-sacs that Women In Love leads us in the company of the "prolific" hero and heroine and their "devouring"[12] counterparts, Gerald and Gudrun. After rejecting various social alternatives, the novel closes at a point of climax--the death of Gerald--while Birkin and Ursula continue in one direction, and Gudrun in another, their searches for paradise. Events in each cul-de-sac and the resulting transfigurations and transformations of the self suffered by each major character --in the direction either of creativity or dissolution--provide the structural design of the novel. In this way,

the theme of odyssey, as well as the image of man as the seed of God and vital forward shoot of humanity, is carried from The Rainbow so that Women in Love is, indeed, its sequel.

Within this symbolic structural design, the novel records a soul's liberation from the fetters of materialism. Ursula Brangwen who, in The Rainbow, achieves the primary "living relationship" of self-unification, in Women in Love proceeds with Rupert Birkin to the secondary living relationship with another individual, which Lawrence calls the relationship of balanced opposites. Together, they achieve the ultimate cosmic relationship with "The Unknown" or God and a further step towards Lawrence's new social order. This creative experience, comprising successive exfoliations of the self, is portrayed artistically as a series of transcendences and transformations contributing to new dimensions of awareness and perception of a reality more psychic than material. Parallel to this evolution is the destructive "devolution" of Gudrun Brangwen and Gerald Crich. Their lives spiral towards a disintegrative nadir of death and degradation, just as Ursula and Birkin ascend to an apex of creative reality. This proceeding to the absolute from a given point, Lawrence calls the exhaustive method.[13]

He writes from a deep fear of mechanical organization which, in his view, initiates a converse organic disintegration, the ultimate of which is insanity. At what he considers "a period of crisis" in the course of human development, according to his 1919 "Foreword" to the novel,[14] he pleads for relationship, communication and intuition as means of survival in a mechanistic society; the role one selects--creative or destructive--determines one's fate:

> The creative, spontaneous soul sends forth its promptings of desire and aspiration in us. These promptings are our true fate, which is our business to fulfil. A fate dictated from outside, from theory or from circumstance, is a false fate.
> . . . . . .
> The people that can bring forth the new passion, the new idea, this people will endure. Those others, that fix themselves in the old idea, will perish with the new life strangled unborn within them. Men must speak out to one another.

By 1929 he had decided, in "Introduction to Pansies," that ". . . insanity, especially mob-insanity, mass-insanity, is the fearful danger that threatens our civilisation."[15] From such cataclysm, flight to a balanced existence, free of social dictates, is the only hope. In private life, Lawrence defied convention; in his dreams, he planned the utopian "Rananim";[16] in his art he seeks to unite, as does Coleridge's Kubla Khan, both "the sunny spots of greenery" and the "savage place! as holy and enchanted / As e'er

beneath a waning moon was haunted / By woman wailing for her demon-lover!" Similarly, the "sunny pleasure--dome with caves of ice!" is recalled in the "continental" and "Snowed Up" chapters of Woman in Love.

It is useful to review the basis of Lawrence's views of self, sexuality as it affects friendship and marriage, and suffering as a product of change, which later play significant roles in each of the cul-de-sacs, or spurious "pleasure domes," contributing to the novel's structural and thematic development.

Originally intended to be part of a work entitled The Sisters, this novel belongs to that literary tradition which, by emphasizing individual difference between sisters, denies the sole influence of heredity and environment in character formation.[17] Both Jane Austen and George Eliot associate mysterious difference with a predisposition towards either intellect or instinct.[18] But Lawrence insists on complete difference and on the divine spark--the human soul or true self--as that which identifies the individual. Heredity and environment are the obstacles past which the individual struggles to selfhood through a metamorphic series of expansive enlightenments called by Lawrence "allotropic states."[19] This self is predominantly creative or destructive; thus it seeks ultimate consummation either in self-awareness or self-destruction. In the

fatalism of Lawrence, there are elements of George Eliot's statement that we shape our deeds and our deeds shape us,[20] of Nietzsche's death-wish fulfilment and of psychological theory of intro and extraversion. Lawrence's dislike of categorization and absolutes made him dislike such terms. His letters show that he considered them to refer to behavioural tendencies rather than to natural states: ". . . to make people introverts and extraverts is bunk--the words apply, obviously, to the direction of the consciousness or the attention and not to anything in the individual essence."[21] Of the two, he disliked introversion because it conserved rather than extended the self: "If being an introvert means always drawing in, in, in to yourself, and not going bravely out, and giving yourself, then for God's sake wash windows also and go out to them, if only savagely."[22] Lawrence avoids determinism by his insistence on the role of human choice in influencing the course towards the goal of light or the chaos of darkness. For when Birkin asks, "Has everything that happens a universal significance?" Lawrence answers, "He did not believe that there was any such thing as accident" (p. 20). Later, Birkin accuses Gerald of a "lurking" wish to have his "gizzard slit" (pp. 27-8), emphasizing that, even unconsciously, we select our own destinies.

Lawrence stresses the difference between self-development and self-absorption; he focusses on the war between conscious and unconscious desire as the source of the self-fragmentation which must be healed in order to bring the peace of true individuality. Birkin links desire to self-expansion or self-destruction in analyzing human motive: "a murderee is a man who is murderable. And a man who is murderable is a man who in a profound if hidden lust desires to be murdered" (p. 27). A dual level of action and conflict--the normal conscious level of traditional narrative and the secondary subconscious level triggered by symbolism--is a distinguishing feature of Lawrence's fiction. He insists on the uncovering and acceptance of the unconscious as a motivator of human behaviour. Not too much but too little consciousness is man's problem, according to Lawrence (p. 34), who seeks a balance of both mind and blood consciousness.

Lawrence considers that one area where mental consciousness blocks unconscious instinct is that of dual love fulfilment. In The White Peacock, The Rainbow and Women in Love, Lawrence persistently portrays a desire for "eternal union" with the same as well as the opposite sex. Referred to as Blüdbruderschaft in Women in Love, such union involves physical expression of empathy, resolves psychic conflict physically, does not inhibit primary

marriage relationships and is sexual in a creative, but not copulative, sense. Since Lawrence's correspondence and his biographers indicate that he never realized this relationship,[23] nor do his characters, it seems likely that he considers this a significant direction in which human consciousness must advance. The penultimate paragraph of "Education of the People" (1918)[24] substantiates this view: "Let there be again the old passion of deathless friendship between man and man. Humanity can never advance into the new regions of unexplored futurity otherwise. Men who can only hark back to woman become automatic, static. In the great move ahead . . . men go side by side, and faith in each other alone stays them. . . . And the extreme bond of deathless friendship supports them over the edge of the known and into the unknown.[25] Marriage and such friendship not only ensure the advancement of man into the new era, but also represent whatever immortality is attainable. At Gerald's death, Lawrence explains that, had Gerald remained "true" to the handclasp of "Gladiatorial", he "might still have been living in the spirit with Birkin, even after death. He might have lived with his friend a further life" (p. 471). Early in the novel, Lawrence demonstrates that the desire for duality in deep relationships exists on the instinctive or subconscious level but is denied on the conscious, socially-reinforced level. He

uses descriptive terms of conflict and soul-consuming fire symbolism customarily reserved for male-female, "romantic" love:

> . . . always their talk brought them into a deadly nearness of contact, a strange, perilous intimacy which was either hate or love, or both. They parted with apparent unconcern. . . . Yet the heart of each burned from the other. They burned with each other inwardly. This they would never admit. . . . They had not the faintest belief in deep relationship between men and men, and their disbelief prevented any development of their powerful but suppressed friendliness (p. 28).

Lawrence identifies "disbelief"--lack of faith--as the stultifying factor in development of relationship.

Birkin, who despises both the "emotional jealous intimacy" of ideal love and the monopolism of sex,[26] comments to Ursula during their "crisis of war" in "Excurse" that, although she loved him, she could rip his "soul out with jealousy." Earlier, Ursula herself classifies conventional, monopolistic marriage as "the end of experience" (p. 1). Birkin also discusses with Gerald the narrow exclusivity of the usual marriage, which Birkin calls a "pis aller" to indicate its last ditch, dead-end quality. Birkin bemoans female jealousy and despises what society calls "marriage"; yet it is plain that he finds promiscuity pointless, for it provides none of the vital flow of energy generated by sustained relationship such as his mystic marriage. It is the exclusivity and domesticity

of conventional marriage which Birkin abhors: "One should avoid this home instinct. It's not an instinct, it's a habit of cowardliness" (p. 344). Later, Birkin avoids such cowardliness. Although Gerald agrees with Birkin's opinion that because marriage is "the supreme and exclusive relationship, that's where all the tightness and meanness and insufficiency comes in", he cannot accept Birkin's idea of an "additional perfect" male relationship which is "equally important, equally creative, equally sacred. . . ." Ironically, Gerald cannot "feel" what Birkin believes his own senses tell him. Since faith is a matter of feeling, not intellect, this remark signals Gerald's internal void or shallowness--his deficiency in common "sense" or instinct. Significantly, when he finally succumbs to the forces of dissolution, he dies in a "shallow" in a mountain cul-de-sac, in total sensory numbness, frozen to death.

Lawrence discusses the disastrous effects of the exclusive marriage, in his essay "Matriarchy": "To satisfy his deeper social instincts and intuitions, a man must be able to get away from his family, and from women altogether, and foregather in the communion of men. Of late years, however, the family has got hold of a man, and begun to destroy him. When a man is clutched by his family, his deeper social instincts and intuitions are all thwarted, he becomes a negative thing. Then the woman, perforce,

becomes positive, and breaks loose into the world."[27] Lawrence would let her go. He wants to give woman "the full responsibility of her independence." His major concern is that men have some satisfaction for "profound social cravings that can only be satisfied apart from woman." It is possible that this is the satisfaction which Birkin seeks in relationship with Gerald. Lawrence attaches to this male communion a social, as well as a personal, pre-eminence: "It is necessary for the life of society, to keep us organically vital, to save us from the mess of industrial chaos and industrial revolt."

Thus, the "additional perfect relationship" which Birkin seeks, is not a matter of sexual profligacy, but of sexual and social vitality. In sexual relationships, Lawrence portrays women as predators and men, who have become "negative things", as victims: Anna and Will, Ursula and Skrebensky, Hermione and Birkin, Gudrun and Gerald--in each case, male vitality is sapped. In addition, both Ursula and Gudrun emerge as Cybeles while Hermione and Gudrun also resort to physical violence. Lawrence deplores this "tangle of existence" which "man has never been able to get out of, except by sacrificing the one to the other,"[28] because he believes that whoever triumphs, loses. The "living relationship," which he champions, demands the balance of freedom in togetherness which comes

from commitment and direction, not from protective isolation nor self indulgence (p. 143). It is the search for the crown--used to symbolize reconciliation and reciprocity in Lawrence's essay "The Crown"--not for the laurel. Elsewhere, Lawrence portrays modern man as a fool and woman as a tragic figure. He regrets that of the female types, "the demure and the dauntless", men demand the demure when, by nature, the true female is dauntless: "when it comes to women, modern men are idiots. They don't know what they want and so they never want, permanently, what they get."[30] Some women spurn this charade in disgust, in renunciation of their sex. Thus, Hermione is drawn to "the manly world" (p. 10) and is detected by Ursula as a "spectre of a woman" (p. 289). Later, in "Cocksure Women and Hensure Men" (1928), Lawrence concludes, "It is the tragedy of the modern woman . . . she puts all her passion and energy and years of her life into some effort or assertion, without ever listening for the denial which she ought to take into count. She is cocksure, but she is a hen all the time."[31] A hen's life is made significant by relationship to a rooster, just as the existence of the unicorn, in Lawrence's Crown, justifies that of the lion. Each is the counterpart's raison d'être, not his opponent for a power struggle, for "superiority" entails destruction of balanced relationship and, eventually, self-destruction.

Yet Lawrence insists that the male, as leader moving outward from a female as centre of stability, must assume responsibility for setting a pattern for female behaviour. Thus, both proud males, Birkin and Mino, discourage the "cringing" female,[32] an offshoot of the demure, yet insist in a physical way that a true female "acknowledge" him as her "fate" (p. 141). In "Give Her a Pattern" (1928), Lawrence justifies this: "For the fact of life is that women must play up to man's pattern. And she only gives her best to a man when he gives her a satisfactory pattern to play up to." Significantly, Lawrence notes that unless man gives woman "a decent, satisfying idea of womanhood" to live up to, a female breaks loose in revolt, "gives him some nasty cruel digs with her claws, and makes him cry for mother dear!. . . ."[33] Lawrence believes that modern man fails this obligation. Such apathy debilitates human relations and ensures female ascendency in an abandoned battle. "They don't pick up the tools and weapons of men till men let them drop,"[34] he announced in "Master in His Own House" (1928).

Birkin's pre-marital explanation of his philosophy is his attempt to avoid such error. In contrast, Gudrun is denied the male leadership she requires, becomes assertive and, in ironic response to Birkin's prophecy about Gerald's death-wish, plays the murderer to his murderee. In the

unending struggle between selves shifting to maintain a point of balance, energy or vitality is both the divine fuel expended and the magic booty seized.

