



One of the most significant characteristics of Lawrence's ideas is his insistence that individual fulfillment takes precedence over the extraneous factors of life - birth, wealth, and culture. The familiar construction in his novels and stories is that of a woman in a relatively superior social position who marries instinctively an outsider (a man of lower rank or a foreigner).³⁹⁵ The situation between Mr. Morel and his wife in Sons and Lovers is not only an obvious example but also an archetype. In The Rainbow, an upper-class Danish lady marries the illiterate English farmer; in Women in Love, Ursula upsets her bourgeois parents by choosing Birkin, a man of no class, to be her husband; in The Lost Girl a middle-class English girl leaves the comforts of home for a vigorous life with an Italian peasant; in The Plumed Serpent, a refined Irish widow yields to the dark Mexican general; and in Lady Chatterley's Lover, Lady Chatterley throws aside all of her possessions - not only the husband she despises but also all of his wealth - for a relationship with her gamekeeper.³⁹⁶ Lawrence made his men and women marry instinctively because he believed that instinct or the blood was wiser than the intellect. "My great religion," he wrote to his close friend, "is a belief in the blood, the flesh, as being wiser than the intellect. We may go wrong in our minds, but what our blood feels and believes and says, is always true."³⁹⁷ The most important duty of the individual, he emphasized, was to be true to his blood and to fulfill his natural desires, which should not be thwarted by any superficial social ideals, as Hilda, in The Shades of Spring,

told her former lover whom she had jilted for a gamekeeper:
 "The man does not matter so much...It is one's own self that
 matters...whether one is being one's own self and serving
 one's own God..."³⁹⁸

His emphasis on the blood-deity, however, did not mean that Lawrence denounced the intellect. He disapproved only of excessive intellectualism which considered a man as a "Soul" of a "mind", and which reduced human passion into a pure mental quality. Lawrence believed that men could not be really alive if they, living solely on the intellectual mind, cut themselves off from the deep spring of life - the deeper instinctive part of themselves. Men, he emphasized, must use the conscious mind for the attainment of "spontaneous creative fulness of being." rather than for destroying instinct. Lawrence denounced the cheap, shallow intellectualism which ignores the cosmic mystery of life and thus was fatal to the sense of awe and wonder without which there cannot be any more sane human life.

Although Lawrence admired the blood he did not want men and women to be like wild animals or the romantic Noble Savage who was to him "so crude and naive."³⁹⁹ Nor did he recommend a return to savagery, as he showed clearly in his essay on Herman Melville;⁴⁰⁰ he only yearned for the primitive spirit or spontaneous life which could not be found in the modern industrialized world, in which the young were told at the beginning of their lives: "get money or get dirt." He stressed the dark deity of the blood because he felt that modern civilization had over-emphasized the intellect. Hence what civili-

zation now needed was to emphasize passion and instinct, to restore the balance. In his novels Lawrence tried to show that the flesh (instinct) was equally holy as the spirit (intellect), and sometimes, because of his attempt to pursue what was opposite to civilization, he insisted the flesh so much that it seemed he wanted men and women to live only on passions. However, it was clear that he called for the polarity of the flesh and the spirit which would make men live spontaneously, out of the fullness of their powers. This point is made in one of his travel books, Sea and Sardinia. Lawrence recognized that the Italian peasant whom he met retained certain qualities that might help to solve the dilemma of modern man: he has no idea, no restrained emotion only "that eternal will-to-live which makes a tortoise wake up once more in spring, and makes a grasshopper whistle in the moonlight night even in November."⁴⁰¹ Lawrence felt that an ideal man should not cut himself off from the peasant stock; he should contain within himself the positive virtues of the peasants, i.e. the lack of complacent mentality, the "trivial trash of glib talk and thought," and of the "conceit of our shallow consciousness;"⁴⁰² but at the same time the ideal man should supersede the negative qualities of the peasant. In other words Lawrence accepted the peasant's blood-consciousness, and the "mindlessness" which, in negative terms, meant a rejection of the surface intellect (e.g. complacency, glib talk and thought, etc.); but he would not accept his hard, static, unhoping "mindlessness". Man must aim at the absolute, without which Lawrence claimed man is nothing; man must, he stressed, break through to a new heaven

as the chick breaks its shell and bursts out. Lawrence rejected both the intellect and naked animalism, and wanted only a balance of these two elements of being, the blood and the brain.

Of course, in many of his novels and stories there are many animal-like characters, for example, George in The White Peacock, Mr. Morel and Dawes in Sons and Lovers, Cicio in The Lost Girl, and Lewis in "St. Mawr." They are represented to stand for vitality which is destroyed in the world, in which business takes precedence over life. Lawrence's ideal man and woman are those like Birkin of Women in Love, Mellors of Lady Chatterley's Lover, and Kate of The Plumed Serpent, who are the wholly integrated people, who can polarize the two parts of their unconscious, the blood and the brain within themselves. For Lawrence the flesh was holy only when the spirit was holy; the one without the other was useless. A man who loses his own wholeness by relying only on one of these two elements can't establish a vital relationship with others, because a vivid relationship is a relationship in which the "whole" not a "part" of a person is involved. This is why in Sons and Lovers, Miriam who lives only on the intellect fails with Paul; in Women in Love, Hermione, an over-intellectual woman, loses Birkin to Ursula; and in Lady Chatterley's Lover, Mellors leaves his wife, whose love is too sensual. A proper relation between man and woman, Lawrence emphasizes, must include both the physical and spiritual sides of love, because naturally man needs the spiritual pleasure as well as the sensual one.

Another element of a vital man-woman relationship is a

balance of individualities. Like E.M. Forster, Lawrence believed in the necessity for the individual to be free in his inner life; not even in love must a man suffer himself to be possessed in his thoughts and feelings by another. And in his novels, especially in Sons and Lovers, he shows a war to death between men and woman; the man fights furiously to be free from the woman who tries to kill, and devour him with her motherly love; in Kangaroo the war between the sexes is caused by the man's attempt to make his wife acknowledge him as a master to whom she must submit.⁴⁰³ Lawrence denounced all kinds of love that destroyed the terminal individuality of the beloved.⁴⁰⁴ In his essay on Walt Whitman, Lawrence castigated the Whitmanesque view of love as a kind of merging of individualities; he accused Whitman of being indiscriminate, of accepting everything in the universe as part of himself until he became "an Empty Allness."⁴⁰⁵ For Lawrence the value of people lay in how much their individualities were preserved; he insisted that true love between man and woman consisted not in merging but in the recognition of the mystical core of otherness in the beloved, and, if that otherness is also sexual otherness, the experience of being able to transcend the self through participation in otherness was likely to be realised. He combated against the romantic view of love as an absolute. For him love, however important it is, must submit to man's individual soul. In Woman in Love he identifies the organic individual self with the star, which is distinct in its own aristocratic singleness and aloneness, and the creative relationship between man and woman is compared with the relation

of the two stars it is a pure balance of two single beings like the two equal stars balance in conjunction. A successful marriage, he stressed, depends on the mutual acceptance of the otherness and separateness of the lovers.

Lawrence's view of love as a star-equilibrium is a noble one, because it prevents love from being sentimental. The real object of love is not surface personality or "attitude", which is a pose of social convention, but an individual soul which, with its root in the source of life which lies beyond love, takes precedence over love. Lawrence's insistence on individuality, however, did not mean that he wanted men and women to live their own lives without caring for each other. Laurentian men and woman are indissolubly bound together, and inextricably dependent on each other. But they never merge; each recognizes the core of the other's being as an eternally separate self. Lawrence's star-equilibrium is offered as a possible relation between the individuals. It is also a positive answer to the problem: "Loneliness is a great reality, love is a great necessary, how can these two be brought together?"

Lawrence was unwilling to have any person submit entirely to another; such a condition would destroy the precious germ of organic individuality.⁴⁰⁶ The spark which kept alive a person's original self was in itself kept alive by clashes of personalities. For him a vital relation between man and woman should be based on attraction-repulsion or love-hate, which was so dear to the Freudians, the endless alternation of bitter quarreling, and loving reconciliation of anger

and affection which characterized Lawrence's relation with his wife. Marriage, according to him, was not complete unless it involved a violent clashing of supplementary natures of men and women. The love-hate interactions, for him, were the central part of the marital relationship. Opposed to the traditional belief that a happy marriage was a relationship between man and woman who never contradicted each other, Lawrence emphasized the element of conflicts in the vital relation. Hatred and anger were for him an essential part of life, and he saw no valid man-woman relationship which was not continually breaking out into moments of violent revulsion to further the process of love. The flares of hate alternating with the tenderness of love is represented as an element in every adequate marriage.

The proper spiritual relationship is best culminated in marriage, which Lawrence regarded as "the crux of life," a permanent, valid thing.⁴⁰⁷ But as a basic element of union in mankind, marriage must also involve the physical. "Marriage is no marriage that is not basically and permanently phallic."⁴⁰⁸ In one of his short stories, "Glad Ghost", Lord Latskill asks Col. Hal about the latter's late wife: "You may have been awfully good to her. But her poor woman body, were you ever good to that? That is the point. If you understood the marriage service: with my body I thee worship..."⁴⁰⁹ This is a very characteristic Laurentian question, for Lawrence believed that the body has its own life which should not be ignored.⁴¹⁰ Opposed to the traditional belief that marriage was made in heaven, Lawrence insisted that a marital paradise was on the

earth, that the sacredness of marriage was effected entirely by the act of man and woman and not by the priest nor the marriage certificate. In other words, according to him, marriage was not from the establishment, but from the nature of the genuine sexual relation, which went far beyond the mere "understanding" that modernists offer as a clue to happiness.

