CHAPTER VI

DOGmatic APProACH TO NATURE

Among the primary forces and dogmas which mar the energy, the vitality of nature, Christianity is one of them. Lawrence discovers that the cathedrals which symbolize the dead and the dogmatic Christianity do not include nature:

He listened to the thrushes in the gardens and heard a not which the cathedrals did not include: something free and careless and joyous. Crossed a field that was all yellow with dandelions, on his way to work and the bath of yellow glowing was something at once so sumptuous and so fresh, that he was glad he was away from his shadowy cathedral.¹

There is life outside the church and that is life of ‘the winds, the sky and the hearths:

There was life outside the church. There was much that the church did not include. He thought of God, and of the whole blue rotunda of the day. That was something great and free. He thought of the ruins of the Grecian worship, and it seemed a temple was never perfectly a temple, till it was ruined and mixed up with the winds and the sky and the herbs.²
Anna too was overcome, but silenced rather than turned to the Cathedral. She remembered:

…that the open sky was no blue vault, no dark dome hung with many twinkling lamps, but a space where stars were weeling in freedom, with freedom above them always higher. The Cathedral roused her too. But she would never consent to the knitting of all the leaping stone in a great roof that closed her in, and beyond which was nothing, nothing, it was the ultimate confine.³

For both Anna and Will, the Cathedral ultimately turns out to be:

That which had been his absolute, containing all heaven and earth, was become to him as to her, a shapely headp of dead mater – but dead, dead.⁴

As a matter of fact, Lawrence finds that the Church has outlived it utility and powers of moving and stirring. It has creased to be the source of energy and vitality that it used to be. Of course, as a symbol, it may live on. Will Brangwen expresses this idea thus:

Still he loved the Church. As a symbol, loved it. He tended it for what it tried to represent, rather than for that which it did represent. Still he loved it. The little Church across his
garden-wall drew him, he gave it loving attention. But he want to take Charge of it, to preserve it. It was as an old, sacred thing to him. He looked after the stone and woodwork, mending the oran and restoring a piece of broken carving, repairing the Church furniture. Later, he became Choir-master also.5

Will realises that the doorway of the Church was no doorway, ‘it was too narrow, it was false. Outside the Cathedral were many flying spirits that could never be sifted through the jeweled gloom. He had lost his absolute.6

In fact, ‘the organised and dogmatic religion which Christianity has come to be, has ceased to be alive and pulsting, cut off as it has been from the very springs of life. The Church is somehow tainted; it is not in touch with the vivid life of the cosmos.7 Quite characteristically Lawrence writes:

And then there is nothing for men to do but to turn back to life itself. Turn back to the life that flows invisibility in the Cosmos, and will flow for ever, sustaining and renewing all living things. It is not a question of sins or morality, of being good or being bad. It is a question of renewal, of being
renewed, vivified, made new and vividly alive and aware, instead of being exhausted and stale, as men today. How to be renewed, reborn, revivified? That is the question men must ask themselves, and women too.⁸

Summing-up so succinctly and crisply, the difference between the approach of age-old Christianity and that of Lawrence, Graham Hough writes:

For Christianity the life of the flash receives its sanction and purpose from a life of the spirit which is eternal and transcendent. For Lawrence the life of the spirit has its justification in enriching and glorifying the life of the flesh of which it is in any case epiphenomenon.⁹

It is at once an older and a newer religion that he is glorifying with what were almost his last words:

For man, the vast marvel is to be alive. For man, as for flower, beast and birds, the supreme triumph is to be most vividly, most perfectly alive. Whatever the unborn and the dead may know, they cannot know the beauty, the marvel of being alive in the flesh. The dead may look after the after
wards. But the magnificent here and now of life in the flesh is ours, and ours alone, and ours only for a time. We ought to dance with repurte that we should be alive and in the flesh, and part of the living incarnate cosmos. I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea. My soul knows that I am part of the human race, my soul is an organic part of the great human race, as my spirit is part of my nation. In my own very self I am part of my family. There is nothing of me that is above and absolute except my mind, and we shall find that the mind has no existence by itself, it is only the glitter of the sun on the surface of the waters.  