Lawrence lists his "inexorable law of life" in "Reflections on the Death of a Porcupine" (1925). An abbreviation of its five parts follows:

1. Any creature that attains to its own fullness of being, its own living self, becomes unique. . . . It has its place in the fourth dimension, the heaven of existence. . . .
2. At the same time, every creature exists in time and space. And in time and space it exists relatively to all other existence, and can never be absolved. . . .
3. The force which we call vitality, and which is the determining factor in the struggle for existence, is, however, derived also from the fourth dimension. . . .
4. The primary way, in our existence, to get vitality, is to absorb it from living creatures lower than ourselves. It is thus transformed into a new and higher creation. (There are many ways of absorbing: devouring food is one way, love is often another. The best way is a pure relationship, which includes the being on each side, and which allows the transfer to take place in a living flow, enhancing the life in both beings.)
5. No creature is fully itself till it is, like the dandelion, opened in the bloom of pure relationship to the sun, the entire living cosmos.35

It is the struggle into being, a physical state above mere existence, with the accompanying transcendence of lesser states and transformation into newness, as well as the search for vitality, which is the focus of Women in Love. The novel's action centres in the struggle between

selves seeking the perfected relation. The odyssey of the chief characters takes us from one locale to another.[36] The modern "pleasure domes" are Beldover, Shortlands, the Café Pompadour, Breadalby, and the Alpine hotel; it is significant that each of these places spawns some "dead social form", some "old hat", contemporary, disintegrative "ism" that must be spurned as an illusory paradise--another cul-de-sac instead of heaven. Each contributes to the mass insanity which Lawrence sees as the threat to our epoch.[37]

Lawrence's first cul-de-sac is called Beldover as an ironic reminder that it is built over, and with the material of, the dark underworld--a symbol of Hades inverted in industrial society. As a contraction of "Belle Dover" the name may also represent, by contrast, the sooty travesty in the industrial north of the naturally beautiful white cliffs to the south. Ideas of hell, artificiality and insanity are introduced by such words as "underworld", "replica" and "mad" in Gudrun's description of the empty souls in a "defaced countryside": "It is like a country in an underworld," said Gudrun. "The colliers bring it above ground with them, shovel it up. . . . Everything is a ghoulish replica of the real world. . . . It's like being mad, Ursula" (p. 5).

The Brangwen sisters are quickly identified as "modern girls,[38] sisters of Artemis rather than Hebe" (p. 2). Presented as followers of the virgin huntress rather than as the cupbearer who served the gods and married Hercules, these girls would preserve and assert the self rather than expend it in a life of service and ventures into the unknown. They reveal an awareness of the dismal state of man and marriage. We know that Ursula is an integrated self, who accepts both her sensual and ideal selves after her cataclysmic illness following the horse and rainbow visions with which The Rainbow concludes. Gudrun appears as a self-reliant London artist--a smart woman" (p. 2). Their concerns are the eternal ones of love and marriage, although they suffer from the modern sickness: their ideas overrule their instincts. Modern deathly attitudes are reflected in Gudrun, who gets "no feeling whatever from the thought of bearing children" (p. 3). Lawrence's satirical and linguistic skill is illustrated in this simple comment, for the fact that Gudrun might expect to get feeling from thinking only demonstrates her sensual numbness and what Lawrence calls the modern tendency towards "sex in the head".

Differences between the sisters indicate their tendencies towards either "the silver river of life" or "the dark river of dissolution" (p. 164). Gudrun's "perfect

sang-froid and exclusive bareness of manner" (p. 2) is literally a coldbloodedness that indicates little of the warm blood-knowledge which Lawrence advocates; instead, it hints at the self-protective exclusivity of introversion. Gudrun makes no living relationships; she absorbs and compresses life to intellectual concepts and in her art reduces life to small figures: "She knew them, they were finished, sealed and stamped and finished with, for her" (p. 8). Later, she is described by Birkin as being more conventional than the London Bohemian group, yet contrary and self-protective: ". . . she must never be too serious, she feels she might give herself away. And she won't give herself away. She's always on the defensive" (p. 87). In contrast, our hopes for Ursula's joining the forces of life are raised by her "sensitive expectancy," an emphasis on her natural powers of sense and an extravert or self-offering outlook. In addition, we are told that her intuition still guides her towards further self-expansion: "Her active living was suspended, but underneath, in the darkness, something was coming to pass. . . . Still she had a strange prescience, and intimation of something yet to come" (p. 3). Finally, in imagery continued from The Rainbow, we learn that her vitality is high and that she represents the new life in the continuous regenerative process: "Her spirit was active, her life

like a shoot that is growing steadily, but which has not yet come above ground" (p. 45).

Despite the fact that both girls are teachers and have made for themselves a place in the man's world, "in their hearts, they were frightened" (p. 2). They despise their father, they wish to "escape" from their home and they irritate one another. They feel as if "confronted by a void, a terrifying chasm" (p. 4). It is this precipice, symbol of internal disunity and void, down which Lawrence considers modern society is sliding, that Ursula and Birkin avoid, Gudrun side-steps and Gerald seeks out in the final scenes. Beldover is not life, but a ghoulish facsimile, a product of the dark river of industrialism. Its seductive evil is "the faint glamour of blackness" (p. 6) with which Gudrun is symbolically associated as a beetle (p. 5). This insect is not only attracted to decaying matter,[39] but is an exoskeleton protecting a void--Lawrence's rind or cabbage rotten within. Its iridescent sheen is the greenish black of life-in-death, and is counterpart to the dark shades offset by vivid greens and red which Gudrun wears. Although she "loathes" the Pompadour Café, "she <u>had</u> to return to this small, slow central whirlpool of disintegration and dissolution. . . ." (p. 372); moreover, her hat is "brilliant green, like the sheen on an insect" (p. 376). Lawrence also marks Gudrun as inhuman

by symbolism associating her voice with that of a gull,[40] which mythology links to the souls of the dead, while Gudrun herself is likened to a witch (pp. 105, 163).

Beldover is a hell on earth which embodies the destructive functionalism of contemporary society. Consequently, the town provides conventional mechanisms in church and school. Characters assemble from all social levels for a conventional marriage ceremony, while the schoolroom later becomes the focus of an attack on intellectualism as well as a credible battle ground between the teacher and school inspector Birkin. The wedding reception introduces Gerald Crich whose "real passion for discussion" (p. 22) ironically marks him as an idealist with little real sensuality.

Throughout the novel, Gerald is roused by intellectual or nervous stimulus. Most notable is the idea of his father's death which drives him to Gudrun for "vindication" (p. 337). At Shortlands, we find him "pricking up his ears at the thoughts of a metaphysical discussion" (p. 26). Ursula identifies Gerald as a "Nibelung" (p. 40), associating him at once in our minds with the heroic warrior-horseman figure and mythic lands of ice and snow. This, in turn, recalls the "great northern confusion" of the ideal and instinctual. Significantly, the Nibelungs of Scandinavian legend are a diminished

power--enslaved dwarfs and blacksmiths, who were originally giants. Gerald, the modern industrialist, is a Titan enslaved, like Prometheus, by the mechanistic system.

From Teutonic legend, Lawrence gleans a wealth of symbolic meaning. Gudrun is the legendary heroine whose husband was won through trickery and murdered through treachery, and who was unable to release her grief in tears.[41] Gerald's name means "spear-force" in Old German, certainly descriptive of his conscious, social self, and contrasts with that of Birkin--a slender birch wand or tree. Significantly, the pliable stalk has more vitality and durability than the rigid spear, and is less painful to encounter. Lawrence isolates Gerald as a man apart from natural relationship--the source of vitality. He has killed his brother; he appears in "Diver" as a whitish creature associated with water and glorying in isolation. He courts fatigue and death in the night waters of "Water Party", fascinated by the room to drown which the under-water world presents. He does not "belong to the same creation" as others; he is portrayed as a cross between a northern Apollo and a sinister predator, a blend of light and dark who "glistens" from the stream of dissolution: "His gleaming beauty, maleness, like a young, good-humoured, smiling wolf, did not blind her to the significant, sinister stillness in his bearing, the lurking danger of his un-

subdued temper" (p. 9). Gerald eventually becomes a predator, maddened by his "unsubdued" passion, but since a wolf is no match for a witch, Gudrun prevails. At first encounter, however, magnetic attraction and the blood-level response of similar sub-conscious darknesses are emphasized by words like "magnetised", "paroxysm", "transport" and "sensation" (p. 9). Again, Lawrence expresses sexual attraction in terms of electrical and physical response.

The occasion of the wedding also introduces Hermione, "the most remarkable woman in the Midlands" (p. 10). She is Lawrence's portrait of a modern idealist, "a woman of the new school, full of intellectuality, and heavy, nerve-worn with consciousness"[42] whose "soul was given up to the public cause" (p. 10). As her surname, Roddice, suggests, she possesses the combined qualities of rigidity and frigidity. She represents absolute idealism, unbalanced to the point of insanity. Lawrence contrives her murderous bludgeoning of Birkin's head with a lapis lazuli paper weight. Ironically, Birkin has earlier accused Hermione of needing her skull smashed to free her from intellectual bondage (p. 36).

Lawrence's denunciation of idealism as a force especially destructive to the female supports similar attitudes of George Eliot and Thomas Hardy.[43] In Lawrence's view, assertive feminism heralds the end of an epoch,

occurring when men fail to assert themselves. Gudrun also resembles Hardy's Sue, in representing the destructiveness of the "demure" type whose will controls her instincts and whose concern is self-preservation rather than self-offering. George Eliot's Rosamond foreshadows them: "He once called her his basil plant; and when she asked for an explanation, said that basil was a plant which had flourished wonderfully on a murdered man's brains."[44]

Still in Beldover, we find another bastion of idealism, the school. In "Classroom", Lawrence demonstrates the vitiating effect, upon the female, of intellectual activity. Ursula is "scarcely conscious" of the natural beauty of the sunset, or of the passage of time it represents, because of her life in the "everyday world" which Lawrence sees as illusory and "like a trance". Her being is "absorbed in the passion of instruction" of material things (pp. 28-9). Birkin, described in terms of sun symbolism, appears with his face "gleaming like fire" and pronounces in Biblical paraphrase, "Shall we have the light?" Memories are stirred of Ursula's childhood dream of the sons of God and daughters of men.[45] Sexual relationship, rife with possibility of suffering, is foreshadowed: "All her suppressed subconscious fear sprang into being, with anguish" (p. 29). It is heightened by the lesson subject; instead of "structure and meaning", Birkin emphasizes

"just one fact"--the female catkin exists to attract the male and the male to fertilize the female. It is Lawrence's principle of relativity from his law of life. Symbolic colours illustrate this lesson: red for passion, blood and suffering, yellow for desire and creativity. By contrast, Hermione is drawn in grey and coated in dull green and gold (p. 31). These are colours of stagnation and fading vitality, while grey is also associated with cold stone, half light and the vengeful and ruthless "gray-eyed Athena," the protector of civilization.[46] Hermione is linked with Gudrun in the stream of dissolution by her similar "complete sang froid" (p. 30) and her tendency to reduce the actual to the conceptual. Birkin rebukes her: "You don't want to <u>be</u> an animal; you want to observe your own animal functions to get a mental thrill out of them" (p. 35). He uses mirror imagery to reject the voyeurism of "the Lady of Shalott business."[47] Like the poetic maiden, Hermione "sought to make herself invulnerable"; consequently, she neglects physical reality to enjoy mental reflections: "There, in the mirror, you must have everything. But now you have come to all your conclusions, you want to go back and be like a savage, without knowledge. You want a life of pure sensation and 'passion'" (p. 35). Birkin's word "savage", also applied

by Gerald to Gudrun's art (p. 87), links these women to the African carving in the London apartment and to the taboo of mindless sensuality. The satiric emphasis of the word "passion" denotes the artificiality of sensation and the destructive nature of the desire. Birkin later alludes to the victimization of Hermione's sense by her mind: Your passion "isn't passion at all, it is your _will_" (p. 35).

From the industrialism and intellectualism of Beldover, Lawrence moves to the anarchism of Shortlands which, as its name indicates, falls short of everything that implies commitment. The home of Gerald, "the most wanting of them all" (p. 19), Shortlands is a "sort of" manor farm overlooking a meadow that "might be" a park. Its lake is "narrow" and an opposite hill fails to hide the tell-tale smoke from the monster colliery. It is a "rural and picturesque" façade for industrialism. Mrs. Crich is an elderly eccentric who, although refusing a role in the charade, has succumbed to the modern affliction of madness to the point of appearing dishevelled and "not quite clean." She is portrayed figuratively as a proud hawk whose spirit has been broken sufficiently to reveal surly animalism. The Crich home is the seat of democracy _ad absurdum_. "There was a strange freedom that almost amounted to anarchy . . . rather a resistance to authority, than liberty" (p. 22).

Mr. Crich's devotion to the democratic ideal--in the end, a mechanism like all ideals--results in mass equality which destroys individuality. Birkin declares that such ideals should be abandoned as "old hat", since they imprison the human mind (p. 34).[48] Significantly, both Gerald and Hermione admit that they would fight for an idea.

Mr. Crich's devotion to the democratic ideal is religious and fixed. His social perspective is downward to the common denominator of his miners, not outward towards the "Unknown". "They were, unconsciously, his idol, his God made manifest" (p. 207). Instead of building a living relationship with his wife, he exhausts his vitality in the service of a "dead" idol. Sacrificed to this ideal, his wife, in turn, becomes a predator. Lawrence describes her in terms of the river of destructive dissolution: "The terrible white destructive light that burned in her eyes only excited and roused him. Til he was bled to death, and then he dreaded her. . . ." (p. 210). Denied natural sensuality, Mrs. Crich remained unreconciled, "her heart fierce and undiminished within her, though her mind was destroyed" (p. 209).

His mother's individualism and father's puritanism are surpassed in Gerald's mechanism. His is the madness of the absolute: "He had all his life been tortured by a furious and destructive demon which possessed him sometimes

like an insanity" (p. 221). He produces a mechanized hell where the system is God and the miners fragments whose "hearts died" but whose "souls were satisfied" (p. 223). Thus, Gerald accomplishes the organic dissolution which Lawrence sees as the product of mechanical organization: "This is the first and finest state of chaos" (p. 223). Ironically, even Gerald is not necessary in such a perfect system. Consumed by an idea and lacking vitally supportive human relationship, Gerald personifies "the void within." With "his centres of feeling . . . drying up," he grasps at debauchery "with some desperate woman" (p. 225).[49] Finally, reduced by mechanization, only Gerald's will survives: "He felt that his mind needed acute stimulation before he could be physically roused" (p. 225). Such a state of degenerate sexuality Lawrence describes as "sex in the head." Gerald's ultimate fate is madness: a jealous beating of Loerke, near-strangulation of Gudrun and his own suicide. The "reality" constructed at Shortlands is, therefore, merely a mad travesty of paradise. In 1916, Lawrence wrote: "Now it is time for us to leave our Christian-democratic epoch, as it was time for Europe in Michael Angelo's day to leave the Christian--aristocratic epoch. But we cannot leap away, we slip back . . . and go mad."[50] Lawrence insists that the failure to experience transcendence, the inability to accomplish transformation, is fatal.