Lawrence stressed sex because he felt that the instinctive life was depressed by the pre-eminence of rationality, that the power to "feel" found its focus in the sensual passions. In his novels he tried to show symbolically the destructive effect of modern industrial civilization on man's life through the physical relationship between men and women.⁴¹¹ In Women in Love, for example, Gerald Crich is represented as a business man whose passions are mechanized by industrialism, and, consequently, his approachment to love is mechanical. However, it is clear that Lawrence's chief preoccupation is not sex, but the relations between individual human beings, and that his view of love is very religious. "Primarily," Lawrence said, "I am a passionately religious man."⁴¹² His religious impulse made him insist on a serious treatment of love.⁴¹³ For him marriage was not only a means of propagation, but also a sacred union, an inclusive expression of the force of life, which nourished and renewed the true self, the second ego, the individual soul of each of the lovers. It is a creative relationship in the sense of establishing men and women in contact with the God of Life rather than of producing children.⁴¹⁴ His men and women as they seek "fulfillment" in marriage, know that they "do not belong to themselves," but are responsible

to something that, in transcending the individual, transcends love and sex too.⁴¹⁵

Although love is very necessary to life, it must submit to the great purposive passion:

Assert sex as the predominant fulfillment, and you get the collapse of living purpose in man...Assert purposiveness as the one supreme and pure activity of life, and you drift into barren sterility, like our business life today, and our political life...You have got to base your great purposive activity upon the intense sexual fulfillment of all your individuals...But you have got to keep your sexual fulfillment even then subordinate, just subordinate to the great passion of purpose: subordinate by a hair's breath only: but still, by that hair's breath subordinate...⁴¹⁶

These words show clearly the predominance of purpose over love, and the interdependence of love and labour. Lawrence was strongly against those like Oscar Wilde and Maupassant who "embrace feeling" and made themselves martyrs to it.⁴¹⁷ In his novels and stories Lawrence emphasized the balance between love and work.⁴¹⁸ In Laurentian terms the night is the time for love, and the day for creative activity. His men and women use the renewed vitality and strength gained from their physical relationship for the creative work. A man cannot be respected by a woman if he does not work; in "England, My England," Winifred despises her irresponsible husband who has no purposive activity. However important the work is, man should not devote himself entirely to work. The failure of marriage, as represented in Lawrence's novels and stories, is usually caused by a husband who over-emphasizes work, for example, Count Basil in "The Ladybird," the "sheikh" husband in "The Woman Who Rode Away," the grey New York business man in "Sun" and Rico in "St. Mawr." These people stand for those who are unable to achieve a balance between love and purpose.

because of their devotion to the "Bitch Goddess, Success."
 "What we want," Lawrence stressed, "is to destroy our false, inorganic connections, especially those related to money, and re-establish the living organic connections with the cosmos..."⁴¹⁹
 In other words, Lawrence wanted men and women to throw away the selfish worship of money values, to cast off the fraudulent parts of an over-commercialized civilization, and to live in a more natural way.

Lawrence condemned the artificialities of society, and, through the relations between men and women in his novels, he tried to remove the hypocritical coverings that drew over unpleasant facts and encouraged a more honest appreciation of the manifold patterns of living. His attack on the superficial morality, which was concerned only with "vice" and "virtue", and his search for a deeper, truer morality, made him receive harsh criticism, because he was a rebel. However, Lawrence was a traditionalist in the sense that he sought out the laws of human conduct. He did not mean to make the laws. As a result, his struggle against the superficiality of conventions was shared in the mid-century practically by everyone.

His idea about the proper relationship between men and women is very striking, and ⁱⁿ his attempt to restore a natural balance in living, and to liberate men and women from the meaninglessness and slackness of society Lawrence proved himself to be a very brave man. His fight for "truth, and the whole truth" made him one of the most distinguished victims of the "censor-morons" as he called them. "Brave men are forever

born", Lawrence wrote to his friend, "and nothing else is worth having...⁴²⁰ A world of brave men would be a world worth living in, and if the world is and always has been more or less worth living in, it is because there are and always have been brave men in it.

¹Quoted by Frederick R. Karl and Marvin Magalaner in A Reader's Guide to Great Twentieth-Century English Novels (London: Thames and Hudson, 1960), p. 157.

²Quoted by F.R. Leavis in D.H. Lawrence: Novelist (London: Chatto & Windus, 1955), p. 149.

³D.H. Lawrence, "Morality and the Novel" in Selected Literary Criticism of D.H. Lawrence (London: Heinemann, 1955), p. 105.

⁴Lawrence to A.W. McLeod, 2 June, 1914, in The Collected Letters of D.H. Lawrence, 2 vols., ed. Harry T. Moore. (London: Heinemann, 1962), p. 128.

⁵Quoted by Mark Spilka in The Love Ethic of D.H. Lawrence (Bloomington: Indiana University Press, 1955), p. 7.

⁶Letter to Edward Garnett, 18 April, 1913 in Letters, p. 200. Cf. Letter to Mrs. Hopkin, 25 December, 1912, in Letters, p. 172.

⁷Aldous Huxley, "D.H. Lawrence," in The Achievement of D.H. Lawrence, ed. Frederick J. Hoffman and Harry T. Moore (Oklahoma: University of Oklahoma Press, 1953), p. 66.

⁸D.H. Lawrence "Study of Thomas Hardy," in Selected Literary Criticism, p. 213.

⁹John Milton, The Poetical Works of Milton (London: Oxford University Press, 1958), p. 81.

¹⁰William York Tindall, "The Plumed Serpent," in The Achievement of D.H. Lawrence, p. 181.

¹¹D.H. Lawrence, "The State of Funk," in Selected Essays (London: Penguin Books, 1960), p. 101.

¹²Graham Hough, The Dark Sun: A Study of D.H. Lawrence (London: Penguin Books, 1956), p. 38.

¹³This symbol is used again in a short story entitled "Wintry Peacock" where Lettie reappears as Maggie, who refuses to marry her farmer friend.

¹⁴D.H. Lawrence, The White Peacock (London: Penguin Books, 1961), p. 198.

¹⁵George's decline, though differently motivated, is akin to Walter Morel's in Sons and Lovers who is as much ruined by his marriage as Mrs. Morel.

¹⁶Lawrence, The White Peacock, p. 365.

¹⁷Ibid.

¹⁸Lettie Beardeall is, in her way, a forerunner of Gudrun and Ursula in The Rainbow, although, unlike them, she indulges her natural desire for security. Her relation in marriage to Leslie Tempest has affinities with that of Lady Chatterley and her husband, the woman of feeling married to the rich man of business.

¹⁹Lawrence, The White Peacock, p. 196.

²⁰The "Holy Ghost" is defined clearly in Studies in Classic American Literature: "And the Holy Ghost is within us. It is the thing that prompts us to be real, not to push our craving too far, not to submit to stunts and highfalutin, above all not to be too egotistic and willful in our conscious self, but to change as the spirit inside us bids us to change, and leave off when it bids us leave off, and laugh when we must laugh, particularly at ourselves, for in deadly earnestness there is always something a bit of ridiculous..." (D.H. Lawrence, Studies in Classic American Literature, New York: Doubleday Company, 1955), p. 83.

This passage is interpreted into normal English by G.S. Fraser in his The Modern Writer and His World: "The deep and sane springs of life are within us. They are whatever it is that prompts us to be true to ourselves, not to be self-deceivers, not to yield ourselves to false enthusiasms or factitious ideals. They are, above all, what prompts us not to concentrate too much on self-centered purposeful willing at the conscious level; but to change as deep impulses tell us to change, and to abandon some project when they tell us to abandon it. These deep impulses, if we are really in touch with them, make us ready to laugh at ourselves, for in "deadly earnestness" there is always something a little absurd." (G.S. Fraaer, The Modern Writer and His World, London: Andre Deutch Limited, 1955) p. 310.

²¹Lawrence, The White Peacock, p. 196.

²²Ibid. p. 201.

²³In this novel Annable has been defeated by the high-born lady: nearby twenty years later he was to get his own back on her, as Mellors, the gamekeeper of Lady Chatterley's Lover. Annable has affinities with Mellors: He has been to Cambridge, was a curate once, and has chosen to be a gamekeeper; just as Mellors has been an officer in the war, can speak King's English when he wants to, and has chosen to return to his former status. Annable reappears as a gamekeeper in "The Shades of Spring," who takes his "lady" from her soldier lover; and is also the intruder, the man from another world, who plays a leading part in Lawrence's imagination, and appears in his stories in various appearances. In "The Daughters of the Vicar" he is Alfred, the collier, who carries off Louisa, one of the vicar's daughters; he is the gypsy in "The Virgin and the Gypsy," Count Dionys in "The Ladybird," "Lewis of "St. Mawr," the Mexican guide, Romeo, in "The Princess," and Henry, a soldier from Canada in "The Fox". He appears also as Hampton in The Trespasses, Dawes in Sons and Lover, Kangaroo in Kangaroo, Cicio in The Lost Girl, Loerke in Women in Love, and the bargeman in The Rainbow. As a "natural man" he is very close to Melville's various novels and stories.

²⁴D.H. Lawrence, The Trespasser (London: Penguin Books, 1961), p. 30.