What Lawrence seeks and insists upon is ‘pure relationship’ with the cosmos. He believed that if modern man was ever to re-establish a connection with the universe, he would have to reject the dead Christian ritualism and dogma. We must get back into relation, vivid and nourishing relation to the cosmos and the universe. Lawrence wrote:

The way is through daily ritual, and the re-awakening. We must once ore practice the ritual of dawn and noon and sunset, the ritual of the kindling fire and pouring water, the
ritual of the first breath, and the last. For the truth is, we are perishing for lack of fulfillment of our greater needs, we are cut off from the great sources of our inward nourishment and renewal, sources which flow externally in the universe.\textsuperscript{11}

In ‘Etruscan places’, Lawrence takes up the contrast between the commanding of Christainity and singing of nature:

\begin{quote}
And before Buddha or Jesus spoke the nightingale sang, and long after words of Jessus and Buddha are gone into oblivion the nightingale will sing. Because it is neither preacing nor teaching nor commanding nor urging. It is just singing. And in the beginning was not a word, but a Chriup.\textsuperscript{12}
\end{quote}

It is crystal clear from the above lines that there is a basic difference between the working of an organised and dogmatic religion like Christianity and that of nature. The upon the free, instinctive and institutional modes of living. Nature, on the other hand, only confirms and re-inforces such modes. In the essential Lawrence, nature nowhere interferes with or intrudes upon the spontaneous and natural feeling of man. As a matter of fact, nature keeps on singing, as it were, breathing out vitality which imperceptibility and effortlessly passes into the being of the observer who looks upon nature as an integral part of its being. As
an inexhaustible treasure of vitality, nature keeps on supporting and feeding the vital aspects of man.

In Lawrence, nature does not become an external teacher or educator. He, for one, does not believe in the dualism of subject and object. His views of nature is basically mystical in which only communion between man and nature can be imagined and no communication. Nature communes whereas Christianity communicates.

Whereas Christianity in circumscribed by time and place, nature is eternal. The singing of the nightingale is timeless. Vitality belongs to the timeless, to nature. Man instinctively seeks to eternal and the important in his immediate actions:

The Brangwens shrank from applying their religion to their own immediate actions. They wanted the sense of the eternal and immortal, not a list of rules for everyday conduct. Therefore they were badly – behaved children, beadstrong and arrogant, through their feelings were generous. They had, moreover – intolerable to their ordinary neighbours – a proud gesture, that did not fit with the jealous idea of the democratic Christian. So that they were always extraordinary, outside of the ordinary.13
As a matter of fact, in Lawrence, Christianity has been pictured, replacing vitality and idealism and coming between natural man and his true-blooded anowals and earth contact. In the words of James. L. Jarrett., ‘to Lawrence of ‘The White Peacock’, Christianity was an unnecessary and contaminating idealism, set in opposition to nature and the natural, and allied with high society, patronage, and oppression. The dissemination of Christianity is associated with the vision vending woman who often uses the piano as the instrument of her evangelism. The piano, used eleven times in the novel, is in every instance associated with woman – or the womanish man – in the evangelical role spinning illusions and creating sentimentality, unreality, or pretence.¹⁴ Lettie, associated with the world of Christian idealism, is presented advocating the life of the mind for the life of the senses. ‘Lettie yearns for a simple, natural response to life, but she fears raw life and moves her experience toward abstractions to cultural references and heightened idealism, to a concern with religion and an interest in the arts.¹⁵

Not only in Lawrence’s works but also in the history of literature, we find traces of original thoughts which are condemned, by pointing out that the work presents a close reading of senses rather than that of ethos.
This chapter aims at comparing Lawrence creative output with Indian view of life and highlighting affinities between them. Let us deal with the issue first in ‘Eastern’ context in general and Indian in particular. It is remarkable to note that, India, which is known as the world for its philosophical and spiritual deliberations and prescriptions does not leave any aspect of the corporeal world untouched, because the human enchanted world is the object of the metaphysical queries and inquisitive. One should not think that Indians or the Hindus have given importance only to metaphysics and that they are interested in the next world only. They have not neglected the worldly life, the society and the pleasures of senses. The four important aspects of Indian philosophy ‘Dharma’ (social behaviour), ‘Artha’ (economic prosperity), ‘kama’ (sexual gratification) and ‘Moksha’ (spiritual realization) make the subject comprehensively relevant. The place given to ‘Dharma’ and the importance of ‘Artha’ has been acquired by ‘Kama’ also. There is no dearth of illustrations of sex in the Vedas in the Brahmana, in the Upanishads, in the Puranas. There sex is neither neglected nor discarded in the name of public or social morality which is very difficult to define. There are instances and clues which establish a relationship between man’s social, religious and sexual behaviour.
Hindu Festivals like ‘Holi’ and ‘Durga Puja’ are strongly coloured with sexual language in many parts of India. The festival of the goddess Kali is marked with obscene songs, at the time of Bharani festival in Kerala and in the region of Kashmir, the goddess kasmira, is said to menstruate on the 5th of the bright half of the month of the Phalguna’, after which regular ploughing is to start. Later, on the dark 14th of the month of Chaitra (which is called Pisaca-Chaturdasi, the fourteenth of the ghosts) people are said to go round about the streets, dancing and singing gaily along with prostitutes.