The third cul-de-sac explored by Lawrence is Bohemianism. In urban London, described by Birkin as "real death"[51] (p. 54), we find the Bohemian habitat first described as "the bubble of pleasure"--the Café Pompadour. Birkin calls its patrons "very thorough rejectors of the world", who define their identity in a negative way. Even their rebellion is vitiated by lack of commitment, since they are "anybody who is openly at odds with conventions, and belongs to nowhere in particular" (p. 52). Uniformity, rather than unconventionality, marks their lack of vitality--"For all their shockingness, all of one note" (p. 53). Such lack of commitment makes relationships ephemeral and painful, as the portrait of Halliday reveals. Lawrence implies that such lives are led in a narrow bubble of unreality which obscures the greater truth and the "substance" of which is confined to red plush seats. Superficiality and affectation mark the characters; the men are effeminately petty and self-centered. Halliday is squeamish about blood and squeaky of voice. Insensitivity distinguishes the destructive relationship of Minette and Halliday. His wish that she disappear to "get rid of" his unborn child reveals the purely phallic rather than the two-in-one relationship which Lawrence advocates. In slashing a man's hand, Minette demonstrates the swing from demure to vicious. Her name represents not only the

cuddly diminutive, but, in its French meaning of "pussy" or "tabby", relates to her sexual promiscuity and her cat-like tendency to claw. She represents the association of beauty with "the arrogance of power" and the tantalizing cruelty of the feline huntress, which preoccupies Lawrence in his description of "Timsey the cat" in "Reflections on the Death of a Porcupine".[52] Certainly Minette toys with Julius, whom she wants "completely in her power" (p. 74), because he is the kind of half-man "she could deal with". The rage to destroy and be destroyed fills the scene, in direct contrast with the equilibrium and natural sensuality of the cat, Mino, who seeks balance with the wild stray. In contrast, Minette's sexual encounter with Gerald is mindless sensuality; as a Mater Dolorosa, "Her face is like a small, fine mask, sinister too, masked with unwilling suffering" (p. 73). In sado-masochistic relationship, she seeks self-dissolution in physical orgy, whereas Gerald--requiring mental stimulus--enjoys the thought of mastering her and, through her, Julius. Minette's face also recalls the "strange, transfixed rudimentary face" (p. 66) of the purely sensual African civilization which the carvings reflect. Gerald's sensuality, however, is conscious. Although the carving offends and the men's naked bodies repel him, he parades naked to his room to enjoy the thought of "full outrageousness" (p. 72). Neither Minette's nor

Gerald's attitude is balanced. Julius's hysterical vomiting, Minette's hand-slashing and Gerald's "nasty and insane scene" with Halliday (pp. 73, 87) reveal the neurotic pattern of a modern cul-de-sac.

The fourth of society's ephemeral bubbles is the pillar of conservatism, Breadalby. As the name suggests, it attracts those who would live "by bread alone"; these are idealists who are truly materialists, feeding only the mind while neglecting the soul. Breadalby, "as final as an old aquatint" (p. 75), is the material symbol of an outworn concept--conservatism and traditionalism. Lawrence would sweep these away, for he stresses flux, which encompasses the cycle of resurrection and the chance of blossoming into the Eternal Now. Such reverence for the immediate and vital lessens the appeal of the traditional. Vitality is noticeably lacking at Breadalby, the architecture of which is a mingling of the bygone Greek and Georgian eras: "It was a very quiet place, some miles from the high road. . . . Silent and forsaken, the golden stucco showed between the trees . . . unchanged and unchanging" (p. 74).

In his introduction to the American edition of New Poems (1918), Lawrence presents his views about time: "The seething poetry of the incarnate Now is supreme, beyond even the everlasting gems of the before and after

. . . it surpasses the . . . poems of the eternities." Lawrence's conception of truth and reality rests on "sheer appreciation of the instant moment, life surging itself into utterance at its very well-head." Like Blake's pulse of an artery, it is momentary and physical: "The quivering nimble hour of the present, this is the quick of Time. This is the immanence. The quick of the universe is the pulsating, carnal self, mysterious and palpable."[53]

Lawrence sees Breadalby's reactionary attitude as an attempt to create another false paradise, since the static consciously avoids the leap into the great unknown. The illusionary quality of such spurious reality is emphasized: ". . . the little vision of the leafy park, with far-off deer feeding peacefully. There seemed a magic circle drawn[54] about the place, shutting out the present, enclosing the delightful, precious past, trees and deer and silence, like a dream" (p. 76). In contrast to the nourishing, revitalizing, living relationship, there is no cohesiveness at Breadalby. Criticism, rather than acceptance, is the order. The conversation is machine-gun-like and "sententious", as wit "crackles" and jokes "spatter". Lawrence conveys the impression of contrived intellectualism in his comparing of the talk to an artificial, restrictive and utilitarian canal as opposed to a naturally effervescent stream. The modern disease of

preponderance of reason is emphasized as an attitude "mental and very wearying" (p. 76). Breadalby represents another exhausting cul-de-sac[55] in which the devitalizing method of living is satirized as an alternative to the "inexhaustible, forever-unfolding creative spark" of the "incarnate Now".[56] Indeed, we can measure the materialistic natures of Lawrence's characters by their responses to Breadalby. Gudrun likes it because it is "complete", Ursula is "unhappy" and Birkin "down in the mouth", Gerald "sniffs the air with delight" and expects stimulating debate.

Within the charmed circle, Hermione is the reigning priestess whose chant is a mesmerizing rhapsodic sing-song. Lawrence suggests the "other world" quality of the dark stream of dissolution in his description of Breadalby's after-dinner smoking circle. Hermione, ecstatic from intellectual stimulation, is described as a "revenant"--one who returns from the dead. The other idealists, smoking witch-like around a fire, complete the coven, ranged in a magic moon-crescent around the priestess. Lawrence suggests her capacity for destructiveness by calling her "Cassandra" and her perverted sexuality by portraying her "swoon of gratification, convulsed with pleasure, and yet sick. . . ." (p. 83). The image of wanton troublemakers, throwing ideas haphazardly into an assimilative melting pot, recalls the

symbolism of Shakespeare's prophetic witches in Macbeth. Lawrence reinforces the association by using the word "usefully" to suggest merit in the plan to have the women dance "the three witches from Macbeth" (p. 84). It is noteworthy, also, that Breadalby suffers from the same "curiously anarchistic" force which afflicts Shortlands and the "exhausting" drain of purely mental activity.

Lawrence uses the creative dance about "Naomi and Ruth and Orpah" to illustrate, by analogy with the biblical passage, the three barren choices of women "independent" of men. Orpah, the widow who returns to her homeland to mourn, is represented by the "stoat-like sensationalism" of a member of the reactionary aristocracy, the countess; she belongs to the vital stream of dissolution which would "go back to the former life, a repetition", instead of seeking the jump into the unknown. It is significant that Gudrun plays the part of Ruth who, rejecting further creative union with male "otherness", chooses a "woman-loving" dependence on sameness instead of growth. As Naomi, Ursula represents the true static plight of the modern "woman becoming individual, self-responsible, taking her own initiative",[57] which Lawrence saw as the germ of the original Sisters. "Unable to provide any more either for herself or for the others" in terms of self-transcending experience, Ursula lapses to the frustrated state of being "dangerous and

indomitable" (p. 84). The sisters of Artemis, from Helen of Troy to Ursula, have this potential destructiveness in common. It is noteworthy that Gerald is "excited by" and "could not forget" Gudrun's passivity and "cleaving", whereas it is the "strange, unconscious bud of powerful womanhood" that unconsciously attracted Birkin, so that Ursula "was his future" (pp. 84-5). Again, Lawrence emphasizes the force of unconscious desire in affecting fate.[58] This dancing scene is immediately replayed ironically in the reaction of the characters to the Hungarian dance music, the tempo and discord of which are calculated to stir the blood to physical response. Since Gerald is not completely impervious to sensation, he feels "his force stir along his limbs and his body, out of captivity" (p. 85). Yet he cannot "escape from the waltz and the two-step"--the rigidly regular and graceful movements of a bygone era. Birkin, however, manages to escape "the weight of the people present" and dance with "irresponsible gaiety" (p. 85). The Contessa labels him a "chamelion, a creature of change" and we see that, like Ursula-Naomi, he will not cling to the past, but escape with those Lawrence identifies in the foreword to the novel: "The people that can bring forth the new passion, the new idea. . . ."

Nonetheless, both Birkin and Gerald realize that the goal which man pursues is not to be found at Breadalby. Through them, Lawrence discusses man's dilemma: the division of the conscious, social self and the subconscious independent self. Birkin identifies man's Promethean attachment to a society he must abandon in order to free himself,[59] as well as the double image his dual nature inspires: "part of you wants Minette, and nothing but Minette, part of you wants the mines . . ." (p. 90). In addition, Gerald's dark, unconscious self desires Minette, the harlot, to satisfy his depraved nature while, like Julius, the conscious self desires to be good and pure; so he insists on "the lily of purity, the baby-faced girl." Such conflict leads to Gerald's calling Minette both "rather foul" and "a decent sort" (pp. 88-9), and explains why Birkin calls him a Don Juan type. Ironically, Gudrun, who symbolizes his ideal truth and beauty, belongs to the dark stream of dissolution, in the reality of her subconscious self. She is also discussed later, by Birkin, as the "mistress" type (p. 364). Lawrence indicates Gerald's Promethean subjection to the love ideal: "Whether he would or not, she signified the real world to him . . . he was bound to strive to come up to her criterion, fulfil her idea of a man and a human being" (p. 95).

The dilemma of the individual in society is again stressed by a debate over whether woman is a social being. Ursula maintains that it could be difficult "to arrange the two halves" if woman is, as Gerald claims, "a social being as far as society is concerned. But for her own private self, she is a free agent . . ." (p. 96). His statement that the parts "arrange themselves naturally--we see it now, everywhere" is deeply ironic since we have observed three generations of Brangwens, the Criches and Birkin struggle vainly to "arrange" their social and private selves "naturally."

Birkin's solution to the dilemma is marriage and flight from existing society into a newly-built world in which the self may become individual without sacrificing its integrity to society.[60] The second stage is friendship, through which man extends the frontiers of social consciousness and breaks the Promethean bonds of sexuality. Since man is abstractly equal only in his basic needs, but spiritually "all different and unequal", Birkin concludes for Gerald, "Your democracy is an absolute lie--your brotherhood of man is a pure falsity" (p. 96). He suggests that communal property sharing would rid man of his enslavement to competitive acquisitiveness to permit individual adventure into the inner reality of self growth.

Consequently, in "A Chair", Birkin and Ursula renounce possessions and social obligation in the symbolic form of a chair which they give to the young couple still victims of conventional social attitudes. These two represent the "active, procreant female" and "the aloof, furtive youth" who is "like a prisoner" (p. 349). His misery, in failing to escape the social demand that the male enslave himself to the tryanny of materialism in order to provide a home for the procreant female, is contrasted to the elation of the free relationship enjoyed by Birkin and Ursula. The "couple"--so described to mark their lack of individuality--are marrying "because she was having a child", not to create a living relationship. Self-transcendence and personal desire are sacrificed to the dictates of social form. Ironically, the youth accepts the woman's motive to "mike use of 'im", while she links marriage and death in her grim jest: "'Slike when you're dead--you're a long time married" (p. 352). Thus, Lawrence demonstrates the absolute spiritual difference which can exist among men, for their concept of marriage and life's purpose is opposed to that of Birkin and Ursula. They call the couple the meek--the children of men who shall inherit the earthspace and from whom the spirit adventurers --the sons of God-- must hide in the remaining chinks of the earth. Their materialism is linked with a penchant for

urbanism: ". . . they like market-places and street corners best. That leaves plenty of chinks" (p. 353). Wishing to be "disinherited" of things to "care about", Birkin and Ursula decide on a civil marriage and a life of wandering; they do not agree, however, on the degree of their isolation from society. Birkin wants "a sort of further fellowship" as part of the new heaven. Although he feels near to achieving a "perfect and complete relationship" with Ursula, like her, he distrusts a marriage that is "the end of experience" (p. 1), and asks, "Do I want a real, ultimate relationship with Gerald?" Since Ursula does not feel this need for extra-marital relationship, she rejects everything but monopolistic marriage and insists on the primacy of learning to live alone. Her lack of acquiescence in shared relationship recalls the monopolistic sexuality of the jealous and vengeful Hera. Birkin sees conventional marriage as a social contrivance, exploited by the female: "He wanted sex to revert to the level of the other appetites, to be regarded as a functional process, not as a fulfilment," and beyond this "the further conjunction . . . balancing each other like two poles of one force, like two angels, or two demons" (p. 190-1).[61] Thus man would keep his freedom yet satisfy sexual desire in Birkin's paradise; convention, however, idealizes "love" and Birkin feels that "women in love" are "always so

horrible and clutching", with "a lust for possession, a greed of self-importance." He finds woman as the Magna Mater "detestable" (p. 192). Birkin's dilemma is that he hates "promiscuity even worse than marriage,"[62] and a liaison as "another kind of coupling, reactionary from the legal marriage" (p. 191).

The socially expedient marriage of the young couple with the chair represents the hate-in-love, death-in-life relationship which Lawrence sees as the affliction of modern society. Birkin sees Gerald's suggestion of marriage to Gudrun as further expression of his conscious conventionality and desire for ascendancy which masks a subconscious death-wish. Birkin calls this "a numbness" or "absence of volition"--of the will to live. The image is, again, that of a hell on earth: "And marriage was the seal of his condemnation. He was willing to be sealed thus in the underworld. . . . Marriage was not the committing of himself into a relationship with Gudrun. It was a committing of himself in acceptance of the established world, he would accept the established order, in which he did not livingly believe. . . ." (p. 345).