²⁵Ibid., p. 22.

²⁶Ibid., p. 30.

²⁷Ibid., p. 98.

²⁸Helena is a fore-runner of Miriam Leivers in Sons and Lovers.

²⁹Lawrence, The Trespasser. p. 108.

³⁰Ibid., p. 186.

³¹In his essay on Lawrence, Professor Hoffman claimed Lawrence as a pantheist who saw "a sort of blood unity in the energy of all nature" (Frederick J. Hoffman, Freudianism and the Literary Mind, Louisiana: Louisiana State University Press, 1945, p. 179). His view was supported by Mark Spilka who, in The Love Ethic of D.H. Lawrence, discussed Lawrence's attitude toward nature (pp. 39-59). According to him Lawrence saw every living entity in nature at the same level: each has its own peculiar identity, which should not be destroyed by the other. Flowers, especially the lily, are used frequently as a symbol of the organic individuality of being. Usually the attitude of Lawrence's characters toward life is revealed in their attitude toward flowers. Women's feeling for flowers are intensely possessive; i.e., they have no respect for the "otherness" of the flowers. In an essay on "Nottingham and the Mining Countryside," Lawrence wrote: "Now the love of flower is a very misleading thing. Most Women love flowers as possessions and as trimmings. They can't look at a flower, and wonder a moment, and pass on. If they see a flower that arrests their attention, they must

at once pick it, pluck it. Possession! A possession! Something added on to me! And most of this so-called love of flowers today is merely this reaching out of possession and egoism: something I've got; something that embellishes me." (D.H. Lawrence, Selected Essays, p. 119.)

³²D.H. Lawrence, Sons and Lovers (New York: Signet Books, 1960), p. 16.

³³Ibid., pp. 15-16

³⁴Ibid., p. 20.

³⁵Ibid., p. 21.

³⁶Ibid., p. 115.

³⁷Ibid., p. 41.

³⁸Diana Trilling, in her "Introduction" to The Portable D.H. Lawrence (New York: The Viking Press, 1947) remarks that for Lawrence dialect is the speech of physical tenderness. Paul uses it also in adolescent erotic play with Beatrice, and Arthur, the only one of the sons whom the mother has not corrupted, uses it in his love-making, and Paul uses it again when he makes love to Clara. In Lady Chatterley's Lover Mellors prefers to speak dialect to King's English. and Lady Chatterley accepts it as he means to use it.

³⁹Lawrence, Sons and Lovers, p. 116.

⁴⁰Ibid

⁴¹Ibid., p. 63.

⁴²Ibid., p. 84.

⁴³One character in Aaron's Rod, in speaking about women in general, tells his friends: "I hate her (a woman), when she will make of me that which serves her desire. She may love me, she may be soft and kind to me, she may give her life to me. But why? Only because I am hers...Women are the very hottest hell once they get the start in you. There's nothing they won't do to you, once they've got you. Nothing (they) won't do to you. Especially if they love you." (D.H. Lawrence, Aaron's Rod, London: Heinemann, 1954), p. 236.

⁴⁴In a remarkably frank letter to Edward Garnett, his editor, Lawrence outlines the plot of the novel: "...a woman of character and refinement goes into the lower class, and has no satisfaction in her own life...as the sons grow up she selects them as lovers - first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother - urged on and on. But when they come to manhood, they cannot love, because their mother is the strongest power in their lives, and holds them...as soon as the young men come into contact with women, there's a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him because he doesn't know where he is. The next son gets a woman who fights for his soul - fights his mother. The son loves the mother - all the sons hate and are jealous of the father. The battle

goes on between the mother and the girl, with the son as object. The mother proves stronger, because of the tie of blood. The son decides to leave his soul in his mother's hands..." (Lawrence to Edward Garnett, 14 November 1912 in Letter, pp. 160-1.

⁴⁵Lawrence, Sons and Lovers, p. 133.

⁴⁶Cf. Lawrence's "The Lovely Lady": the elder son falls in love with an actress, and "his mother had humourously despised him" because of this. "So he had caught some ordinary disease (pneumonia); but the poison had gone to his brain and killed him...It was clear murder: a mother murdering her sensitive sons, who were fascinated by her: The Circe!" (Love Among the Haystacks and Other Stories, London: Penguin Books, 1962), p.57.

⁴⁷Lawrence, Sons and Lovers, p. 199.

⁴⁸Ibid., p. 157. One of the themes that is recurrent throughout Lawrence's novels and stories is the relationship between man and man. In most novels there are at least two men who are very close to each other; for example, George and Cyril in the White Peacock, Paul and Edgar in Sons and Lovers and Gerald and Birkin in Women in Love. Mr. Moore pointed out that the male relations in Lawrence's works are an example of Laurentian Blutbruderschaft or "Blood-relationship" between man and man. (Harry T. Moore, The Intelligent Heart: The Story of D.H. Lawrence, London: Penguin Books, 1960, p. 275). Since a man-man relationship is

not the theme of this thesis, it need not be discussed further here. For the best discussion on male relations in Lawrence's novels, see Mark Spilka's The Love Ethic of D.H. Lawrence, pp. 149-68.

⁴⁹Ibid., p. 191.

⁵⁰Ibid., p. 214.

⁵¹In another context, Lawrence attacks Wordsworth himself for a similar offense - for attempting to melt down a poor primrose "into a Williamish oneness": He did not leave it with a soul of its own. It had to have his soul. And nature had to be sweet and pure, Williamish. Sweet-Williamish at that! Anthropomorphized! Anthropomorphism, that allows nothing to call its soul its own, save anthropos..." (quoted by Mark Spilka in The Love Ethic of D.H. Lawrence, p. 46).

Thus we can say that Miriam is like Wordsworth, at least in her attitude toward flowers. She denies their singleness and aloneness, and wants to wheedle their soul out. In a scene of a silent conflict between Miriam and Clara, Paul also pulls out flowers in bunches and when the latter asks him what right he has to do so, he answers that there are plenty of them for him to pluck and that their beauty please him. This makes Richard Aldington in his Portrait of a Genius But... (London: The New English Library Ltd., 1963), accuse Lawrence of inconsistency (i.e. his but-ness) by referring to the way Paul and Miriam touch flowers: "What was wrong for her was right for him if he happened to want to do it." (p.45) But Mark Spilka disagrees with this view, and in his

The Love Ethic of D.H. Lawrence, he argues that Paul has the right to pluck the flowers because "the flowers hold life as Paul himself holds life: his contact with the 'God-stuff' is spontaneous and direct - he is alive and organic, and the flowers are his to take. But negative, spiritual, sacrificial Miriam 'wheedle(s) the soul out of things'; she kills life and has no right to it. What is wrong for her is actually right for him, since life kindles life and death kills it..." (p.51).

⁵²Lawrence, Sons and Lovers, p. 283.

⁵³Ibid., pp. 285-6.

⁵⁴Aaron Sisson in Aaron's Rod, also sees the lilies as a symbol of the vital individuality of being. They make him realize that "his very being pivoted on the fact of his isolate self-responsibility, aloneness." (D.H. Lawrence, Aaron's Rod, London: Heinemann 1961), p. 158.

⁵⁵Lawrence, Sons and Lovers, p. 402.

⁵⁶Ibid., p.212.

⁵⁷Ibid.

⁵⁸Ibid., p. 153.

⁵⁹Ibid.

⁶⁰Ibid.

⁶¹Ibid., p. 265.

⁶²Ibid., p. 269.

⁶³Ibid.

⁶⁴Ibid. p. 276.

⁶⁵Miriam, with her love of intellect and possessiveness, has something in common with Hermione Roddice of Women in Love.

⁶⁶Lawrence, Sons and Lovers. p. 405.

⁶⁷Ibid.

⁶⁸Miriam's failure is best explained by Lawrence's letter to Dorothy Brett: "...We are creatures of two halves, spiritual and sensual - and each half is as important as the other. Any relation based on the one half - say the delicate spiritual half alone - inevitably brings revulsion and betrayal. It is halfness, or partness, which caused Judas...you make a horrid mistake of trying to put your sex into a spiritual relation. Old nuns and saints used to do it, but it soon caused rotteness." (Letter to Dorothy Brett, 26 January, 1925 in Letters, p. 828).

⁶⁹Lawrence, Sons and Lovers. p. 232.

⁷⁰Ibid., p. 234.

⁷¹Ibid., p. 243.

⁷²Ibid., p. 348.

⁷³The theme of equality in sexual fulfillment between man

and woman fully developed in Lawrence's later works, especially in Lady Chatterley's Lover, where Lady Chatterley claims for woman the right to the joy and exaltation of sex.

⁷⁴Lawrence, Sons and Lovers, p. 393.

⁷⁵Anthony West, D.H. Lawrence (London: Authur Barker Ltd., 1950), 1. 115.

⁷⁶Lawrence, Sons and Lovers, p. 406.

⁷⁷Frederick R. Karl and Marvin Magalaner, A Reader Guide to Great Twentieth-Century English Novels, p. 163.