In the Asvayeya festival, coming about the month of October, the ancient Kashmir is said to go gay uttering sexy expressions. The swing festival in the eastern part of India is also marked with similar activities which indicated the fructification of the earth. Along with these living traditions of festivals that have the strong tinge of sex, we have multiple examples which mentions the vedic concept of ritual sex.

Either it is necking beauteous forms of ‘Sun Temple’ of konark’ or it is mithuna poses carved on the walls of ‘Khajuraho’, these illustrations stem from the fundamental philosophical conception of the Vedic seer sacrificers that, at the bottom of the cosmos, subsume two prime forces, the male and female, later on known as the ‘Purusa’ and ‘Prakriti’, the
unity of two which causes evolution and creation The Idea of symbolic coitus, spreading all through out the vedic cosmology can be seen in phallus worship. In that manner people worship Lord Shiva. In temples dedicated to him, the idol reflects a phallus known as lingam placed in a round base known as yoni. This stone image signifies the divine sex act, which governs the universe in a state of perpetuity. It also reflects power of kama, of emotion, feeling, rhythm and sensations.

Shaiv Sampraday, round 2nd B.C. proclaimed the same element of ‘Phallus worship’, which is considered to be eliminated from Indus Civilization. Thus the symbol of the phallus, as we know, has been used for centuries by almost all races in the world to signify the source of energy.

In Priapic Divinities and Phallic Rites, by J.A. Dulaure, we have an interesting history of the origin and the extent of those ancient legends. The author says: “when the ancients wished to represent the life-giving power of the sun and the action of this power on all living creatures, they adopted the emblem of masculinity, called by the Greek, Phallus. This power, which is the basis of the world, has been called ‘Adya Shakti’ (the pair of Shiva and Shakti). Aadi Shankracharya has depicted in his ‘Saundarya Lahri’ in Brahdaranyakopanisad, a sage defines this power
by meditating upon the original cause and the mystery of creation of this world, he says:

Verily, he had no delight, therefore, one alone has no delight. He desired a second. He was indeed as large as woman and a man closely embraced. He caused that self fall into two Pieces. There from arose a husband and a wife. Therefore, this is true-oneself is like a half fragment as yajnaralkya used to say. Therefore, this space is filled by a wife. He copulated with her. There from human beings were produced.  

The above account shows that sex or kama is the emotional self of man. S. Radha Krishnan also expresses the same view by adding a practiced aspect to it. His first ‘Asrama’, not to stop the continuity of progeny. At the marriage ceremony the father of bride says, “I am giving my daughter; you have accepted her for progeny. “The bride groom replies thus,” you are giving your daughter; I have accepted her for progeny.”

In the olden days, the people thought that without son they will not get ‘moksha’. For instances king Bali saved the blind sage Dirghatamas from a calamity and requested him to beget children through his queen. When the sage accepted, the king sent his wife Sudesna near the sage for
progeny. In the *Mahabharata* Bhisma tells Yudhishthira that if a pupil cohabited with the wife of the teacher, with his consent, the pupil was said to have committed to sin. He gives example of Udalaka whose wife got a son named Svetaketu from the pupil of her husband. In one mantra of the *Rigveda* we see that a widow approaches her husband’s brother for progeny.

In ancient Indian Scriptures there are number of examples which are concerned with coitus scenes. *Brahdaranyakopisad* describes such act in a picturesque manner:

O Gautama, woman verily is a sacrificial fire, her gential organ in truth is its fuel, the hairs the smoke, the vulva the flames, that which is inserted are the embers, the feeling of pleasure the sparks. In this oblation the Gods offer semen, from this oblation a person arises.

Upanisadic seers further instruct that as this act of intercourse is like a sacrifice, one should understand all the matters relating to it. It proclaims that one who does not know this, does not get any pleasure and he will not become an apple of woman’s eye. That was why, perhaps the people never hesitated to speak about sex and to discuss sex problems. They knew that the pleasure arising from sexual sport is incomparable with any
other pleasure. Not only men expressed their love openly, women also requested for sex-sport to those whom they liked. They wooed and beguiled the persons for sexual pleasure.