In successive instances Lawrence reveals the base of hate beneath conventional "love." When Birkin denies Hermione's cult of spiritual equality, claiming the separateness of "one star from another" (p. 96), he thwarts

her need for control. Consequently, "He could feel violent waves of hatred and loathing . . . coming strong and black out of the unconscious" (p. 97). Consciously, Hermione ignores Birkin's rebellion, but subconscious hatred is aroused so that she later fells him with a paperweight, to expose the "convulsive madness" which Gerald had earlier perceived (p. 94). Her lust for power baulked by Birkin's detachment, yet unable to yield, Hermione must, for her own survival, remove the "awful obstruction of him who obstructed her life to the last" (p. 98). Her pleasure is orgasmic and the deed Cybelene. The smashing of a "head"--labelled by Birkin as the vehicle of her sex--is described in diction suggesting an earlier voluptuary, Helen of Troy: ". . . it must be smashed before her ecstasy was consummated. . . . A thousand lives, a thousand deaths mattered nothing now, only the fulfilment of this perfect ecstasy" (p. 98). Lawrence satirizes further the self-righteous idealist, as Hermione awakens from her sexually induced sleep in a state of fixed illusion: "A drugged, almost sinister religious expression became permanent on her face" (p. 99).

Such perversion of a relationship properly founded on mutual trust and affection leads Birkin to despise "love." He flees from the unnatural beating to soothe his scourged soul by rubbing his body against the naturally

"lovely, subtle, responsive vegetation." Anti-social reaction sends him to the asexual paradise of natural communion. It is, however, another false paradise; again the note of social insanity is struck: "he preferred his own madness to the regular insanity" (p. 101). The swing to isolation is more permanent with this Prometheus; although he does not remain isolated, Birkin is at least freed from his unregenerative relationship with Hermione. Nevertheless, there is much irony and bravado in his dream of splendid isolation: "As for the certain grief he felt at the same time, in his soul, that was only the remains of an old ethic, that bade a human being adhere to humanity. . . . He would overlook the old grief, he would put away the old ethic, he would be free in his new state . . ." (p. 101). The emergence of this new self is preceded, as with Ursula at The Rainbow's end, by a self-flagellating letter to a former lover and marked by an illness of a week or so. Like Hermione, both Gudrun and Gerald see others in terms of usefulness to themselves; indeed, social "order" rests on the master-servant idea. Ursula and Birkin, however, acknowledge only independent "otherness", involving neither mastery nor subservience. To demonstrate the subconscious attitudes of the major characters towards relationship, Lawrence uses the symbolism of "Coal Dust", "Sketch-Book" and "An Island."

Gerald, like Hermione, seeks mastery in relationship. As she must prove "some kind of power" even over a stag, so Gerald must overrule the Arab mare. Lawrence's description and Ursula's "hatred" and "pure opposition" (p. 104) emphasize Gerald's cruelty. Yet Gudrun sees in Gerald's display of ascendency, something to be "proud" of. She accepts the sexual implication of Gerald's "will to power", because it titillates her own subconscious desire for self-obliteration. Lawrence describes the intellectual stimulation in sexually suggestive language: "the sense of indomitable soft weight of the man, bearing down into the living body of the horse . . ." (p. 106). Recalling Lawrence's use of the horse as symbol of vitality or sexual energy,[63] we see Gerald suppressing natural instinct for utilitarian reasons and dominating rather than leading the female. His conscious explanation for the subjugation, ". . . What use is she to me in this country if she shies?" illustrates the kind of rational truth that ignores "otherness" and what Ursula calls the "right to her own being", inherent even in mares (p. 130). The tempering of reason with such sense is Lawrence's goal in human relations and accounts for Ursula's discrediting Gerald's "lust for bullying--a real Wille Zur Macht. . . ." as "base" and "petty" (p. 142).

While Birkin agrees, he affirms that the domination of the lower by the higher biological order is natural law--and Lawrence's. But it is the law of existence, not the law of being.[64] With the latter Lawrence is more concerned, as it involves relationship and opportunity to achieve the paradisal, fourth dimensional "now." The law of existence is the source of the battle for domination which is the cause of human suffering amongst those who cannot discover the sustaining force of individual uniqueness within the impasse of a balanced "living relationship." Birkin insists that a horse--and by analogy, a woman--possesses a dual will which "locks" in a frustration of compliance and opposition, since one part of the horse's (or woman's) will wishes to destroy man, in rejection of the part which would "subject herself utterly" (p. 132). Consequent tensions sustain "life", their collapse--through submission or subjugation--relegates the association to "existence" and the rare moments of perfect balance, amidst the necessarily see-sawing conflict, mark man's attainment of paradise--his immortal Nows.

There is much foreshadowing of subsequent struggles in Birkin's admission that his "dominant principle has some rare antagonists", since he sees himself as a potential "Son of God" and Ursula identifies herself as a "bolter."

Their discussion of Gerald's cruelty to the mare shows him as one who must be "superior" to his horse, yet there is much doubt that he is a superior being to Gudrun. In later discussion about Gudrun's becoming Winifred's art tutor, these doubts are justified by Birkin's statements and Gerald's revelation of his materialistic values. Birkin warns Gerald that Gudrun "is your equal like anything--probably your superior", a reminder of Lawrence's maxim that to court a contest is to court defeat. But Gerald does not consider teachers his "equal" (p. 201). He cannot recognize as Birkin can, individual superiority of being. As a supporter of social convention, he defines superiority in terms of prestige, power and doing. Thus, we are prepared for his eventually "subjecting himself utterly" to Gudrun.

At the end of "Coal Dust"--a metaphor for the proliferation of the life-strangling effects of industrial hell--Lawrence indicates that Gudrun shares a "secret" with other destructive characters. It is a "sense of power and of inexpressible destructiveness, and of fatal half-heartedness, a sort of rottenness in the will" (p. 110). In her liaison with the scientist Palmer and the "Friday night" activity of Beldover--labelled a destructively "black" and "demoniacal" influence--Gudrun's "nostalgia" is stressed

(pp. 108-9). Such preference for the past instead of "the living moment", combined with her "half-hearted," lack of vitality and her rotting will to live creatively makes her innate superiority a formidable asset to the forces of the "Devouring."

In "Sketch Book" Gudrun recognizes in Gerald "her escape from the heavy slough of the pale, underworld, automatic colliers" for which one part of her felt nostalgia. Female idealization of the male as such a transcendent archway to the unknown, a device frequently used in The Rainbow, is here described in terms of shimmering purity and linked to electrical force. As Gerald rows toward her, "An intensification of pride went over his nerves because he felt . . . she was compelled by him. The exchange of feeling between them was strong and apart from their consciousness." We are told that Gudrun's "voluptuous, acute apprehension of him made the blood faint in her veins" (pp. 112-3). Sexual attraction is described as "blood knowledge"; Gerald appears both God and Devil as his bent, rowing figure seems "to stoop to something" while the "glistening" of his white hair[65] recalls "the electricity of the sky." Because of Gudrun's early confession of her search for "a highly attractive individual of sufficient means" (p. 2), the picture of her as a materialistic "user"

is strengthened. Finally, after Gerald recovers Gudrun's sketches which he and Hermione drop in the water, we discover, in the glance which reveals their "diabolic freemasonry", that their relationship is based on the subconscious play of power between Gudrun's soul--which "exults" in the potential destruction of another--and Gerald's--which would "subject itself utterly." And Gudrun knows[66] that "he would be helpless in the association with her" (p. 114).

In direct contrast, "An Island" portrays the freedom and creativity which will mark Birkin's union with Ursula. Gudrun sketches in the "oozy" and "festering chill" of the marsh, but the carefree Ursula "wanders" by a "bright little stream" and is serenaded by a lark. Meanwhile Birkin, shaken by the realization of mankind's innate self-assertiveness, which Hermione's attack has forced upon him, is physically ill because of psychological depression at the thought of mankind as expendable and "anti-creation, like monkeys and baboons" (p. 120). Yet his tolerance of such stunted development reveals to Ursula the love-hate social bondage that makes man a Prometheus. Again, the male desire to serve is contrasted to the female tendency to conserve: ". . . all the while, in spite of himself, he would have to be trying to save the world . . . she hated the Salvator Mundi touch. . . .It

was despicable, a very insidious form of prostitution."[67] Yet, behind Birkin's desire to improve humanity lies faith in a reality, beyond the tangible, which is related to the natural world. Lawrence's similar belief in the natural supernatural reality of the fourth dimension and in a truth beyond conventional "love" is expressed by Birkin as belief in "the unseen hosts", both angelic and demonic, powerful beyond man: "There is the grass, and hares and adders, and the unseen hosts, actual angels that go about freely when a dirty humanity doesn't interrupt them--and good pure-tissued demons: very nice . . . I believe in the proud angels and the demons that are our fore-runners. They will destroy us, because we are not proud enough" (p. 120).

Gerald and Gudrun demonstrate the love-hate force of the "pulsing, frictional to-and-fro which works up to culmination" (p. viii) of destruction; Ursula and Birkin demonstrate the reverse inclination towards creativity. Creative conflict in search of equilibrium is contrasted to destructive conflict in search of supremacy through physical or will power. Simultaneously, conflict rages within the self: Ursula "loves" the vitality of Birkin's physique, yet she detests his "priggish Sunday-school stiffness" and his Salvator Mundi pose. In contrast to the diabolical and virginal white fire associated with

Gerald and Gudrun the sexual attraction of Birkin and Ursula is expressed in terms of creative fire. The duality of love and hate strikes a balance of vitality in Ursula which makes her appear to Birkin as "almost supernatural in her glowing, smiling richness" (p. 122). The qualities of Birkin's "image of woman", like Lawrence's dauntless, primal female, are supernaturalness, benevolence, awesomeness and majesty. When he determines to resign his job--part of the "dying organic form of social mankind" (p. 124)--Ursula agrees when she learns that he has an income "to live on." However, jealous of Birkin's retaining any connection with Hermione, Ursula insists on sexual "love" as the desirable absolute rather than Birkin's "freedom together." She is still distinguishable as the procreative female, tending towards the static and crippled by the instinct "to deceive herself" that it is the future that is important (p. 117). Faith, not love, is the cornerstone of Birkin's proposal, and the present the only significant time.

Later chapters pursue the two streams, the dark of Gerald and Gudrun and the light of Birkin and Ursula--to their respective psychological consummations in death and degeneracy or the living relationship. The cattle scene in "Water Party" exposes the Cybelene female; Gudrun's eurythmics portray the unassailable, assertive female as

did Anna's naked dance. Rejecting male relationship, she selects contest: she owes Gerald's bullocks by manipulating their fear and fascination, then, unable to surrender "self" to the unknown, she becomes assertive and strikes Gerald. Her position is the antithesis of the one Birkin sees as natural--mutual respect of uniqueness and female recognition of the male as creator--a son of God. The outcome of their psychological contest is forecast in Gerald's silent accord with Gudrun's promise to strike the last blow. At the conscious level, they each call this "love". Thus Lawrence illustrates that the conventional state of "being in love" is marked by suffering, the resignation of one's mind and will to another and release from the sense of isolation as an individual: "He walked on beside her, a strong, mindless body. But he recovered a little as he went. He suffered badly. He had killed his brother when a boy, and was set apart, like Cain" (p. 163). This biblical reference and the later drowning remind us of the fated Criches.

Lawrence wrote to Catherine Carswell in 1916:[68] "And of death you gather death: when you sow death, in this act of love which is pure reduction, you reap death in a child born with an impulse towards the darkness, the origins, the oblivion of all."[69] Gerald belongs to natural catastrophe. Mrs. Crich's marriage is described

as a cage and she as one "consumed in a fierce tension of opposition." His father died in agonized isolation, his face unchanged by life. Gerald killed his brother; his sister Diana lives up to her name by dying as a huntress who causes the doctor's death. Winifred is a "changeling" who cannot "suffer" because she lacks "vital connections" (pp. 211-2). Just as a living relationship offers inexhaustible vitality during life and a promise of immortality in the soul of a loved one after death, so a deathly relationship bears only fruit which, lacking vitality, is death-directed.

Gerald and Gudrun are united by their shared desire for physically reductive sensuality. "Rabbit" discloses Gudrun's "passion of cruelty" (p. 232) as she handles Bismarck. Like the reactionary German prince and political leader who is his namesake, Bismarck is a powerful destructive force. Unlike Birkin's imaginary hare, free in a world devoid of humans,[70] Bismarck is confined but unaware of his limitations. Content, he eats greedily in his caged area until he feels the restriction of a human grasp. Then he exerts his demonic strength violently and destructively; he screams before death. Gerald and Gudrun are aware of the analogy with man's experience. The scream provides Gudrun's subconscious ecstasy, while the red gashes Bismarck tears in her arm satisfy Gerald's craving

for stimulus by tearing "the surface of his ultimate consciousness" (p. 235). They share an "obscene recognition" of their slightly mad pleasure in destructiveness. Yet Gudrun's knowledge of evil is so comprehensive that Gerald feels "as if she had torn him across the breast, dully. . . .", and he turns "aside" (p. 236). By reducing sexuality to masochism, Gudrun denies anything but the rabbit in Gerald, and fails to see the Son of God beyond.

Lawrence continued to berate purely procreative sex in the same 1916 letter to Mrs. Carswell: "Children and childbearing do not make spring. . . . It is the truth, the new perceived hope, that makes spring. And let them bring forth that, who can: they are the creators of life. . . . So that act of love, which is a pure thrill, is a kind of friction between opposites, interdestructive, an act of death. There is an extreme of <u>self-realisation</u>, <u>self-sensation</u>, in this friction against the really hostile, opposite. But there must be an act of love which is a passing of the self into a pure relationship with the other, something new and creative in the coming together of the lovers. . . ."[71]

Lawrence sees hope and faith, the "new idea", as the creation of the truly loving human relationship--itself the product of human suffering and conflict. The child,

like the Crown, the Holy Ghost and the Rainbow, is merely the symbol of the regeneration inherent in the relationship of reconciled opposites.