⁷⁸While he was working on The Rainbow, Lawrence wrote to his literary agent, Edward Garnett, 30 December, 1913: "It is very different from Sons and Lovers written in another language almost...I shan't write in the same manner as Sons and Lovers again, I think--in that hard, violent style full of sensations and presentation." (Letters, p. 259.) Later in June, 1914, again to Edward Garnett, he draws a comparison between himself and the Italian futurists, a group whose violent theories were making a stir in literary circles: "But when I read Marinetti--!The perfound intuitions of life added one to the other, word by word, according to their illogical conception, will give us the general lines of an intuitive physiology of matter." I see something of what I am after. I translate him clumsily, and his Italian is obfuscated--and I don't care about physiology of matter--but somehow--that which is psychic-non-human, in humanity, is more interesting to me than the old-fashioned human element--which cause one to conceive a character in a certain

moral scheme and make him consistent...You musn't look into my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognizable, and passes through, as it were, allotropic states, states of the same single radically - unchanged element..." (Letters, p.282.)

⁷⁹D.H. Lawrence, The Rainbow (London: Penguin Books, 1961), p. 25.

⁸⁰Cf. "Attraction between people is really instinctive and intuitional, not an affair of judgment." (A Propos of Lady Chatterley's Lover, London: Penguin Books, 1961), p. 20.

⁸¹Lawrence, The Rainbow, p. 55.

⁸²At the time of writing The Rainbow, Lawrence began to develop his doctrine of "blood-knowledge." On 17 January, 1913, he wrote to Ernest Collings: "My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true...All I want is to answer my blood, direct, without fribbling intervention of mind, moral..." (Letters, p. 180). This was the first important statement of his doctrine about the Flesh. Lawrence felt that the body, the blood, and all the dark centers of unconsciousness were wiser than intellect and will, and he tried, in his later writings, to establish a religion of the Flesh, which was displayed first in The Rainbow.

⁸³F.R. Leavis, D.H. Lawrence: Novelist, p. 115.

⁸⁴Lawrence, The Rainbow, p. 49.

⁸⁵Ibid., p. 61.

⁸⁶Ibid., p. 64.

⁸⁷Ibid., p. 83.

⁸⁸This intense father-daughter relationship is known by the Freudians as "Electra Complex." Professor Frederick Hoffman suggested that Lawrence derived this idea from Freud (Freudianism and the Literary Mind). p. 153.

⁸⁹Lawrence, The Rainbow, p. 96.

⁹⁰Ibid.

⁹¹Ibid.

⁹²Hoffman, Freudianism and the Literary Mind, p. 158.

⁹³Lawrence to Bertrand Russell, 12 February 1915, in Letters, p. 218.

⁹⁴Anthony West, D.H. Lawrence (London: Arthur Barker Ltd., 1950), p. 75.

⁹⁵In his essay on D.H. Lawrence, Aldous Huxley compares Lawrence with Kierkegaard, quoting from the latter: "And God the Father, the Inscrutable, the Unknown, we know in the flesh, in woman. She is the door for our in-going and our out-coming. In her we go back to the Father; but like the witnesses of the transfiguration blind and unconscious, otherwise it is a revelation, not of divine but of every human evil." Aldous Huxley, "D.H. Lawrence" in The Achievement of D.H. Lawrence, p.66.

⁹⁶Lawrence, The Rainbow, P. 96.

⁹⁷Ibid.

⁹⁸Ibid.

⁹⁹Ibid., p. 97.

¹⁰⁰Ibid., p. 129.

¹⁰¹The relation between Lawrence and Frieda, his German wife, was characterized by love-hate ambivalence (see Letters, pp. 131,134,135,137,139,172,179,196,205,208,763). It is possible to make a suggestion that the relation between Will and Anna is based on Lawrence's own relationship with his wife. In his letter to Edward Garnett, 22 April 1914, Lawrence tells his friend about The Rainbow: "Before I couldn't get my soul in it. That was because of the struggle and resistance between Frieda and me. Now you will find her and me in the novel...and the work is both of us." (Letters, p. 272).

¹⁰²Cf. The attraction-repulsion thesis of Greek hylozoists.

¹⁰³Lawrence, The Rainbow, p. 149.

¹⁰⁴Ibid., p. 165.

¹⁰⁵Ibid., p. 163.

¹⁰⁶Ibid., p. 169.

¹⁰⁷Ibid., p. 103.

¹⁰⁸Ibid., p. 159.

¹⁰⁹Ibid., p. 158.

¹¹⁰Ibid., p. 159.

¹¹¹Ibid., p. 160.

¹¹²Ibid., p. 202. Will, with his devotion to the gothic arch is a spiritual brother of Miriam. In Sons and Lovers, Paul compares his search for Norman arches - "the dogged leaping forward of the persistent human soul" - with Miriam's quest for the gothic arch, which in its perpendicular grace signifies her desire for the spiritual and divine (Sons and Lovers, p. 171). According to Mark Spilka, the gothic arch in Sons and Lovers as well as in The Rainbow symbolizes the Christian God with whom the contact established is "usually spiritual, static, and timeless; it occurs, that is, during the timeless moment of prayer." (The Love Ethic of D.H. Lawrence, p. 233). Will's experience at the cathedral ("His soul leapt up into the great church. His body stood still, absorbed by the height."), as Mark Spilka points out, does not allow for the soul's fulfillment in time, in life, in conjunction of the body. (p.104). Lawrence believed that only the coordination of spirit and body could make possible integration and fulfillment. Lawrence was hostile to Christianity because for two thousand years it had glorified the ascetic life, and taught that the flesh was unholy.

(Letters to Catherine Carswell, 16 July, 1916, in Letters, p. 466). To him flesh and spirit were one, and the negation of the one quality at the expense of the other was evil. His God, as Mark Spilka observed, was the Infinite to whom one could approach in sexual consummation on the one hand, and in "passionate, purposive activity" (rather than prayer) on the other. (The Love Ethic of D.H. Lawrence, p. 234). For Lawrence's theological doctrine, see his essay, "Apocalypse."

¹¹³Ibid.

¹¹⁴Ibid., p. 204.

¹¹⁵Ibid.

¹¹⁶Ibid., p. 205.

¹¹⁷Ibid.,

¹¹⁸Ibid., p. 205.

¹¹⁹Ibid., p. 206.

¹²⁰Ibid., p. 190.

¹²¹Lawrence thought that man could achieve union with the primal sources of his being through the body of woman, that all experience between man and woman was to return to the mother, the Magna Mater. (Letter to Katherine Mansfield, 21 November, 1918, in Letter,) p. 565.

¹²²Lawrence, The Rainbow, p. 178.

¹²³Ibid., p. 207.

¹²⁴Frederick R. Karl and Marvin Magalaner, A Reader's Guide to Great Twentieth-Century English Novels, p. 179.

¹²⁵Lawrence, The Rainbow, p. 179.

¹²⁶Ibid., p. 196.

¹²⁷Ibid., p. 236.

¹²⁸Ibid., p. 237.

¹²⁹This intense father-daughter attachment is a pair with the mother-son relationship in Sons and Lovers.

¹³⁰Lawrence, The Rainbow, p. 308.

¹³¹Ibid., p. 237.

¹³²Ibid., p. 209.

¹³³Lawrence believes that, as Mark Spilka points out, man can become oneness with the Infinite in sexual consummation on the one hand and in "passionate, purposive activity," on the other. (The Love Ethic of D.H. Lawrence), p. 234.

¹³⁴The phoenix was a favorite Laurentian symbol, used as Frederick R. Karl and Marvin Magalaner suggested, to represent "the regenerated soul rising from the fire of its former body." (A Reader's Guide to Great Twentieth-Century English Novels, p. 167). Lawrence believed that a man could resurrect "from the dead old self and live in a new life." (Letter to Lady Cynthia Asquith, 30 October, 1915, in Letters, p. 372). This made him create the characters who are the regenerated

figures rising from the sordidness of their surroundings and become fully "souled" integrated beings; for example, Birkin in Woman in Love, Mellors in Lady Chatterley's Lover, and the Christ in The Man Who Died.

135 Lawrence, The Rainbow, p. 296.

136 Ibid., p. 299.

137 Ibid., p. 311.

138 Ibid.

139 Ibid.

140 The relationship between Ursula and Miss Inger is cited by many critics as an example of "lesbian love." But since it is neither the main theme of the novel nor the subject of this thesis, it need not be discussed further here.

141 Ursula's experiences both as a teacher and as a university student bring her a bitter disillusionment. She feels that teaching is a means of treating each child as unique in himself. And "she dreamed how she would make the little, ugly children love her. She would be so personal...she would give, give, give all her great stores of wealth to her children, she would make them so happy, and they would prefer her to any teacher on the face of the earth." (p. 367) But her experience in school provides a brutal contrast between her ideal and what realities offer. She has to teach a class consisted of fifty or sixty children,

who are waiting to have knowledge poured into them. Her desire for personality is turned into the embracement of impersonal numbers. And she cannot offer any human warm relationship with her children who are so wild that she is forced to be brutal to them as other teachers are. She realizes that only the abuse of authority and power commands respect, and she seizes each opportunity to cane the boys into submission and obedience: she becomes a successful teacher. After two years of teaching, she goes to Nottingham University, a temple of knowledge, she idealistically believes; but her second year there proves to her that the university is "a warehouse of dead unreality," concerned only with material success.

¹⁴²Lawrence, The Rainbow, p. 439.

¹⁴³Ibid., p. 462.

¹⁴⁴Hoffman, Freudianism and the Literary Mind, p. 159.

¹⁴⁵Lawrence, The Rainbow, p. 452.

¹⁴⁶Ibid., p. 480.

¹⁴⁷Graham Hough, The Dark Sun, A Study of D.H. Lawrence, p. 269.

¹⁴⁸Lawrence, The Rainbow, pp. 481-2.

¹⁴⁹Ibid., p. 486.

¹⁵⁰The wild horses that pursue her, according to Mr. Moore,

are the visionary reality of her conflict taking physical form. The huge, heavily-breathing horses, superb in incandescent physicality, create sensual atmosphere at sharp conflict with her barrenness of spirit. The horses are full of the living God that she has decided to reject by accepting her lover. Ursula, after this episode, decides to reject Shrebensky and to continue her search for fulfillment of her "self." (Harry T. Moore, "The Rainbow," in The Achievement of D.H. Lawrence. p. 155.).

¹⁵¹Ibid., p. 482.

¹⁵²Ibid., p. 493.

¹⁵³Ibid.

¹⁵⁴Ibid.

¹⁵⁵Ibid., p. 496.

¹⁵⁶First Lawrence intended The Rainbow and Women in Love to be single novel called The Sisters; but, because of its length, he divided The Sisters into two novels, The Wedding Ring, which ultimately becomes The Rainbow, and Women in Love. (Letters to J.B. Pinker, 7 January, 1915, in Letters, p. 306). In Women in Love, Lawrence deals with the relation between Ursula and Birkin, the Son of God; but the Ursula of Women in Love is not like the Ursula of The Rainbow, and the connection of the two novels is thematic rather than narrative. Thus it is better to treat Women in Love separately.

¹⁵⁷We may compare the strong pattern given to Anna Karenina

by Tolstoy's use of the three marriages of Kitty, Dolly and Anna: the "happy," the "ordinary," and the "unhappy" marriages respectively.

¹⁵⁸Lawrence, The Rainbow, p. 475.

¹⁵⁹D.H. Lawrence, Women in Love (New York: Avon Book, 1961), p. 132.

¹⁶⁰Ibid., p. 15.

¹⁶¹He is a school inspector but he never reveals his feeling about his work, and it seems to have no effect on his private life.

¹⁶²Lawrence, Women in Love, p. 39.

¹⁶³Ibid., p. 40 Cf. Lawrence's essay on Poe in Studies in Classic American Literature, in which Lawrence remarks: "...these terribly conscious birds, like Poe and his Ligeia, deny the very life that is in them; they want to turn it all into talk, into knowing...to know a living thing is to kill it. You have to kill a thing to know it satisfactorily. For this reason, the desirous consciousness, the spirit is a vampire..." (pp. 75-82).

¹⁶⁴Ibid., p. 42. Hermione, because of her lust for abstract knowledge, is like Faust whose knowledge-lust brings doom to him. In Hermione, Lawrence shows how the "mind" can thwart and destroy the life within and around a man.

¹⁶⁵Hough, The Dark Sun, A Study of D.H. Lawrence, p. 106.

¹⁶⁶Lawrence, Women in Love, p. 80.

167 Ibid., p. 235.

168 Ibid., p. 81.

169 Ibid.

170 This part of the thesis is based on Mr. Leavis' work. For the best discussion of this, see Lawrence: Novelist, pp. 183-190.

171 Lawrence, Women in Love, p. 82.

172 Ibid., p. 84.

173 Ibid., p. 95.

174 Ibid.

175 Ibid.

176 Ibid., p. 100.

177 Ibid., p. 99.

178 Ibid.

179 Hough, The Dark Sun: A Study of D.H. Lawrence, p. 108.

180 Mr. Moore suggests that Lawrence draws this ideal from his own experience with Frieda, his German wife. Lawrence, after a long struggle, succeeded to establish the most satisfactory relation between them, based on "equilibrium". This inspired him to form his central doctrine - the balance between the blood, the flesh and the intellect. (The intelligent Heart, The Story of D.H. Lawrence) p. 184.

181 Lawrence, Women in Love, p. 132.

182 Ibid., p. 133.

183 Ibid., p. 134.

184 Ibid.

185 Cf. Platonic myth of Man and Woman in Symposium.

186 Lawrence, Woman in Love, p. 185.

187 Ibid., p. 135. Lawrence's belief in the precedence of individuality over love is the same as Rabindranath Tagore's idea of love. (See, Sādhānā, London: Macmillan and Co., Ltd.)

188 Lawrence believes that love is necessary for life; but love means attachment, while life, real life, can take place only in the individual. Therefore there is always the conflict between love and life. "The central law of all organic life, "he tells us," is that each organism is intrinsically isolate and single in itself." Yet the individual, he says, can be fulfilled only through contact, specifically between a man and a woman who must preserve the "intrinsic otherness of each participant." (Studies in Classic American Literature), p. 75. Birkin's problem is to help Ursula, who has ~~the~~ motherly instincts for him, accept this "otherness."

189 Lawrence, Women in Love, p. 230.

¹⁹⁰Ibid., p. 72.

¹⁹¹Ibid., p. 235.

¹⁹²Ibid., p. 235 Cf. Aaron's Rod in which Birkin's "star-equilibrium" is expressed in another way: "Two eagles in mid-air, may be, like Whitman's 'Dalliance of Eagles:' Two eagles in mid-air, grappling, whirling, coming to their intensification of loveoneness there in mid-air. In mid-air the love consummation. But all the time each lifted on its own wings: each bearing itself up on its own wings at every moment of the mid-air love consummation. That is the splendid love-way." (D.H. Lawrence, Aaron's Rod, London: Heinemann, 1954), p. 163.

¹⁹³Ibid., p. 164.

¹⁹⁴Ibid.

¹⁹⁵As Doctor Leavia suggests the chapter "Moony" in which Birkin identifies Ursula with the moon is one example of Lawrence's use of symbolism to explore the unconscious, which is defined as unconscious, unknowable. Another central symbol in Women in Love is the African statuette which stands for an inner temptation - purely sensuality. To Lawrence the symbol is the agency of the survival of primitive dynamics in the unconscious: "(symbols) don't 'mean something.' They stand for units of human feeling, human experience. A complex of emotional experience is a symbol. And the power of the symbol is to arouse the deep emotional self, and the

dynamic self, beyond comprehension..." (D.H. Lawrence, Selected Literary Criticism), p. 158.

196 Lawrence, Woman in Love, p. 228.

197 Ibid., p. 229.

198 Ibid., p. 235.

199 Ibid.

200 According to Graham Hough this episode shows that "integrity in human relationships is better achieved by violent quarrels than by not having things out." (The Dark Sun, A Study of D.H. Lawrence, p. 101.)

201 Lawrence, Women in Love, p. 341.

202 Ibid.

203 Ibid., p. 443.

204 This suggestion is given by Frederick R. Karl and Marvin Magalaner in A Reader's Guide to Great Twentieth-Century English Novels, p. 194.

205 Lawrence, Women in Love, p. 204

206 Ibid., p. 213.

207 Ibid., p. 214.

208 Ibid.,

209 Gereld is a sort of masculine counterpart of Hermione,

just as his need for Gudrun is a counterpart of Hermione's need for Birkin.

²¹⁰To Dr. Leavis this episode symbolizes the destruction of organic life, represented by the mare, by "will-power" for which Gerald stands. (D.H. Lawrence: Novelist) p. 102. The horse becomes the main symbol in one of Lawrence's short novels, St. Mawr, in which it stands for human passion, destroyed by industrialism.

²¹¹Lawrence, Women in Love, p. 102.

²¹²Ibid.

²¹³Ibid., p. 300.

²¹⁴Ibid., p. 318.

²¹⁵Ibid., p. 319.

²¹⁶W.W. Robson, "D.H. Lawrence and Women in Love," in The Modern Age (London: Penguin Books, 1961), p. 295.

²¹⁷Lawrence, Women in Love, p. 326.

²¹⁸Ibid., p. 345.

²¹⁹Ibid., p. 343.

²²⁰Ibid., p. 409.

²²¹Ibid., p. 427.

²²²Ibid., p. 396.

223 Ibid., p. 431.

224 Ibid., p. 434.

225 Ibid., p. 234.

226 Ibid..

227 Letter to Dorothy Brett, 26 January, 1925, in Letters, p. 828.

228 Lawrence, Women in Love, p. 315.

229 D.H. Lawrence, The Lost Girl, (London: Penguin Books, 1960), P. 194.

230 Ibid., p. 81.

231 Ibid., p. 83.

232 Ibid., p. 173.

233 Ibid., p. 212.

234 Ibid., p. 244.

235 Ibid..

236 Ibid., p. 265.

237 Ibid..

238 Ibid., p. 260.

239 Cf. Lawrence's letter to Ernest Collings: "My great religion is a belief in the blood, the flesh, as being wiser

than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true...All I want is to answer to my blood, direct, without fribbling intervention of mind, or moral..." (Lawrence to Ernest Collings, 17 January, 1913, in Letters, p. 180)

²⁴⁰Lawrence, The Lost Girl, p. 304.

²⁴¹Ibid., p. 349.

²⁴²Ibid.

²⁴³Ibid., p. 393.

²⁴⁴Ibid., p. 460.

²⁴⁵Ibid.

²⁴⁶Lawrence to Catherine Carswell, 12 May, 1920 in Letters, p. 630.

²⁴⁷In her submission to Cicio, Alvina is like Kate Leslie of The Plumed Serpent, Countess Hannell of The Captain's Doll, and Lady Daphe of Ladybird, who, unlike other Laurentian heroines, yield to their men.

²⁴⁸D.H. Lawrence, Aaron's Rod (London: Heinemann, 1954), p. 153.

²⁴⁹Ibid., p. 157.