In its regenerative quality, the relationship of Ursula and Birkin differs from that of Gudrun and Gerald. Instead of death, Ursula seeks "a new union" to end the suffering she has endured since her "repudiation" of conventional society and her conflicting feelings about Birkin have left her devoid of relationship. This situation, in Lawrence's philosophy, accounts for human misery and lack of vitality. Ursula's new desire for union rather than "independence" is indicated by her "suffering" from exposure to the moon--symbol of separateness and sensuality. Just as Birkin abhors the destructiveness of sexual passion and seeks tenderness, so Ursula begins to feel the urge to merge with "the other." Birkin defines heaven: "To be content in bliss without desire or insistence anywhere: . . . to be together in happy stillness" (p. 244). From Ursula, Birkin wants that self-offering which he calls "the surrender of her spirit" or "the golden light of her creative spark" (p. 242). Specifically, this involves the relaxation of her will in surrender to fate: "I want you to trust yourself so implicitly that you can let yourself go" (p. 243). Moreover, the letting go is to be indifferent to self, not ecstatically indulgent.

The moon-stoning scene reproduces these concepts at the subconscious and dramatic levels. With the stoning, Birkin enacts his wishes to obliterate both the unyielding female will and the lust of the procreative Cybelene female (symbolized by the moon) from daily existence (symbolized by the pond). His act also dramatises his preference for a new life gained by the destruction of the established order, represented by "the water that was perfect in its stillness, floating the moon upon it" (p. 238). This state is static as opposed to the flux of "the immediate present." Elsewhere, Lawrence argues that "There is no round, consummate moon on the face of running water. . . ."[72] Birkin's own Dionysiac destructiveness makes him insatiable: "Like a madness, he must go on" (p. 240). Yet from this conflict, the desired peace eventually appears. Twice, Lawrence uses the symbol of the rose--beauty attained through suffering--to indicate that reconstruction is a creative process: "He saw the moon gathering itself . . . the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments. . . ." And later ". . . gleam after gleam fell in with the whole, until a ragged rose . . . was shaking upon the waters again, reasserted, renewed. . . ." (p. 240). Such traditional symbolism links Birkin and Ursula with the creative stream of life and the

literary concept of heaven which appears as a rose over Dante's paradisal mountain top.

Birkin explains the familiar concepts of travel towards source and goal in racial analogies. The "African process" of dissolution (p. 246) is infinite sensual experience "beyond the limits of physical consciousness." The African carvings in the novel symbolize this process which is in turn represented in characters and incidents. The female figure has a "dome" shaped hair style; such description recalls Kubla Khan's pleasure domes and the Pompadour Café, emphasizing the unilateral development of its patrons towards the sensual, African process (p. 245). Gudrun, associated often with beetles, is nearly strangled by Gerald. Such absolute physical expression is represented in a carving whose neck rings seem to strangle mentality in a "small head" and "beetle face." In Birkin's musings, Lawrence forecasts that the culmination of dissoltion in the modern era "would be done differently by the white" man who would seek "ice and snow knowledge and annihilation" (p. 247). It is significant that Ursula's father is as "unfused and disunited" an embodiment of the clash of body and soul "at nearly fifty", as was Will in The Rainbow. We are reminded of "the narrow brow and the very bright eyes" and of "sensual lips that unrolled wide and expansive. . . ." (p. 248). Even more significant is Lawrence's

optimistic faith in an alternative process of "freedom" --the artistic expression, towards which both novels build, of the paradise of the new era: ". . . a lovely state of free, proud singleness, which accepted the obligation of the permanent connection with others, and with the other, submits to the yoke and leash of love, but never forfeits its own proud individual singleness, even while it loves and yields" (p. 247). Lawrence's paradise is created neither by isolationism nor mindless dependency, but by inter-dependent individuality. Birkin's vision of this goal is described in terms of physical transformation and transcendence to the New Jerusalem. He is "half-unconscious," Beldover, newly-viewed, appears "walled-in" to look "like Jerusalem" and the "world" seems "transcendent" (p. 247).

When Birkin, thus inspired, proposes, he is rejected because Ursula clings to the traditional view that Birkin must "be <u>her</u> <u>man</u> utterly, and she in return would be his humble slave. . . ." (p. 258). Frustrated by Ursula's inability to substitute conciliatory relationship for the old physical servant, spiritual slave dependency, Birkin turns to Gerald. Such reaction from the unsatisfactory state of love between the sexes, is Lawrence's explanation of homosexuality;[73] thus, although events are asexual, there is a suggestion of the parallels between wrestling and sexual activity as relief of the tensions of ennui. In

"Gladiatorial" the men wrestle to a stalemate, exhausting the enmity of competetiveness between like kinds. In their naked isolation, the men are reduced to physical "blood consciousness" and freed from social influence by Gerald's repeated requests that they not be interrupted by his servant. Just as inter-sexual combat represents a struggle with the demonic forces in one's nature, connection is made between intra-sexual conflict and the struggle with the creative alter-ego. Thus, when Birkin comes, rejected, to Gerald, he remarks, "And so you came here to wrestle with your good angel, did you?" (p. 267). Gerald, as an introvert, shuns an act of love "which is a passing of the self into pure relationship with the other." Even with Birkin, Gerald's responses are rudimentary. Consequently, deprived of regenerative relationship, his vitality exhausted, he pursues "the oblivion of all." It is this partial, lapsed relationship, symbol of the unfulfilled soul, which Birkin mourns in the novel's final cry, "He should have loved me, I offered him." In this concluding speech, although Ursula regards Birkin's views as impossibly idealistic, Lawrence's belief in the reality of the fourth dimension and the trans-substantiation of the human spirit is expressed in regret at Gerald's lapse in faith,[74] symbolized by the broken hand-clasp. Eventually, Birkin avoids a similar fate with Ursula by

reconciling their divergent demands for fidelity and passion. Angered by Birkin's fidelity to the ideal of female purity in his hypocritical relationship with Hermione, Ursula calls Birkin "a whited sepulchre" (p. 300). She reviles Birkin's worship of ideal purity with Hermione, while using herself sexually to satisfy a real need for dissolution, thus gratifying his dual wish for spiritual bride and physical harlot. Feeling herself defiled, Ursula hurls into the mud Birkin's present of three rings symbolizing the conjunction of passion, in a red opal, fidelity, in a blue sapphire, and creativity, in a yellow topaz and representing Birkin's alternative to the traditionally monopolistic emblem of an engagement ring.[75]

The point of change occurs when Birkin concedes "his old position" after Ursula has flounced off. His heart wins over his mind and he <u>wants</u> her to return to him. Simultaneously, in accordance with Lawrence's belief that desire initiates events, Ursula, too, concedes to her feelings, submitting by means of a gift of heather as a modern olive branch (pp. 301-2). Lawrence depicts the physical transformation accompanying the allotropic state which heralds the changing self: Birkin's life "dissolved in darkness over his limbs . . ."; he is "as if asleep, at peace . . . and utterly relaxed" (p. 301). Their true

union is marked both by transformation and transcendence to a better state of "tenderness" instead of sexual greed: "Then a hot passion of tenderness for her filled his heart. He stood up and looked into her face. It was new . . . in its luminous wonder and fear. He put his arms round her. . . . It was peace at last. The old, detestable world of tension had passed away at last, his soul was strong and at ease" (p. 302). This union of ideal and physical response achieves Ursula's childhood dream about the sons of God seeing the daughters of men (p. 304).[76]

Despite the bathetic language in his dramatising a moment of spiritual ecstasy, Lawrence's intent is perceptible. "The crouching and the radiance" of Ursula's posture before Birkin, parallels in sexual significance that of the female stray who approaches Mino. The stray, in further contrast to the "stray", Minette, is saved from nonentity as a "fluffy soft outcast" (p. 14) by its relationship with Mino. He insists on physical ascendency to "compel the female to acknowledge him as . . . her own fate." Thus is the female given identity and saved from promiscuity by her relationship with the male. Birkin suggests that physical consummation follows psychical equilibrium, since Mino goes to "find the belle sauvage once more and entertain her with his superior wisdom" (p. 141). Similarly, Ursula "feels as if under a fate which had taken

her" (p. 302). Touching Birkin's body moves her from a chaotic, promiscuous past into alignment with Birkin by establishing "a rich new circuit, a new current of passional electric energy, between the two of them" (pp. 305-6). The regenerative nature of the experience is pronounced, "It was a perfect passing away for both of them, . . . the most intolerable accession into being" (p. 306). When she rises, from a tableau which recalls Lawrence's painting "The Renaissance of Man", she is "free in complete ease, her complete self" (p. 306). Later, in Sherwood Forest, by more conventional sexual intercourse, Birkin conveys the "superior wisdom" that the tangible, not the ideal, is real and that tenderness, not passion, is enduring. Lawrence's distaste for voyeurism accounts for the appropriate darkness of the scene, which is a nighttime counterpart of the bright inn scene.

By contrast, the love-making of Gerald and Gudrun is exclusively phallic, exhaustive of energy, self-protective and consequently wary of the "leap into the unknown": ". . . her hands were eager, greedy for knowledge. But for the present it was enough. . . . Too much and she would shatter herself. . . ." Nor is their goal one of transcendence but rather the nullity of oblivion: "the finality of the end was dreaded as deeply as it was

desired" (p. 325). Their love-making is solely a night-time occurrence, without tenderness, and Gudrun's "touching" is confined to the head rather than to the pelvis so representative of sensuality and "otherness" and so electrifying for Ursula. Consequently, since the mysterious process of "alignment" never materializes for Gudrun, there is no "closed circuit" and no transformation nor transcendence. The sordid interlude in Gudrun's bedroom to which Gerald comes skulking, muddy and frightened, is a purely reductive affair. Gerald seeks in the female the Magna Mater, "the great bath of life" (p. 337), while Gudrun's ecstasy is found in "subjection." Since she is unable to yield herself, she is "exhausted and wearied", not regenerated. For although she admits to herself a need "for the wonderful stability of marriage" (p. 368), consciously, her choice is for a "Glücksritter" type of man to help her "tilt at the world." Psychologically, she plays the mistress to Gerald's Don Juan; so she agrees to accompany him on a Tyrolean holiday.

Birkin's experience is apocalyptic: "This marriage with her was his resurrection and his life" (p. 361) and is finally sealed in a civil ceremony. The geographical movement of Birkin and Ursula from England to Europe corresponds to their experience of entering the fourth dimension and to the conclusion of Lawrence's metaphor of the

seed of life, sustained through both novels: ". . . only one unbroken darkness, into which, with a soft sleeping motion, they seemed to fall like one closed seed of life falling through dark, fathomless space" (p. 378). As they peer from the ship's bow into the foreign darkness, their channel crossing corresponds to their "final transit out of life" controlled by materialism. It is plain that "the paradisal glow on her heart and the unutterable peace of darkness in his," which is described as "enduring", represents the ultimate in human relationship, "the all-in-all" (p. 379). There is no moon in this dark scene, recalling Birkin's moon-stoning frenzy and his desire for a union beyond love and passion. As he did in "Moony", Lawrence uses the rose as symbol of ultimate unity in his essay "Love":[77] "And then we are like a rose. We surpass even love, love is encompassed and surpassed. We are two who have a pure connexion. . . . But the rose contains and transcends us, we are one rose, beyond."[78] Birkin and Ursula have achieved the inexhaustible cosmic relationship since "she belonged only to the oneness with Birkin, a oneness that struck deeper notes, sounding into the heart of the universe, the heart of reality, where she had never existed before." That being soul mates is preferable to being merely sex mates is conveyed by the phrase "struck deeper notes"[79] and sealed as a perfect state by Lawrence's

use of the word "rose" as a verb to describe Ursula's attainment of individual perfection: "She rose free on the wings of her new condition" (p. 400).

In his satire of the cul-de-sacs which complicate and confound man's route to paradise, Lawrence moves from Beldover's industrialism and idealism, to Shortlands' anarchism, to the Pompadour's Bohemianism, to Breadlby's conservatism and finally, to the decadence of aestheticism, with its base of cynicism, in the land of ice and snow. Birkin's earlier forecast has prepared us for "the mystery of ice-destructive knowledge, snow-abstract annihilation" (p. 246). Gudrun's assertive nature challenges Gerald's natural promiscuity and predatory instincts. A contest, by Lawrence's law of life, requires a triumph; we are not surprised at the "superiority" of Gudrun, who drives Gerald to jealous madness and suicide. She, who cannot yield to natural orgasm, is moved to consummation by the geographical symbol suggestive--because of Lawrence's anatomical diction like "navel" and "hair" and his sexual imagery--of the womb, the source she longs to return to. In the tobogganing scene, Gudrun achieves the same esoteric, solitary ecstasy. When Gerald is alarmed by "her brilliant eyes," which registered "transfiguration" and she acknowledges the thrill as her "complete moment" (p. 411), the tragedy of her isolation is apparent. "Something" is de-

feated in Gudrun as cynicism flourishes. Unable to find life meaningful, she shares with Loerke, a fellow artist, the aesthetic attitude that art is the absolute. They dramatise Birkin's early statement that "only artists produce for each other the world that is fit to live in" (p. 200). Loerke, portrayed as a sewer rat and troll, is linked to the world of magic and mischief. His name connects him with the Scandinavian legendary villain whose malice and jealousy destroyed the popular Balder as Loerke destroys Gerald. The artist's mechanistic spirit is recorded in his industrial friezes and his amorality in his lack of reverence for life. Accordingly, he emerges as the Glücksritter whom Gudrun seeks. His cynical sculpture of the girl on the horse repels Ursula. Sensing that art is the expression of a view of life, she dislikes the symbol of the child victimized by sexual passion as portrayed by the stiff brutality of the cold, green-bronze horse. Loerke's repulsiveness is heightened by his insistence that art is unrelated to "the everyday world" (p. 421). His doctrine that only the nubile are "useful" to him, completes Lawrence's portrait of a soulless monster, "quite as emotionless and barren" as Gudrun.