²⁵⁰Ibid., p. 155.

²⁵¹Ibid., p. 159.

²⁵²Cf. Lawrence's essay on Poe: "...The central law of all organic life, is that each organism is intrinsically isolate and single in itself. The moment its isolation breaks down, and there comes an actual mixing and confusion, death sets in." (Studies in Classic American Literature), p. 75.

²⁵³Lawrence, Aaron's Rod, p. 10.

²⁵⁴Ibid.,

²⁵⁵Ibid., p. 39.

²⁵⁶See Footnote 48.

²⁵⁷Lawrence, Aaron's Rod, p. 39.

²⁵⁸Ibid.

²⁵⁹It is a kind of quasi-homosexuality.

²⁶⁰Lawrence, Aaron's Rod, p. 95.

²⁶¹Ibid.

²⁶²Ibid., p. 96.

²⁶³Ibid., p. 99.

²⁶⁴Ibid., p. 163.

²⁶⁵Cf. Birkin's "star-equilibrium" a pure balance of two single beings: - as the stars balance each other." (Women in Love), p. 135.

²⁶⁶Lawrence, Aaron's Rod, p. 123.

267 Ibid.

268 Ibid.

269 Ibid.

270 Ibid., p. 162.

271 Ibid., p. 234.

272 Ibid.

273 Quoted by F.R. Leavis in D.H. Lawrence: Novelist, p.149.

274 Lawrence, Aaron's Rod, P. 246.

275 The awakening of a woman to live by a man of lower social status is one of Lawrence's favorite themes. Mr. Moore in The Intelligent Heart, The Story of D.H. Lawrence, points out that it is the variation of the Sleeping Beauty theme, in which the enchanted princess is awakened to life by the prince (p. 438) Cf. "The Virgin and The Gipsy", in which Yvette, the virgin is warmed to life by the dark gipsy. Cf. also Lady Chatterley's Lover where Mellors is an awakener.

276 Lawrence, Aaron's Rod, p. 254.

277 Ibid.

278 Ibid., p. 258.

279 Ibid., p. 265.

280 Ibid., p. 259.

281 Ibid., p. 288.

282 Ibid., p. 289.

283 Ibid., p. 290.

284 Ibid.

285 Ibid., p. 280. Before his surrender to Lilly, Aaron goes to see Lilly at a café where there is a violent explosion and in confusion his flute is smashed. The loss of his flute symbolically shows the end of his independent life: "His flute was broken and broken finally. The bomb had settled it...It was an end, no matter how he tried to patch things up. The only thing he felt was a thread of destiny attaching him to Lilly." p. 279.

286 The conflict between love and social activity also existed in the relation between Lawrence and Frieda. On 10 November, 1923, Lawrence wrote to his mother-in-law: "...Frieda doesn't understand that a man must be a hero these days and not only a husband: husband also but more. I must go up and down through the world...Frieda must always think and write and say and ponder how she loves me. It is stupid. I am no Jesus that lies on his mother's lap. I go my way through the world, and if Frieda finds it such hard work to love me,...let her love rest, give it holidays. Oh, mother-in-law, you underetsnd, as my mother finally understood, that a man doesn't want, doesn't ask for love from his wife, but for strength, strength, strength to fight, to fight,

to fight, and to fight again." (Letter to Baroness von Richthofen, 10 November, 1923, in Letters, p. 763.

287 D.H. Lawrence, Kengaroo, p. 77.

288 Ibid., p. 76.

289 Ibid., p. 77.

290 Ibid., p. 79.

291 Ibid., p. 110.

292 Ibid., p. 107.

293 Ibid.

294 Ibid., p. 182.

295 Ibid., p. 181.

296 Ibid., p. 108.

297 Ibid., p. 109.

298 Ibid.

299 Ibid., p. 110.

300 Ibid., p. 108.

301 Ibid., p. 193.

302 Ibid., p. 195.

303 Ibid., p. 196.

304 John Milton, The Poetical Works of Milton, p. 81.



305 Lawrence, Kangaroo, p. 197.

306 Somers' Dark God represents the true source of power which embodies itself in individuals, in unequal degrees. Submission must be made to the sacredness of power, unequally distributed among men according to the degree the Dark God dwells in them. One of the incarnations of this God of power is the profound unconscious of man—the dark cavern where nothing is visible. Lawrence believed that the unconscious was not a source of evil, "cellar of repressed demons," as Freud did, but the very source of life—the well of the pre-natal instincts, and the place where man has a mystic relationship with the universe. (For the best expositions of Lawrentian Unconscious, see Lawrence's essays, Fantasia of the Unconscious, and Psychoanalysis and the Unconscious, published together by Heinemann, 1961). The Surrealists use the Unconscious as a source of literary novelty; James Joyce found a new key to linguistic change in the Unconscious; but Lawrence wished to live within the Unconscious: "If only we could shut our eyes; if only we were all stuck blind, and things vanish from our sight, we should marvel that we had fought and live for shallow, visionary, peripheral nothingness. We should find reality in the dark darkness." (Letter to Lady Cynthia Asquith, 14 May, 1915, in Letters, p. 342. Cf. Letter to Katherine Mansfield, 12 December, 1915, in Letters, p. 396. Marcel Proust also wished to live within the Unconscious. But to him the Unconscious was only the dwelling of memories, and in his novel a la Recherche du Temps Perdu, he attempted to live by -

memories from the Unconscious). Lawrence's belief in the sacred Dark God of the Unconscious made the old pagan gods appealing to him (Lawrence to Ralf Gardiner, 4 July, 1924, in Letters, p. 797. Cf. The Plumed Serpent); and Lawrence's heroes, in his other novels and stories, are described as dark and mysterious men, as Count Dionys in The Ladybird,⁷ and Cipriano in The Plumed Serpent. They represent the Dark God of the Unconscious. About Lawrence's Dark God, V.S. Pritchett says: "...Lawrence's teachings are very interesting because they are compendium of what a whole generation wanted to feel, until Hitler arose, just after Lawrence's death, and they saw where the Dark Unconscious was leading them... (V.S. Pritchett, The Living Novel, London: Chatto and Windus, 1946), p. 132.

³⁰⁷Quoted by Mark Spilka in The Love Ethic of D.H. Lawrence, p. 206.

³⁰⁸Ibid.

³⁰⁹Spilka, The Love Ethic of D.H. Lawrence, p. 208.

³¹⁰In Fantasia of the Unconscious Lawrence, as Professor Hoffman points out, divided the consciousness into two levels—the lower, dark and dynamic; the upper, objective and mental. (Freudianism and the Literary Mind), p. 161.

³¹¹This theme is treated before in The Lost Girl, "The Captain's Doll", and in "Ladybird".

³¹²D.H. Lawrence, The Plumed Serpent (London: 1955), p.65.

³¹³Ibid., p. 66.

³¹⁴Ibid., p. 114.

³¹⁵Ibid., p. 73.

³¹⁶Ibid., p. 74.

³¹⁷Ibid., p. 249.

³¹⁸Ibid., p. 250 "The sesame seed in the naught", as Richard Rees suggests, seems a rather cheap and trivial simile, and Don Cipriano, with his "dark" complexion and "dark" power, is rather a representation of the "sharp wild flavour" and the sub-personal and all the other values which Lawrence is trying to reassert against Kate's light-coloured eyes and strong white hands and her surface personality and her conscious civilized will and benevolence. (Richard Rees, Brave Men: A Study of D.H. Lawrence and Simone Weil, London: Victor Gollancy Ltd., 1958, p. 67). In the stories, written at the same time of The Plumed Serpent, the "sharp wild flavour" becomes increasingly sinister. In "St. Mawr" an American woman and her mother are fascinated by a stallion, St. Mawr, and its groom respectively, and although the story is fantastic, it is a beautiful and exciting fantasia. In "the Woman Who Rode Away" an American woman is offered up as a blood sacrifice by Mexican Indians; and in "The Princess" another American girl is locked up in a mountain hut and raped by a Spanish-American guide. These two stories are related from the point of view of

the victim, and the experience is seen through her eyes. The "sharp wild flavour" in these stories seems almost indistinguishable from an obsessive sadism, or, more accurately, masochism, since the emphasis of the stories is entirely subjective. (Lees, Brave Men: A Study of D.H. Lawrence and Simone Weil, p. 68). This is even more starkly expressed in the story entitled "None of That", in which a rich, intellectual American woman, Ethel Cane, is intrigued by a coarse, powerful bull-fighter, and finally poisons herself after he has organized her massrape by half a dozen of his bull-ring gang.

³¹⁹Ibid., p. 284.

³²⁰Ibid., p. 249.

³²¹Ibid.

³²²Ibid., p. 218.

³²³Ibid., p. 403.

³²⁴This is what Rupert Birkin attacks in Women in Love.

³²⁵Lawrence, The Plumed Serpent, p. 265. Lawrence's letter to Bertrand Russell 8 December, 1915, throws light on this statement: "...there is another seat of consciousness than the brain and the nerve system: there is a blood-consciousness which exists in us independently of the ordinary mental consciousness, which depends on the eye as its source or connector. There is the blood-consciousness, with the sexual connection holding the same relation as the eye, in seeing, holds to the mental consciousness. One lives,

knows, and has one's being in the blood, without any reference to nerves and brain. This is one half of life, belonging to the darkness. ...Now it is necessary for us to realise that there is this other great half of our life active in the darkness, the blood-relationship: then when I 'see', there is a connection between my mental-consciousness and an outside body, forming a percept; but at the same time, there is a transmission through the darkness which is never absent from the light, into my blood-consciousness: but in seeing, the blood-percept is perhaps not strong. On the other hand, when I take a woman, then the blood-percept is supreme, my blood-knowing is overwhelming. There is a transmission, ...between her blood and mine, in the act of connection..."(Letter to Bertrand Russell, 8 December, 1915, in Letters, pp. 393-4)

³²⁶Ibid., p. 267.

³²⁷Ibid., p. 265.

³²⁸Ibid., p. 433.

³²⁹Ibid.

³³⁰Ibid., p. 414.

³³¹Ibid., p. 405.

³³²This illustrates the "dark" power beneath the consciousness of man. We should not forget that in The Plumed Serpent as well as in his other novels Lawrence is trying to reveal the unconscious mind of his characters. In the stories

such as "The Woman Who Rode Away," "None of That," and "The Princess," the characters are compelled by this "dark" power to strange destinies.

³³³Lawrence, The Plumed Serpent, p. 387.

³³⁴Ibid., p. 446.

³³⁵Ibid.

³³⁶Ibid., p. 456.

³³⁷Ibid.

³³⁸Ibid.

³³⁹Kate, like Alvina of The Lost Girl, marries a strange man, in an alien land; and if neither woman is completely satisfied with her new life, both are convinced that it is infinitely preferable to the alternative of growing old alone in a narrow society at home.

But if there is perversity, it is perhaps only in the complaisance of a sophisticated European woman co-operating in the revival of a Mexican blood-religion. As regards the marriage of Cipriano and Kate, Mr. Huxley has persuasively argued in Adonis and the Alphabet that it is intended to illustrate the possibility of sex relation in which physical tenderness is prolonged by male continence into "a quasi mystical experience," in which the propagation function of sex has no place, but only the amative, (Quoted by Richard Rees in Brave Men: A Study of D.H. Lawrence and Simone

Weil, p. 55). This certainly seems to be borne out by the text: "And succeeding the first moment of disappointment, when this sort of 'satisfaction' was denied her, came the knowledge that she did not really want it, that it was really nauseous to her...and there was no such thing as conscious 'satisfaction.' What happened was dark and untellable." (p. 439).

³⁴⁰This topic has only indirect bearing on this thesis; it is important here for illustrating the influence of religious thought and symbols in Lawrence's characters.

³⁴¹Lawrence, The Plumed Serpent, p. 439.

³⁴²About the relation between Adam and Eve, Lawrence says: "In the first place, Adam knew Eve as a wild animal knows its mate, momentarily, but vitally, in blood-knowledge. Blood-knowledge, not mind-knowledge. Blood-knowledge, that seems utterly to forget, but doesn't. Blood-knowledge, instinct, intuition, all the vast vital flux of knowing that goes on in the dark, antecedent to the mind...when Adam went and took Eve after the apple, he didn't do any more than he had done many a time before, in act. But in consciousness he did something very different. So did Eve. Each of them kept an eye on what they were doing; they watched what was happening to them. They wanted to know. And that was the birth of sin. Not 'doing' it, but knowing about it. Before the apple, they had shut their eyes and their minds had gone dark. Now, they peeped and

pried and imagined. They watched themselves. And they felt uncomfortable after, They felt self-conscious. So they said, "the act is sin. Let's hide. We've sinned."
(Studies in Classic American Literature), p. 94.

³⁴³Letter to A.W. McLeod, 12 April, 1927, in Letters, p. 204.

³⁴⁴D.H. Lawrence, A Propos of Lady Chatterley's Lover (London: Penguin Books, 1961), p. 92.

³⁴⁵Ibid., p. 98.

³⁴⁶Letter to Nancy Pearn, 12 April, 1927, in Letters, p. 972.

³⁴⁷Lawrence, A Propos of Lady Chatterley's Lover, p. 89.

³⁴⁸We have Clifford's type in Rico of "St. Mawr", Massy of "Daughters of the Vicar", and Bertie of "The Blind Maud."

³⁴⁹D.H. Lawrence, Lady Chatterley's Lover, (Penguin, 1961), p. 13.

³⁵⁰Clifford's impotence is discussed further in A Propos of Lady Chatterley's Lover, where Lawrence says: "I have been asked many times if I intentionally made Clifford paralysed, if it is symbolic. And literary friends say, it would have been better to have left him whole and potent, and to have made the woman leave him, nevertheless. As to whether the "symbolism" is intentional - I don't know. Certainly not in the beginning, when Clifford was created.

When I created Clifford and Connie, I had no idea what they were or why they were. They just came, pretty much as they are. But the novel was written, from start to finish, three times. And when I read the first version, I recognized that the lameness of Clifford was symbolic of the paralysis, the deeper emotional or passionnal paralysis, of most men of his sort and class today..." pp. 124-5.

³⁵¹Lawrence, Lady Chatterley's Lover, p. 18.

³⁵²Lawrence comments on this further in A Propos of Lady Chatterley's Lover: "This is the tragedy of social life today. In the old England, the curious blood-connexion held the classes together. The squires might be arrogant, violent, bullying, and unjust, yet in some ways they were at one with the people, part of the same blood stream we feel in Defoe or Fielding. And then in...Jane Austen, it is gone...So, in Lady Chatterley's Lover, we have a man, Sir Clifford, who is purely a personality, having lost entirely all connexion with his fellow-men and women, except those of usage. All warmth is gone entirely, the heart is cold, the heart does not humanly exist. He is a pure product of our civilization, but he is the death of the great humanity of the world..."p.123.

³⁵³Lawrence, Lady Chatterley's Lover, p. 17.

³⁵⁴Ibid., p. 19.

³⁵⁵Sir Clifford is not an artist in Lawrence's sense: his "being an artist" is simply manifestation of his inability to be anything but superficial. We have the same type

in Rice of "St. Mawr", and in Cameron Gae of "Two Blue Birds." Cf. Golenischer in Anna Karenina. For Lawrence's meaning of an artist, see F.R. Leavis's D.H. Lawrence: Novelist, pp. 297-302.

³⁵⁶Lawrence, Lady Chatterley's Lover, p. 46.

³⁵⁷Of this circle of friends, only Tommy Dukes believes in the importance of the body: he tells his friends that knowledge comes out of the whole corpus of the human consciousness, out of the belly, and phallus as much as out of the brain and mind.

³⁵⁸Lawrence, Lady Chatterley's Lover, p. 33. In Pornography and Obscenity (Penguin, 1961) Lawrence distinguishes "the sex functions and the excrementory functions": "sex is a creative flow, the excrementory flow is towards dissolution, decreation, if we may use such a word. In the really healthy human being the distinction between the two is instant, our profoundest instincts are perhaps our instincts of opposition between the two flows. But in the degraded human being the deep instincts have gone dead, and then the flows become identical...It happens when the psyche deteriorates, and the profound controlling instincts collapse..."p. 69. This point is dramatized, in a positive way, in the scene where Mellors celebrates Connie because she functions naturally. (Harry T. Moore, "Introduction" to Sex, Literature, and Censorship, Essays by D.H. Lawrence, London: Heinemann, 1955) p. 27.

³⁵⁹ibid., p. 20.

³⁶⁰cf. A Propos of Lady Chatterley's Lover: "The body's life is the life of sensations and emotions. The body feels real hunger, real thirst, real joy in the sun or the snow, real pleasure in the smell of roses or the look of a lilac bush; real hunger, real sorrow, real love, real tenderness, real warmth, real passion, real hate, real grief. All the emotions belong to the body, and are only recognized by the mind. We may hear the most sorrowful piece of news, and only feel a mental excitement. Then, hours after, perhaps in sleep, the awareness may reach the bodily centres, and true grief wrings the heart." p. 56.

³⁶¹Lawrence, Lady Chatterley's Lover, p. 104.

³⁶²Ibid., p. 56.

³⁶³Promiscuous means, as Oxford Dictionary says, a "casual and careless seeking of sexual pleasure."

³⁶⁴Lawrence, Lady Chatterley's Lover, p. 57.

³⁶⁵Ibid., p. 64.

³⁶⁶Ibid., p. 46.

³⁶⁷Ibid.

³⁶⁸Mark Spilka suggests that this symbolic scene shows the collapse of Clifford's mechanical strength (The Love Ethic of D.H. Lawrence), p. 182.

³⁶⁹Lawrence, Lady Chatterley's Lover, p. 200.

370 Ibid.

371 Ibid., p. 73.

372 The same situation appears in "Daughters of the Vicar."

373 Lawrence, Lady Chatterley's Lover, p. 81.

374 Ibid., p. 73.

375 For the relation between Mellors and other Laurentian men, see footnote 23.

376 Lawrence, Lady Chatterley's Lover, p. 118.

377 Ibid., p. 120.

378 When the novel was on trial at the Old Bailey, it was suggested by the prosecution that the author's object in so fully describing sexual intercourse was little or not better than pornography: that he was pandering to the prurience of his readers, that "sex" was dragged in for its own sake, and that the rest of the book was little more than padding. This was met with an uncompromising denial by the defence, and each witness, appeared in the court as a literary critic, declared that the descriptions of the sexual act are "very relevant and necessary" to the theme, and that they are not prurient or pornographic. (see The Trial of Lady Chatterley; Penguin, 1961).