As "devourers," these soul mates contribute to Gerald's suicide. He seeks the peace which he imagines

must come with sleep but, in ironic fulfilment of Birkin's prophecy that Gerald wants his throat cut, imagines his death as a murder. The crucifix on which he stumbles in the snow is a bitter reminder that he is the victim of an idealised love and the sacrifice which, Lawrence insists, Christianity demands. Although the aesthete, Loerki, remains "detached" from life, the frigidity of Gerald's corpse is reproduced in Gudrun's soul. Lawrence's Gudrun, like the mythical one, cannot weep. She coldly dismisses the incident as an "eternal triangle" while knowing that "the fight had been between Gerald and herself" and treats Birkin's generous concern "with contempt" (p. 467). Most ironically, it is the arch, not the triangle, which Lawrence regards as the shape symbolic of the "eternal." The latter is a failure--a broken arch--which only succeeds when one of the components is the Holy Ghost or reconciler. Neither Loerki nor Gudrun qualifies. They are abandoned to successive states of ice and snow "devolution" (p. 196) and the implication is that Birkin and Ursula, by fleeing the snowy regions, continue their growth towards the light.

Birkin and Ursula, transformed by a series of sexual experiences replete with suffering, have transcended the old forms and fled the modern insanity of materialism.

As vital forward shoots of their generation, they have achieved the "pivotal" human relationship, the creative marriage, although Birkin still yearns for the freedom from the monopoly of sex represented by "the leap ahead" --the creative friendship. Lawrence's artistic vision has created the vital relationship as pattern for the people "who can bring forth the new passion, the new idea. . . ." and as a record of the "profoundest experiences in the self."[80]

CONCLUSION

> We live with the pure flux of death, it is part of us all the time. But our blossoming is transcendent, beyond death and life.
>
> D. H. Lawrence: The Crown

The Rainbow and Women in Love are companion novels, the artistic conception of Lawrence's experience, created to fulfil his sense of social obligation to his suffering fellow man.[1] The novels reflect a phase in Lawrence's personal growth during which individuation is accomplished and a further relationship--a mutually supportive yet unrestricting marriage--is achieved with another self-reliant person. The novels correspond, in his development as a poet, to the publication of Look! We Have Come Through! (1917); metaphorically, they represent his vision of the vital shoots of progressive human relations, in successive generations, pushing towards enlightenment through the stifling crust of social institutions and custom. Finally, the novels are part of Lawrence's consistent artistic denial of the view of mankind as mere spiritless product of the natural selection of the physically and intellectually "superior". Such a view, by denying man's creative power, carried in sex instinct and expressed in

relationship, causes human suffering, neurosis and eventual extinction. Lawrence prescribes, as antidote, a faith which demands striving for an equilibrium of mind and body which, achieved, releases the creative spark enabling man to transcend his present state of being towards perfection.

Accordingly, Lawrence fights for the individual and against a stultifying society. "Satire exists", he believed, "for the very purpose of killing the social being, showing him what an inferior he is and, with all his parade of social honesty, how subtly and corruptly debased." So Lawrence uses satire in adhering to his own artistic creed, since "the satirist helps the true individual, the real human being, to rise to his feet again and go on with the battle. For it is always a battle. . . ."[2] The battle is towards that transcendent and transient state of equilibrium, the "being" which Lawrence sees as the only reality and the goal of the unified individual--"the real human being." Lawrence therefore chastises society for its failure to accept specialized individuals and its consequent nurturing of conformity. In Lawrence's vision, a truly religious society could accommodate the Sue Brideheads, just as "Cassandra had the temple of Apollo"[3] and Isis the temple of Osiris. Lawrence places his hope for relief from the suffering of such frustration and failure

in the vitality of the individual, a vitality expressed and contained in sex instinct, the vehicle of creativity: "For the bridge to the future is the phallus, and there's the end of it."[4]

In The Rainbow's Ursula, the reader is able to trace the origins of the psychically divided self and to observe its gradual cohesion through painful growth experiences in which sex is the activating agent. The novel's satire demonstrates the "vicious circle" by which a dependency on love perpetuates suffering and sexual frustration reinforced by a materialistic and hypocritical society. Women in Love dramatizes the circuitous odyssey, the philosophical journey back home by which "false" love, the source of fragmentation of the self, becomes a true force for transcendence and integration. Lawrence dramatizes alternatives as he relates the failure of Gerald and Gudrun and the success of Birkin and Ursula in integrating selves and relating to the cosmic source of vitality--the unknown. Such integration demands accepting the reality of the subconscious self by the conscious self, followed by similar acceptance of the same dual reality as the being of another individual. Necessary to ultimate, universal relationship is the recognition of a cosmic hierarchy in which each self is unique, but related to all others--the individual as part of natural cosmic equilibrium.

Failure on any level contributes to failure of the whole. Thus, failure of self-integration accentuates an imbalance of character towards destruction of self and others.[5] Lawrence sees failure in relationship leading to insanity, then to physical death, while successful relationship leads to vitality, joy and a sense of immortality: "These two halves, I always am. But I am never myself until they are consummated into a spark of oneness, the gleam of the Holy Ghost. And in this spark is my immortality. . . ." Lawrence relocates immortality from a point after death to a "matter of being" within experience; as a state, immortality comprises a dual fulfilment of self through "suffering and self-obliteration as well as through "utter satisfaction of the Self."[6] Thus absolute being represents immortality of the soul.

Consequently, the reader of Women in Love moves with Ursula through successive disillusionments concerning social paradises to the reality of a "living" marriage--a position of natural equilibrium--with Birkin. This fourth dimensional reality--the perfect instant, unique beyond present, past or future--transcends both the need to use sex as a psychic power ploy and the mundane reality of materialism. Since the paradise Lawrence recognizes is self-defined and self-attained by means of natural cosmic relationship, man becomes a god. Yet Lawrence makes

no claim for absolutes; because the only constant in life is flux, paradise can be neither sufficient nor permanent. He cautions, instead, that "There is no such thing as solution . . . each cycle is different. There is no real recurrence."[7] Thus the solution carved out by Birkin and Ursula at the end of the second decade of the twentieth century is made uniquely theirs, yet ever-shifting, and Birkin himself throughout the novel is markedly "a changer."[8] Yet there is the sense of repetition, despite variations, in their final opposition to the aims of the society on which they depend for material existence--even Birkin has a necessary income--in their alienation from family and custom and in their reliance on the vitality of human relatonship. Lawrence's social satire and his insistence on the primacy of human relationships are therefore perennially appropriate to the search for inner reality.

Lawrence was thirty-three when he decided, "A man who is well balanced between male and female, in his own nature is, as a rule, happy, easy to mate, easy to satisfy, and content to exist. It is only a disproportion, or a dissatisfaction, which makes a man struggle into articulation."[9] In his analysis of the creative urge, Lawrence's psychological sense is accurate; yet the "dissatisfaction" is closer to the norm than he may have imagined. According to psychological theory, the mid-thirties are, literally,

the mid-point of life, marked by crises of sexual orientation. Moreover, the transcendent state to which Lawrence's novels direct us, marks the resolution of a crisis in normal adult growth.[10] Considering Lawrence's artistic talent and the traumatic severance of maternal dependency described in Sons and Lovers, the metaphor and biases exhibited in the working out of conflicts in the later two novels are consistent with general psychological experience. The pendulum swing between extremes as a stylistic mark of Lawrence's work is discussed by H. M. Daleski as a sign of unresolved dichotomy.[11] Possibly, these two novels present Lawrence's objections to the psychically voracious woman, specifically mothers, and are the naturally violent expression of an articulate, sensitive and threatened self reacting from extreme dependency towards correspondingly extreme individuality. As a writer in search of equilibrium in living, Lawrence speaks primarily to women in his plea that they acknowledge the separate identity of those they love. By abandoning both possessive and dependent behaviour, they would, he illustrates through the experience of Ursula, reap the reward--in the achievement of individuality--of the vitality which would make unnecessary any further self-serving, yet self-stifling relationships. This, in turn, would result in a society of truly loving, free men and women. Continued faulty love relationships,

Lawrence warns modern woman, mean that she drives man to murder and suicide and herself to corresponding extinction.

F. R. Leavis places Lawrence, "one of the greatest English writers of any time," in the tradition of Shakespeare, Jane Austen and George Eliot.[12] King Lear, Pride and Prejudice and Middlemarch explore individual differences among sisters. Only Shakespeare provides similar dramatization of psychological conflict influencing physical survival and self-evolvement and similar indictment of faulty social relationships. Moreover, although part of such tradition, Lawrence is a rebel. His iconoclastic ideology links him to Blake and Yeats,[13] whose insistence on a pre-eminent sensual reality, co-existent with a material one, gives them the paradoxical, dualistic qualities of Romantic Realists.[14] In addition, as an indictment of society's devitalization of the human animal by suppression of instinct, The Rainbow and Women in Love sustain the satirical thread to be re-worked by George Orwell.[15] Also, Lawrence's work moves the study of the alter ego, the daemon self, from scientific study of aberration to artistic representation of the norm. Similarly, his authorial stance abandons omniscience for omnisentience, to involve the readers' emotions as well as minds. Lawrence's artistic contribution is thus original and formative as well as traditional and derivative.

Yet, because satire and symbol have unlimited interpretation and because his work abounds in both, careless readers credit Lawrence with an advocacy of sexual licence and self-indulgence which is their own invention. Never the less, his sexual imagery, his insistence on the regenerative and sacramental aspect of sex as well as his emphasis of the excrementary association as a function of dissolution have broken barriers of cultural reticence. The flood of change pervading the last half of the twentieth century in art and society has contributed to an attitude favouring self-expression, psychological education and recreation. Lawrence is undeniably a tester of literary extremes. His purposely sensual and explicit sexual descriptions repel those who cannot accept his argument that, to restore balance, puritanic idealism must be exorcised by correspondingly sensual extremism. His obsessive ideas--pernicious motherhood, immanent apocalypse, sacramental sex--are repeated with an intensity which fatigues a sensitive reader and bores an insensitive one. His insistence on spiritual description of physical situations--such as the mystically sexual inn scene,[16] or the automobile ride to the forest in Women in Love--risks bathos. He escapes only if a reader can sense an integrity of reverence for life behind Lawrence's vision of sex as both sacrament and reducing agent, and a germ of truth in his statement that sex-appeal

is "a bit of life-flame".[17] Lawrence can also harangue and turn pedagogue, and he warns in his "Note to 'The Crown'" that he is "no use for a five minutes' lunch."[18] The glamour of wifely submission might be understandably confused with the daze of dependency, or Loerke, unrecognized as the absolute of insensitivity, might seem merely incredibly fantastic.

Yet eccentricities of style cannot destroy the effect of extraordinary creative talent and a keen diagnostic mind. The intricate structures of both novels provide consummate blending of form and theme so that Lawrence presents a unified, coherent statement that man's cross and his redemption lie in the field of human relations. Mental health, happiness and, indeed, physical survival depend not upon biological and material assets but upon the energy acquired from supportive relationships. Lawrence's encouragement of the voluntary self-commitment of woman to the role of follower and inspirer of man, and the reciprocal voluntary self-commitment of man to the onerous role of leadership is not archaic but ultra-modern in acknowledgement of the natural powers and individuality of woman and man as well as in the concept of reciprocity inherent in mutual, voluntary commitment. Lawrence plainly demonstrates that egalitarian relationship, as distinct from deification, requires mutual effort and responsibility,

for the betterment of mankind. To this end Lawrence focussed on his special concerns of sexuality, suffering and self in both The Rainbow and Women in Love.

Sex is the activator in the painful but regenerative process by which Ursula discovers, in relationship with Skrebensky, the reality of her dark unconscious or other self. Painfully, at the cost of physical illness, she comes to accept her instinctive desires as part of an entity. It is this "new" self which dares to risk the step of casting off all material support systems of social tradition to transcend the material commonplace into the paradise of egalitarian relationship with Birkin. Together, as individuals in a related cosmos, they represent the Two in One.

NOTES

INTRODUCTION

[1]D. H. Lawrence, Phoenix II, pp. 300-301.

[2]Lawrence's misgivings concerning his mother's antipathy towards creative genius are contradicted by Jessie Chambers' story of his mother's composing poems for publication. E. T. , D. H. Lawrence, pp. 231-2.

[3]Ibid., pp. xiv, xvii.

[4]Moore, The Intelligent Heart, p. 340. Quoted in D. H. Lawrence: A Composite Biography, ed. Edward Nehls (Madison: Univ. of Wisconsin, 1958), II, 399.

[5]Richard Foster, "Criticism as Rage: D. H. Lawrence," in D. H. Lawrence: A Collection of Critical Essays, ed. Mark Spilka (N.J.: Prentice-Hall, 1963), p. 151. M. B. Howe, The Art of the Self in D. H. Lawrence (Ohio: Univ. Press, 1977), pp. 2, 54. H. M. Daleski, The Forked Flame, A Study of D. H. Lawrence (Evanston: N. W. Univ., 1965), pp. 33-41.

[6]Nehls II, 205, 266-7, 270. Frieda Lawrence, The Memoirs and Correspondence, ed. E. W. Tedlock Jr. (N.Y.: Knopf, 1964), p. 341.

[7]Phoenix, p. 155. Harry T. Moore, ed., The Collected Letters of D. H. Lawrence , I (N.Y.: Viking, 1962), 69-70. [Hereafter, Letters.] Keith Sagar, D. H. Lawrence: A Calendar of His Works (Manchester: Manchester Univ. Press, 1979), p. 72. Sagar suggests 1916 as a likely date of composition.

[8]F. R. Leavis, D. H. Lawrence: Novelist (N.Y.: Knopf, 1968), p. 9.

[9]Daleski, p. 19.

[10]*Phoenix*, p. 301.

[11]*Letters*, I, 273.

[12]D. H. Lawrence, *Psychoanalysis and the Unconscious and Fantasia of the Unconscious* (N.Y.: Viking, 1962), p. 221.

[13]*Letters*, I, 16.

[14]"In love, woman is the positive, man the negative. It is woman who asks, in love, and man who answers. In life the reverse is the case." *Fantasia*, p. 133.

[15]*Letters*, I, 19-20. In the contemporary novel *The White Peacock* (1911), the examples of woman's fear of "real independence and self-responsibility" are Lettie and Meg. Lawrence draws attention to the corresponding devitalizing burden placed on their mates by the need to support two "selves". Lawrence explains the natural unwillingness to isolate the self: "To be responsible for the good progress of one's life is terrifying. It is the most insufferable form of loneliness, and the heaviest of responsibilities. . . . She had, however, now determined to abandon the charge of herself to serve her children" (Ch. 5). It is Lawrence's contention that modern woman will abandon self to serve children, but will not abandon self to serve man. In view of Lawrence's correlation of love and service, he concludes that women and children, specifically sons, love one another. (See also E. T., *D. H. Lawrence*, p. 51.) Also, concerning Meg's devotion of her energy to her child, rather than to George, Cyril comments: "A woman who has a child in her arms is a tower of strength . . . that may in its turn stand quietly dealing death" (Ch. 6). Lawrence regards woman's rejection of man's love as a destructive act because it represents the rejection of a vital relationship.