379 Lawrence, Lady Chatterley's Lover, p. 123.

380 Ibid., p. 124.

³⁸¹The first title of the novel is Tenderness (letter to Dorothy Bratt, 6 January, 1928, in Letters, p. 1030.) Lawrence had a habit of repeating a particular word a number of times. Some people dislike it, but it is a very characteristic feature of Lawrence's very individual style.

³⁸²In many letters to his friends Lawrence emphasises that Lady Chatterley's Lover is a "tender phallic novel." (Letters pp. 969, 972, 1028, 1030, 1048, 1064). Another couple which experiences tenderness with each other is Mrs. Bolton and her husband; but their relationship is slightly mentioned.

³⁸³Lawrence, Lady Chatterley's Lover, p. 104

³⁸⁴Ibid., p. 181. While Connie experiences "sheer sensuality" with Mellors in the wood, Sir Clifford, stimulated by Mrs. Bolton, is busy improving the mines in a way which is to plunge the colliers into deeper automation. Cf. Gerald Crich's similar plan in Woman in Love. Clifford is like Gerald in the sense that he is a great industrialist whose life grows from without, and he has no inner strength. Both of them try to mechanize humanity, destroying the "blood-intimacy" between the miners, and fail to establish a deep relationship with women. Lawrence believed that the only true equality lay in the uninterrupted spiritual development of man; the machine imposed another type of equality on him, and the result is chaos. That was why he hated the people like Gerald and Clifford. The theme of destruction of human warmth by the machines was carried out in America also, e.g. Sherwood Anderson.

- 385 Quoted by Mark Spilka in The Love Ethic of D.H. Lawrence p. 193.
- 386 Ibid., p. 292.
- 387 Ibid., p. 317.
- 388 Lawrence, A Propos of Lady Chatterley's Lover, p.107.
- 389 Lawrence to Nancy Pearn, 13 April, 1927, in Letters, p. 972.
- 390 Lawrence, A Propos of Lady Chatterley's Lover, p.89.
- 391 The descriptions of the sexual act are considered by many people to be "a purple passage," a base and unclean passage (see The Trial of Lady Chatterley pp. 10-21).
- 392 Lawrence, Pornography and Obscenity, pp. 66-71.
- 393 Letter to Lady Ottoline, 28 December, 1928, in Letters, p. 111.
- 394 "The four-letter words" quoted by Mr. Griffith-Jones, the prosecutor, at the Old Bailey, are "fuck, cunt, ball and shit." Lawrence used these words because, as he said, he wanted to register (so to say) the earthy, physical, phallic nature of the kind of love he is contending for: "If I use the taboo words there is a reason. We shall never free the phallic reality from the 'uplift' taint till we give it its own phallic language, and use the obscene words. The greatest blasphemy of all against the phallic reality

is this 'lifting it to a higher plane.'" (A Propos of Lady Chatterley's Lover, p. 15. Cf. Letter to Speiser, 26 May, 1929, in Letters, p. 1158). He believed that anyone reading these taboo words will be shocked the first time, but very soon they would realise that there was nothing shameful in the words themselves: "The words that shock so much at first don't shock at all after a while...It is that the words merely shocked the eye, they never shocked the mind at all. People with minds realise that they are not shocked, and never really were: and they experience a sense of relief." (A Propos of Lady Chatterley's Lover, p. 88.). Lawrence also claimed that one of the reasons why the common people keep or kept "the good natural glow of life, just warm life, longer than educated people," was that they could use these words "without a shudder or a sensation." (Letter to Lady Ottoline Morrell, 28 December, 1928, in Letters, p. 1111). For the discussion on Lawrence's use of the obscene words, see The Trial of Lady Chatterley, pp. 142-167.

³⁹⁵This may be influenced by the situations in which Lawrence was born and married. His father was an illiterate miner while his mother was a refined, middle-class woman. Lawrence's wife Frieda (geb. von Richthofen), who ran away from her Professor husband and three children to marry Lawrence, was a Baroness of an old aristocratic German family. For Lawrence's biography, see Harry T. Moore's The Intelligent Heart, and Richard Aldington's A Portrait of a Genius But...

³⁹⁶Among the short stories there are several clear

illustrations: in "The Fox", a middle-class woman yields to a penniless farmer-soldier; in "The Captain's Doll", a German Countess agrees to marry an English captain of whom she has made a doll; in "The Virgin and the Gypsy", an English virgin submits to a Gypsy; in "Ladybird", an aristocratic woman yields to a Bohemian prisoner-of-war; and in "Mother and Daughter", the daughter chooses to upset her mother's values by marrying an Armenian known to the mother as "the Turkish Delight."

³⁹⁷Letter to Ernest Collings, 17 January 1913, in Letters, p. 180. Cf. Nietzsche's Dionysian views: "instinct is the most intelligent of all kinds of intelligence which have hitherto been discovered." (Will Durant, The Story of Philosophy, New York: Pocket Books, 1961, p. 422)

³⁹⁸D.H. Lawrence, The Complete Short Stories Vol. I (London: Heinemann, 1955), p. 205.

³⁹⁹Lawrence, Studies in Classic American Literature, p. 70.

⁴⁰⁰Ibid., p. 149.

⁴⁰¹D.H. Lawrence, Sea and Sardinia (London: Heinemann, 1952), p. 205.

⁴⁰²Ibid., p. 206.

⁴⁰³About the war between man and woman in Lawrence's novels, Bertrand Russell says: "So long as passionate lovers

are regarded as in revolt against social trammels, they are admired; but in real life the love relation itself quickly becomes a social trammel, and the partner in love comes to be hated all the more vehemently if the love is strong enough to make the bond difficult to break. Hence love comes to be conceived as a battle, in which each is attempting to destroy the other by breaking through the protecting walls of his or her ego..." ("Aristocratic Rebels", in The Saturday Review Treasury, ed. John Haverstick, New York: Simon and Schuster, 1957), p. 179.

⁴⁰⁴ Thus he condemned Roderick and Madeleine Ushers who loved too much: "They would love, love, love, without resistance. They would love, they would merge, they would be as one thing. So they dragged each other down into death." (Studies in Classic American Literature), p. 89.

⁴⁰⁵ Lawrence, Studies in Classic American Literature, p. 185.

⁴⁰⁶ However, in The Lost Girl, The Plumed Serpent, The Fox, The Captain's Doll, and The Ladybird, Lawrence deals with the old oriental idea of the relation between the sexes which is based on feminine submission to male "authority." But very soon he rejected this princess-slave relationship. (Letter to Witter Bynner, 13 March, 1928, in Letters p. 1045.

⁴⁰⁷ Thus in A Propos of Lady Chatterley's Love: he says: "The church is established upon a recognition of some, at

least, of the greatest and deepest desires in man...And the Church really rests upon the indissolubility of marriage... And the Church created marriage by making it a sacrament of man and woman united in the sex communion...Marriage, making one complete body out of two incarnate ones, and providing for the complex development of the man's soul and the woman's soul in union, throughout a life-time." (P. 108)

⁴⁰⁸Lawrence, A Propos of Lady Chatterley's Lover, p.111.

⁴⁰⁹Lawrence, The Woman Who Rode Away and Other Stories (London: Penguin Books, 1960), p. 196.

⁴¹⁰Cf. A Propos of Lady Chatterley's Lover: "The body's life is the life of sensation and emotions. The body feels real thirst, real joy in the sun or the snow, real pleasure in the smell of roses or the look of a lilac bush, real anger, real sorrow, real love, real tenderness, real warmth, real passion, real hate, real grief..."(p. 93).

⁴¹¹T.S. Eliot, in a very influential poem, The Waste Land, makes use of the symbol of sexual impotence, e.g. the lameness of the Fisher King, which represents the deprived condition of modern culture. Cf. Hemingway's The Sun Also Rises, in which the hero's sterility symbolizes first generation post war Europe.

⁴¹²Lawrence to Edward Garnett, 22 April, 1914, in Letters, p. 273.

⁴¹³Lawrence was violently opposed to lust which, he

felt, lacked the emotional commitment of joy, but was merely the perversion of the life-instinct. Thus he condemned the voluptuary Byron as well as the libertine Don Juan, who treated love as a game or sheer sensationalism ("Love Was Once a little Boy...", in Sex, Literature and Censorship, p. 93).

⁴¹⁴In his religious view of carnal union Lawrence was like one of the Victorian poets, Coventry Patmore (1823-96) who insisted that the soul could unite with God, through the physical materiality of sexual love. Husband and wife were, to Patmore as well as to Lawrence, "priest and priestess to one another of the divine manhood and divine womanhood which are inherent in original Deity." (Mario Pray, The Hero in Eclipse in Victorian Fiction, London: Oxford University Press, 1956), p. 443.

⁴¹⁵Leavis, D.H. Lawrence: Novelist, p. 111.

⁴¹⁶Quoted by Mark Spilka in The Love Ethic of D.H. Lawrence, p. 206.

⁴¹⁷Ernest A. Baker, The History of the English Novel, Vol. X, (London: H.P. and G. Hitherby Ltd., 1939), p. 359.

⁴¹⁸In one of his famous short stories, "The Man Who Died", Lawrence makes the resurrected Christ, who has fulfilled his "spiritual" mission, search for physical fulfillment, which he finally finds through the relationship with the Priestess of Isis, who is like him, virgin and incomplete.

⁴¹⁹Quoted by Edward Nehls, in The Achievement of D.H. Lawrence, p. 2891

⁴²⁰Quoted by Richard Beas in Brave Men, p. 13.

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