[16]*Letters*, I, 208.

[17]*Ibid.*, 526. Sagar, pp. 81, 54, 55, 56. The "Study" was retitled and rewritten four times between October, 1914, and September 1917.

[18]Phoenix II, pp. 510-11.

[19]Blake, Complete Writings, "Annotations to Swedenborg's Wisdom of Angels," ed. Geoffrey Keynes (London: Oxford, 1974), p. 89.

[20]Phoenix II, p. 434.

[21]Ibid., p. 468.

[22]Letters, I, 180. Phoenix, p. 475.

[23]Phoenix II, p. 275.

[24]Ibid., p. 412.

[25]Fantasia, p. 60.

[26]Nehls, I, 154.

[27]Letters, I, 282.

[28]Lawrence's diagnosis of the ills of modern times finding resolution in relationship is compared to concepts of both Blake and Yeats in Brian John, Supreme Fictions (Montreal: McGill-Queens Press, 1974), pp. 255-9.

[29]Phoenix II, pp. 366, 385, 386.

[30]Phoenix, p. 486. Lawrence illustrates the destructive misuse of this cosmic principle in "The Lovely Lady" (1927) Pauline Attenborough is an aged Circe who fascinates her sons and bleeds their vitality for her nourishment. Her philosophy of self-protection and conservation by absorption of energy is an inversion of Lawrence's self-offering as the key to self-fulfilment: ". . . a woman might live forever. . . . If she absorbs as much vitality as she expends! Or perhaps a trifle more!" D. H. Lawrence, The Complete Short Stories, III (London: Heinemann, 1955).

[31]Phoenix II, p. 510.

[32]Ibid., p. 512.

[33]George Eliot, Adam Bede (N.Y.: Houghton Mifflin, 1968), p. 364.

[34]W. B. Yeats, A Vision (N.Y.: Collier, 1975), p. 239.

[35]M. Schorer, "Women in Love and Death," in D. H. Lawrence: A Collection of Critical Essays, ed. M. Spilka (N.J.: Prentice-Hall, 1963), pp. 50-55.

[36]Women in Love, p. 20. Fantasia, p. 53.

[37]"The spiral journey back home" as philosophy shared by Hegel, Schilling, Coleridge and Carlyle is discussed by M. H. Abrams, Natural Supernaturalism: Tradition and Revolution in Romantic Literature (N.Y.: Norton, 1971), pp. 190-5.

[38]Frank Kermode considers Lawrence's reading during this period, in light of its contribution to his theories. Kermode also makes useful comparisons and distinctions concerning Lawrence's and Nazi concepts. Frank Kermode, Lawrence (Bungay: Fontana, 1973), pp. 56-61.

[39]Again, Lawrence foreshadows Yeats's "Vacillation" (1932) which agrees that "Between extremities / Man runs his course" and that the pursuit of abstract beauty, "at once absolute and external, requires to strike a balance, hatred as absolute," W. B. Yeats, Essays and Introductions (N.Y.: Macmillan, 1961), p. 425.

[40]Phoenix I, pp. 490-1. Fantasia, p. 176.

[41]Phoenix I, pp. 490-1.

[42]D. H. Lawrence, The Rainbow (Harmondsworth: Penguin, 1949), p. 11. Letters, I, 326.

[43]After the idealistic interlude in the inn, Birkin is like an Egyptian Pharaoh in spiritual stillness and perfection, potent in "the deepest physical mind" but also "living" and "muscular" like the Greeks, without the Egyptian "straight arms" and "sealed, slumbering head." He

exemplifies the balance of mind and body, vitally related. D. H. Lawrence, Women In Love (N.Y.: Viking, 1960), p. 310.

[44]Fantasia, pp. 133-4.

[45]Ibid., p. 160.

[46]Phoenix II, p. 413.

[47]Ibid., p. 412.

[48]Letters, I, 282.

[49]Phoenix, p. 154.

[50]Ibid., pp. 154-5. Concerning the rose as symbol of love, see Letters, I, 374. Chapter Two, below, pp. 122-3, pp. 130-1, n. 78.

[51]Phoenix II, p. 368.

[52]Fantasia, p. 169.

[53]Ibid., p. 169. In The Rainbow, Ursula is separated from the freedom of self-unification by the hedge of convention, through which she crawls to the oak-tree of life (pp. 489-90).

[54]Letters, I, 453.

[55]Phoenix II, p. 505.

[56]Psychoanalysis and the Unconscious, p. 46.

[57]Phoenix II, p. 506.

[58]Ibid., p. 508.

[59]F. R. Leavis discusses this in light of Birkin's sense of the need for individuation in human relations and his prophecy of a "new day" when sex would be subordinated

to individuality. D. H. Lawrence: Novelist, pp. 218-19.

[60] Letters, I, 77.

[61] Phoenix, p. 382.

NOTES

CHAPTER ONE

[1]D. H. Lawrence, Letters, ed. and with an introduction by Aldous Huxley (London: Heineman, 1932), p. 240.

[2]D. H. Lawrence, The Rainbow (Harmondsworth: Penguin, 1949), p. 325.

[3]Both Tennyson's "Ulysses" and Shelley's "Ode to the West Wind" entrance the schoolboy Tom early in The Rainbow, moving him to an "experience beyond all calculation . . .", p. 16.

[4]Phoenix, pp. 446-7.

[5]As with Tennyson and Shelley (see n. 3 above), a link is established, in the use of the seed and "leading shoot" symbol of vitality throughout The Rainbow, with Browning's metaphor of seeds burning in the palm of God.

[6]Phoenix II, p. 364. Lawrence's 1925 "Note to 'The Crown'" (1915).

[7]Letters, I, 263.

[8]In Women in Love, the "unseen hosts" are mentioned as spiritual reality by Birkin, pp. 120-1.

[9]Phoenix, p. 441.

[10]"Introduction", p. 8. Phoenix, p. 473.

[11]Letters, I, 282.

[12]Lawrence defends himself against a charge of eroticism in the "Preface to Women in Love." Phoenix II, p. 275.

[13]Letters, 1, 372. Phoenix, p. 694.

[14]Lawrence regards the will as "no more than an attribute of the ego." Phoenix II, p. 437. It is devoted to mastery in living, whereas being requires relationship. Will must be submitted, but to the Unknown, not to another. Phoenix, pp. 491, 670-74.

[15]Souls form as a result of spiritual fertilization by physical contact with the opposite sex, in an ambiance of self-offering. Phoenix, p. 503; The Rainbow, pp. 46, 139; Women in Love, p. 306.

[16]Phoenix, p. 512.

[17]D. H. Lawrence, Fantasia of the Unconscious (N.Y.: Viking, 1962), pp. 184-185. "The moon is born from the death of individuals. All things, in their unification into the pure universal oneness, evaporate and fly like an imitation breath towards the sun . . . during the day. But at the same time, during the night they breathe themselves off to the moon."

[18]Phoenix, p. 399. Creativity is the product of the reconciliation of opposites: "And the flame was all the story and all the triumph. . . . Even the latent seeds were secondary, within the fire." Sexuality is again linked with divine flame. (See note 5 above.)

[19]Ibid., p. 665.

[20]Ibid., pp. 445-46.

[21]Nehls, I, 68. Emile Delavenay reports that in Schopenhauer's Essays, Lawrence marked, "In the first place, a man in love is by nature inclined to be inconstant while a woman constant." See Phoenix II, p. 536: ". . . as soon as a woman has really lived up to the man's pattern, the man dislikes her for it." Lawrence associates this behaviour with "sex in the head" and counterfeit love. His heroes show instinctive fidelity: Tom plans that Lydia "would be his life" (p. 40), Will feels desire for Anna and "Something fixed in him forever" (p. 125). By 1929, Lawrence affirms that "The instinct of fidelity is perhaps the deepest instinct in the great complex we call sex." Phoenix II, p. 500.

[22]Letters, I, 554.

[23]Fantasia, pp. 153-4. "Our psyche is so formed that activity aroused on one plane [spiritual] provokes activity on the corresponding [sensual] plane automatically." Ibid., p. 154.

[24]Ibid., pp. 154-5.

[25]Phoenix II, p. 536. Lawrence regrets man's inability to accept woman as an "other"--"a real human being of the opposite sex." See above, pp. 32-3, n. 16.

[26]Ibid., p. 364.

[27]Fantasia of the Unconscious, p. 157.

[28]Ibid., p. 159.

[29]Phoenix II, p. 512.

[30]Letters, I, 201.

[31]Presumably, "some work which will help the procession." Letters, I, 16. "Introduction", p. 5, above.

[32]Letters, I, 327.

[33]See page 37, n. 24.

[34]When The Rainbow was written, as Queen Consort of Edward VII, Alexandra had six children, to whom "she devoted her life" and by whom she was always known as "Mother-dear". [Encyclopaedia Brittanica.]

[35]Fantasia, p. 119.

[36]Ibid., p. 101. The cat and the savage reappear, in various degrees of "unyielding" sensuous vision, in Women in Love in the African carvings, Minette and Mino the cat (Chapters VI, VII and XIII, respectively). The woman

in labour is totally self-occupied, sensually. Minette perceives "that outside" herself--desireable Halliday and dangerous Gerald--as "lustfully desirable." Mino, the cat, possesses the true individuality, which "never yields to that outside itself' while being perfectly aware of its "otherness."

[37]Women in Love, pp. 248-50. [Alternatively, W.I.L.]

[38]Anna's rejection of the sensual Adam in favour of the ideal Son of God exemplifies the destructiveness of idealism. The problems of the yen for purity are accentuated by the proximity of excretary and genital regions. Lawrence specifically mentions Swift's frustrations concerning his mistress, Celia, in attributing madness to the mind's "old grovelling fear of the body and the body's potencies" (Phoenix II, p. 491). W. B. Yeats alludes to the same problem in "Crazy Jane Talks with the Bishop" (1929). Lawrence stresses the tactile acceptance of the sites of dissolution and generation as prerequisite to the acceptance of wholeness. Hence Anna's and Will's "secret, shameful pleasures" and Ursula's fondling of the "base and back "of Birkin's "loins."

[39]Psychoanalysis and the Unconscious, p.30.

[40]Fantasia, p. 183.

[41]Ibid., pp. 211-2.

[42]Ibid., p. 155.

[43]Phoenix II, p. 370.

[44]Psychoanalysis and the Unconscious, p. 15.

[45]Letters, I, 375-6.

[46]Fantasia, p. 166.

[47]Ibid., p. 183.

[48]Letters, I, 393.

[49]Phoenix, pp. 675-77.

[50]Lawrence was thirty when The Rainbow was published. Phoenix, p. 433.

[51]In The Rainbow, the Brangwens move closer to the heart of industrialism, from suburb to town centre.

[52]Fantasia, p. 192.

[53]Psychoanalysis and the Unconscious, p. 30.

[54]Lawrence gives a satirical portrait of a formal, cold relationship with an idealistic father and an "insidious", manipulative mother.

[55]Phoenix II, p. 508.

[56]Fantasia, pp. 215-6.

[57]Phoenix II, p. 414.

[58]Lawrence's arc-lamp image (The Rainbow, p. 437) resembles that of George Eliot's candle and pier glass in conveying delusion. George Eliot, Middlemarch (Boston: Houghton-Mifflin, 1956), pp. 194-5.

[59]Phoenix, p. 441. ". . . the sexual act . . . is for leaping off into the unknown, as from a cliff's edge. . . ."

[60]Ibid., p. 403.

[61]Fantasia, pp. 199-200.

[62]The oak is associated also with Zeus and vitality, the symbol of the god-like in man.

[63]Letters, I, 519.

NOTES

CHAPTER TWO

[1] Phoenix II, p. 414.

[2] Ibid., p. 467.

[3] Letters, I, 519.

[4] The Letters of D. H. Lawrence, ed. Aldous Huxley (London: Heinemann), p. 376.

[5] Nehls, I, 346.

[6] Phoenix II, p. 412.

[7] Harry T. Moore, The Priest of Love (N.Y.: Farrar, Straus and Giroux, 1974), pp. 208, 228. Moore, in noting Lawrence's affinity, expressed in a 1914 letter, for Coleridge rather than Keats or Shelley, cites The River of Dissolution (1968). Here, Colin Clarke links Lawrence with the romantic poets in acknowledging dissolution as essential to the creation process and demonstrating ideology and vocabulary which echo Coleridge's definition of "the secondary Imagination" as the conscious "echo" of the subconscious, primary imagination--the divine gift of perception and creativity. Coleridge claims that the artistic or secondary imagination "dissolves, diffuses, dissipates, in order to re-create. . . ." Although Moore also alludes to Lawrence's youthful reading of "Christabel" and assumes awareness of "The Ancient Mariner", he neglects the knowledge of "Kubla Khan" which appears likely, in view of Lawrence's confessed admiration of Coleridge and the demonstrable echoes of the poem in the ideology, diction and structure of Women in Love.

[8] Phoenix II, pp. 473-74.

[9] Samuel Taylor Coleridge, Coleridge: Poetical Works, ed. with textual and bibliographical notes by Ernest Hartley Coleridge (London: Oxford, 1967), pp. 297-98.

[10]The association of wetness, white and phosphorescence with death and dryness, gold and flame with vitality, persists throughout The Rainbow and Women In Love. Birkin points out that Herakleitos says "a dry soul is best" (p. 164). See below, pp. 92-3, 95, 116, n. 67.

[11]Keynes, p. 154.

[12]Ibid., p. 155.

[13]Letters, I, 263.

[14]Keith Sagar, D. H. Lawrence: A Calendar of His Works, With a Checklist of the Manuscripts of D. H. Lawrence by Lindeth Vasey (Manchester: Manchester Univ. Press, 1979), p. 96. W.I.L., p. viii.

[15]The Complete Poems of D. H. Lawrence, ed. Vivian de Sola Pinto and Warren Roberts (Harmondsworth: Penguin, 1977), p. 420.

[16]The location and personnel of this socialistic Utopian community changed: Letters, I, 314, 402, 405, 440, 482, 500, 543, 540, 574; II, 876, 942.

[17]In the eighteenth century, Jane Austen studied the Bennet sisters in Pride and Prejudice. In the nineteenth century, George Eliot contrasted Dorothea and Celia Brooke in Middlemarch.

[18]In her first chapter of Pride and Prejudice, Austin distinguishes Elizabeth by her father's words: ". . . Lizzy has something more of quickness than her sisters." In her first paragraph of Middlemarch, Eliot notes that Dorothea was "remarkably clever", but "her sister Celia had more common sense."

[19]Letters, I, 282.

[20]G. Eliot, Adam Bede (N.Y.: Houghton Mifflin, 1968), p. 264.

[21]Letters, II, 1019.

[22]Ibid., II, 777. The artistic expression of Blake and Lawrence is substantiated by C. G. Jung when he discusses, as psychological types, the extravert whose tendency is "to spend and propagate himself in every way . . . and the tendency of the introvert to defend himself against external claims, to conserve himself from any expenditure of energy directly related to the object, thus consolidating for himself the most secure and impregnable position.

Blake's intuition did not err when he described the two forms as the 'prolific' and the 'devouring'. As is shown by the general biological example, both forms are current and successful. . . . What the one brings about by a multiplicity of relations, the other gains by monopoly." C. G. Jung, The Basic Writings of C. G. Jung, ed. Violet Staub De Laszlo (N.Y.: Random, 1959), p. 190.

[23]Frieda Lawrence, The Memoirs and Correspondence, ed. E. W. Tedlock Jr. (N.Y.: Knopf, 1964), p. 343. Nehls, III, 462. However, John Middleton Murry's comment about Katherine and him, Frieda and Lawrence meeting in "fields elysian" where they were "veritably at one" seems to indicate exactly the immortal living relationship which Lawrence seeks. Nehls I, 380.

[24]Sagar, p. 90.

[25]Phoenix, p. 665.

[26]W.I.L., p. 300, p. 179. "Not this, not this," he whimpered. . . .

[27]Phoenix II, p. 552.

[28]Ibid., p. 469.

[29]Ibid., p. 553.

[30]Ibid., p. 538.

[31]Ibid., p. 555.

[32]Women in Love, pp. 140, 305.

[33]Phoenix II, p. 538.

[34]Ibid., p. 548.

[35]Ibid., p. 469.

[36]H. M. Daleski, The Forked Flame: A Study of D. H. Lawrence (Evanston: Northwestern Univ., 1965), p. 128.

[37]See above, Chapter Two, p. 74, n. 15.

[38]Lawrence wrote A Study of Thomas Hardy contemporaneously with revisions of The Sisters into two novels. Hardy's 1912 "Postscript" to Jude the Obscure introduces "the woman of the feminist movement--the intellectualized, emancipated bundle of nerves that modern conditions were producing. . . ." Hardy also states that "marriage should be dissolvable as soon as it becomes a cruelty to either of the parties. . . ."; Birkin's similar view is, "If one repents being married, the marriage is at an end." W.I.L., p. 249.

[39]Lawrence associates insects with "unclean selfishness." Letters, I, p. 418.

[40]Women in Love, pp. 105, 158, 163, 233.

[41]Edith Hamilton, Mythology (Toronto: Mentor, 1967), p. 304: "The Stories of Signy and Sigurd". In this myth, tragedy is heightened by an oath of brotherhood between Sigurd and King Gunnar. Lawrence's mingling of the "Pagan-mythic" and "Christian-spiritual" motifs of Western culture by his use of names is discussed in Alastair Niven, D. H. Lawrence: The Novels (Cambridge: Cambridge Univ. Press, 1978), p. 110.

[42]See p. 86, note 38.

[43]Thomas Hardy, Jude the Obscure (London: MacMillan, 1976), p. 428. Sue Bridehead verges on insanity in vacillation between Jude and Phillotson. Moreover, her treatment of her disturbed child contributes to his murder of his brother and sister. Sue's problem is identified by Lawrence, in the Study, as spiritual imbalance. Her final breakdown, while living with Phillotson, reveals the lack of vitality available only from living relationships; consequently, physical deterioration is reported by Mrs. Edlin and attributed to faulty relationship: "'Tis the man;--she can't stomach 'un even now!"

[44]George Eliot, Middlemarch (Boston: Houghton-Mifflin, 1968), p. 610.

[45]The Rainbow, p. 276. [Alternatively, R.]

[46]Hamilton, Mythology, p. 29.

[47]Such mirror imagery suggests the ancient castration rites of Attis and the satire of female narcissism in the Rites of Pride passage of The Rape of the Locke. Hermione's Cybelene nature is conveyed by Lawrence's description of ". . . the shrill, triumphant female . . . jeering him as if he were a neuter" (p. 36). The image is repeated in the description of "the great mirror on the wall" of the spurious pleasure dome, the Café Pompadour.

[48]Letters, I, 445.

[49]Gerald's seduction of Minette in Halliday's apartment, with Halliday's tacit consent, suggests the parallel treatment of this theme in "Jimmy and the Desperate Woman" [1924, (Sagar, p. 135)]. In Women in Love, Halliday and Gerald fight. In the short story, transference of hostility by sexual conquest is suggested in the final paragraph: ". . . which of the two would fall before him with the greater fall--the woman or the man, her husband?" D. H. Lawrence, The Complete Short Stories, III (London: Heinemann, 1964), p. 629.

[50]Letters, I, 445.

[51]Nehls, I, 398. London aggravated Lawrence's lung disease and depressed him psychologically. See also Nehls, I, 401. W.I.L., p. 54.

[52]Phoenix II, pp. 466-67. Lawrence portrays the lion, also, as a force of pure power "enveloped in the darkness," in "The Crown", Phoenix II, 367. Also, Ursula as "the arrogant queen of life" has "the yellow flare in her eyes." W.I.L., p. 192.

[53]Complete Poems, p. 183.

[54]A further link with "Kubla Khan" is provided in similar reference to ancient magical practice: "weave a circle round him thrice" and "a magic circle drawn."

[55]The group at Breadalby equates "to know" and "to be happy, to be free" (p. 78). In "Manifesto", whose first section suggests the anagram of Breadalby, Lawrence insists that the source of strength is the physical, sexual relationship and that our fear of being deprived or "hungry" is the cause of the greed of sexual passion: "Not bread alone, not the belly nor the thirsty throat." Complete Poems, p. 263.

[56]Complete Poems, pp. 182-3.

[57]Letters, I, 273.

[58]Nehls, I, 406. "I firmly believe that the pure desire of the strong creates the great events, without any action. . . ."

[59]See also Letters, I, 318ff., concerning man's perverse desire to sustain a restrictive society and the need Lawrence sees to "break the shell" or die.

[60]See Chapter I "Becoming Individual", pp. 31-2. Birkin's faith (like Lawrence's) in the prophylactic powers of marriage involves physical and spiritual balancing by a kind of electrical osmosis, in which process sexuality is the activator in a self-purifying and transcending experience.

[61]Birkin's concept of marriage comprises two entities, angelic or demonic, in addition to the more rudimentary concept outlined by Tom (R. p. 138), which admits lack of individuality: ". . . a married couple makes one Angel."

[62]In 1908 Lawrence reviewed Schopenhauer's Essays with Jessie Chambers. Emile Delavenay reports a marginal mark in "The Metaphysics of Love" opposite: "a man in love is by nature inclined to be inconstant while a woman constant. A man's love perceptibly decreases after a certain period; almost every other woman charms him more than the one he already possesses; he longs for change: while a woman's love increases from the very moment it is returned. This is because nature aims at as great an increase as possible. . . . This is why a man is always desiring other women, while a woman clings to one man. . . ." Nehls, I, 68. Because Lawrence sees "love" as a monopolistic, destructive force, he would replace it with sex as fertilizer of both body and soul in the Osis and Osiris relationship portrayed in The Man Who Died and first described by Birkin in Women in Love. See "Chapter One", p. 36, n. 21.

[63]Chapter I "Becoming Individual," p. 65, n. 61.

[64]Ibid., p. 32, n. 14.

[65]Association of white fire and supernatural forces of destruction pervades the novel. Also, the "incandescent quivering of a white moon . . . not yet violated" (p. 239), links the natural and supernatural with the concept of unassailable virginity. Thus, Mrs. Crich has "a terrible white, destructive light that burned in her eyes . . . .", a "white flame which was known to him alone, the flame of her sex" and at the same time, "a virginity which he could never break" (p. 210). See also pp. 122, 188, 233, 234, 240, Chapter Two above, pp. 71-72, n. 10, pp. 116-17.

[66]Similar views about the essential rationality of female nature and the association of the "ideal" with sexual selection are found in the work of C. G. Jung:

> Every man carries within him the eternal image of woman. . . . This image is fundamentally unconscious . . . an inherited system of psychic adaptation. . . . The same is true of the woman . . . it would be more accurate to describe it as an image of men, whereas in the case of the man it is rather the image of woman. Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion. I have called this image the "anima", and I find the scholastic question Habet mulier animam? especially interesting . . . inasmuch as the doubt seems justified. Woman has no anima, no soul, but she has an animus. The anima has an erotic, emotional character, the animus a rationalizing one.

The Basic Writings of C. G. Jung, p. 540. Lawrence depicts the working of the anima in sexual selection in Tom's attraction to Lydia in The Rainbow (p. 25), as well as in Gudrun's selection of Gerald. In the latter case, Lawrence shows that, as mind can destroy passion, the "animus" can destroy the "anima". Unlike Jung, Lawrence distinguishes between types of souls not by sex, but by "prolific" and "devouring" types. The latter, as materialists, are the "rationalizing ones." Ursula suffers continually "in her soul." He associates the qualities of Jung's animus with the female will.

[67]The same image is used in The Rainbow to illustrate woman's tendency to prostrate herself to an idea. Chapter One: "Becoming Individual", p. 60, n. 56.

[68]At this time, Lawrence was "4/5 done" his pencil copying of "the fourth and the final draft" of W.I.L. Letters, I, 469.

[69]Letters, I, 468.

[70]Ibid., 525.

[71]Ibid., 468.

[72]Complete Poems, p. 182. Above, "Introduction", p. 17, n. 15.

[73]Phoenix II, p. 508, "The homosexual contacts are secondary, even if not merely substitutes of exasperated reaction from the utterly unsatisfactory nervous sex between men and women."

[74]Chapter Two: "Being and Relationship," p. 79.

[75]The three rings provide further thematic link with "Kubla Khan" in symbolic designation of a paradisal person: "Weave a circle round him thrice. . . ."

[76]The Rainbow, pp. 276-7.

[77]Phoenix, pp. 154-55, W.I.L., p. 240, Chapter Two, "Being and Relationship," pp. 122-23, Sagar, July 1916, "Possibly he wrote 'Love'. . . ."

[78]Phoenix, p. 155.

[79]Letters, I, 23. Early in his life Lawrence ponders the possible incompatibility of physical and soul-mating.

[80]W.I.L., p. viii.

NOTES

CONCLUSION

[1]"Introduction" above, p. 9, n. 26.

[2]Phoenix, p. 543.

[3]Ibid., p. 510.

[4]Phoenix II, p. 508.

[5]Similar consequences are noted in Blake's division of mankind as Prolific or Devourer (Keynes, p. 155) and Friar Lawrence's caution, in Romeo and Juliet, against the disintegration which follows the victory of "rude will" over "grace" within the self: "And where the worser is predominant, / Full soon the canker death eats up the plant." (Romeo and Juliet, II, iii.)

[6]Phoenix II, pp. 410-11.

[7]Phoenix, p. 461.

[8]Women in Love, p. 85.

[9]Phoenix, p. 460.

[10]Jung discovers the need to "confront our own contra-sexual aspect" and Levinson cites acknowledgement of the feminine in self as a marked task of mid-life transition; one of seven mid-life tasks is overcoming the "masculine-feminine" polarity and "seeing the loved woman as a true peer." [Carl Jung and Daniel Levinson, quoted in Gail Sheehy, Passages: Predictable Crises of Adult Life (N.Y.: Dutton, Bantam, 1977), pp. 171, 527, n. 2,3.] In chapter three of Passages, Sheehy stresses the different internal and external realities. The dual self is labelled "The Seeker Self" and "The Merger Self" (pp. 50-3). Dis-

content is associated with age thirty (p. 41). The author refers to normal phasal development in humans, mentioning Shakespeare's seven stages speech in As You Like It and Hindu scriptures' four stages. She concludes, "The mystics and the poets always get there first" (p. 18).

[11]Daleski, The Forked Flame, pp. 14-16.

[12]F. R. Leavis, D. H. Lawrence: Novelist (N.Y.: Knopf, 1968), pp. 4-5.

[13]Their vitalist connection, by which all three make self-unification and cosmic relationship a matter of necessity, is explored in John, Supreme Fictions, pp. 248-259.

[14]There are marked similarities in the sensual reality defined in Blake's three principles; Complete Writings, ed. Keynes, p. 149, and in Lawrences five-point Law of Life in "Reflections on the Death of a Porcupine" (1925). Phoenix II, p. 469. This predates W. B. Yeats's very similar "Seven Propositions". Virginia Moore, The Unicorn: William Butler Yeats's Search for Reality (N.Y.: Octagon, 1973), p. 378.

[15]Orwell proclaims through Winston that "The Party was trying to kill the sex instinct. . . . And as far as the women were concerned, the Party's efforts were largely successful." Nineteen Eighty Four, Part I, VI.

[16]Ursula's reverent position before Birkin which, in words, sounds close to grovelling and slightly ridiculous is, however, approximated in one of Lawrence's pictures entitled "Renascence of Man". Nehls, III, opp. 369.

[17]Phoenix II, p. 531.

[18]Ibid., p. 364.

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