In the *Rigveda*, we see that Yami requests her brother Yama to be with her on the same bed. She says, “I will abandon my person as a wife to her husband. Let us exert ourselves in union like the two wheels of a wagon.” 29 Being passionate she persuades him to be unite with her. But Yama tells her the sanctity of the relationship between a brother and sister and advises to unite with some body else. He says, “Do thou embrace another; and let another embrace thee as a creeper a tree. Seek his affection, let him seek thine and make a happy union.” 30

The Chandogyopanisad also describes the intercourse as a sacrifice picturesquely with different steps, as ‘Prastava’, ‘Udgitha’, Pratihara, ‘Nidhana’ and again ‘Nidhana’. In another hymn, we see that Urvasi derives pleasure from the sex organ of her husband day and night when she becomes passionate. 31 The diologue between Indra and Indrani is very sensuous. 32 There is one more reference in the vedic literature where a lover can be seen as waiting for the beloved, who due to social reason expects her beloved to have patience too, thus he says,” Let the
mother sleep, let the father sleep, let the dog sleep, let the master sleep let the kindred sleep, let the people (who are stationed) around sleep.”

No doubt in the olden days the society was not permissive but it was somewhat tolerant regarding the matter of the behavior of male and female. It neither neglected nor refused the importance of the human body.

Jayadeva, author of the *Gita-Govinda*, the classical poet of the technical and emotional aspects, encounters erotic aspect of life without any hesitation and inhibition. Jayadeva an ardent devotee of Lord Krishna, describes the amorous activities of his Lord with Radha in various ways. Description of nail prints, teeth marks, and different postures show the exuberant knowledge of Jayadeva. Hence H.R. Aggrawala opines: “The description is so picturesque that the poet appears to be transforming kamsastra into poetry.”

Here the idea of devotion of the poet for the Lord Krishna has been compared to devotion and love of Radha. He wants to become one with his Lord, just like a man or a woman wants to become one with his or her consort. Union of Atman and Paramatman is called the highest goal of life. In the same way union of male and female is called the highest
pleasure in the world. Thus the poet has described the devotional and philosophical matters on the basis of the erotic science.

Sriharsa, who was treated as the last poet of the ornate age, describes Damayanti from hairs to toe, as an ideal beauty according to Indian conception. The whole delightful honeymoon scene of Nala and Damayanti, narrated by the poet shows the influence of erotic science. His love scenes in Naisadhiyaéarita stands on the same sentiment. Similarly Asvaghosa, the earliest known writer, describes love in the light of sringara element. His 1Saundaranand, Buddhacharita and ‘Sariputra-Prakarna’, which are composed to teach Buddhism, are full of sringara element. Sudrakas, Mrcchkatika, depicts the importance of love in life. Kalidas has used the aphorisms of love suggestively and displayed it in Abhijñāna Sākuntalam, Kumar-Sambhava and Raghuvasmsa. We see that the poets from Rajasekhra to Basavabbupala have dealt with erotic themes in their works and nobody has been condemned or discarded, rather were regarded as classics for generations.

So far we have gone through Ancient Indian literature which witnesses the contents related to sex with no reservation when ever we talk of values- ethical or moral, we depend on the ancient literature and this survey shows that the ancient period did not have reservations in
discussing any matter of life. In the modern world we feel always insecure, unprotected, alienated and this is why we always feel ourselves at risks in discussing the problems of life, especially the issues related to sex.

In fact, the problem of ethics in relation to man and woman relationship is universal one, of course, if there is any difference, the difference is that of degree. Since the times immemorial such contents form an adequate part of literature. It is ironical that we discuss such contents in detail. We enjoy them to a great extent and at the same time we condemn them with the same passion. This trait is discernible not only in the literature and society of East in general and those of India in particular, but also it is clearly seen in Western literature in general and that of English in particular. Right from the beginning of Western literature, we find the issues of man and woman relations as the burning issues. The writers are grappling with men and women and their relationships, their thoughts and feelings, their passions and motives by which they are governed and impelled, their joys and sorrows, their struggles, successes, failures; They take the same concept of male and female and their incredible search for each other, as an inherent need for one another, or in other words as a want of other being. Rollo May uses this theory as an unconscious expression of one’s willingness for
togetherness with the opposite sex given by the Greek philosopher Socrates:

People were originally four legged, four armed, two headed creatures. When we become a little too prideful, the God split us in two, male and female, and cursed us with the never ending desire to recover our missing half.\(^{35}\)

This hidden aspect of love within the range of strife became the sources of the highest forms of the spiritual activity. Ernst Haeckel says about this development of love. In *Lebenswander* he writes:

Westmark showed in his *History of Human Marriage* how coarse animal forms of marriage among savages gradually developed into... more subtle, psychological feelings of sympathy and affection, and finally out weighed them, love was enobled and became the richest source of higher spiritual activity, especially in the plastic arts, music and poetry.\(^ {36}\)

Thus ‘Love’ is not a feeling but it is the product of the whole history of human development. In prehistoric times there was no such thing as individual sexual love and the feelings and emotions it generates. Like the Eastern philosophers, in the ancient world, conjugal love was not
a subjective inclination but an objective duty, not the basis of marriage, but supplementary to it. In those far-off times, married man were ashamed to reveal the slightest sign of affection for their wives. It was not until the Eros of the ancients, firstly it was the reciprocal feeling on the part of the woman, which places her on an equal level with the man. As in the Eastern stream, Loparnudra. The wife of sage Agastya, who complains to her husband thus,” Many years have I been serving thee diligently both day and night, through dawns bringing an old age. Decay now impairs the beauty of my limbs, what therefore, is now (to be done). Let husbands approach their wives,”\textsuperscript{37} where as in the times of Eros she often wasn’t even asked. 

The first form of sexual love, that emerges in history as passion, as the highest form of sexual impulse—which is precisely its specific feature—this its first form, the chivalrous love of the middle Ages, was by no means conjugal love, On the contrary, among the provencals, it steers under full sail towards adultery, the praises of which are sung by their poets. The Albas (songs of the dawn) are the flower of provencal poetry. They describe the knight’s stay in the bed of his beloved, another man’s wife. The northern French and the Germans also adopted this form of poetry along with the corresponding manner of courtly love.\textsuperscript{38}
The Renaissance saw the creation of petrarch’s love lyrics and Shakespeare’s poetic tragedy *Romeo and Juliet*. Both characters provide a perfect example of their love, who are willing to take any kind of risk and even to end up themselves. Belinsky considers their love, a triumphant, proud assertion of love as a divine (higher) feeling.

The Renaissance woman understood true love, love that involved reciprocation, equality, freedom, independence and self respect, in short, all those things the ancient Greek woman had dreamt. An excerpt from *Don Quixote* where the beautiful Marcella addresses Ambrosio, friend of Chrysostom can be cited here:

Heaven, you say, hath given me beauty, nay such a share of it, as compels you to love me, in spite of your resolutions to the contrary; from whence you draw this inference, and insist upon it, that it is my duty to return your passion. By the help of that small capacity which nature has best owed upon me, I know that which is beautiful is lovely;…. If chastity, then be one of the virtues which chiefly adorns and beautifies both body and soul, why should she, that is beloved, lose that jewel for which she is chiefly beloved, merely to satisfy the appetite of the one who, for his own
selfish enjoyment, employs his whole care and industry to destroy it?...”39

Marcella’s speech conveys that there must be purity and absolute honesty in the relations between two lovers. Hegel rightly said that everything develops out of its antithesis. Behind the attractive side of historical progress lurked the highly unsavoury age of early capitalism. Marital infidelity, and blatant or hidden prostitution became widespread. At the same time there rose intensive love mainly outside matrimony. All this can be seen in Flaubert’s *Madam Bovary*, Balzac’s *La Cousine Belle*, Maupassant’s *Bel Ami* and a host of other novels and works of art with the development of love became the part of it. Many of the literetti’s like Balzac, Maupassant, Victor Margueritte and Kuprin brought the reader stark, heart-rending scenes, which even so would in many cases have paled beside the harsh reality they drew them from.

For the treatment of this eternal theme with the no ending disputable ethics, we will take a look at some works that for how many writer this raw subject become the eternal theme, with the chiseling.

Life—which is consist of multiple shades—love, hatred, jealousy, ambition, problems, human passions, men’s common joys and sorrows and destiny which were already old when literature came into existence
and ever new as ever today—as life and death. These themes are taken up and handled not merely by different great writers but also by different people, at different times—under changing conditions and in response to shifting conception of literary art.

In Lawrence’s view, Christian dogma is wonderless and productive of boredom, an endless boredom. On the other hand nature is permeated with a sense of wonder, which is fundamental to life. Wonder has been named as our sixth sense, natural religious sense:

Plant consciousness, insect consciousness, fish consciousness animal consciousness, all are related by one permanent element, which love may call the religious element inherent in all life, even in a flea: the sense of wonder. That is our sixth sense. And it is the natural religious sense.40

In ‘Hymns is a Man’s Life’, Lawrence reveals that in his childhood, he approached the Biblical hymns with a sense of wonder and mystery with the result that without bothering about ‘any Christian dogma or any salvation’, he simply felt thrilled and transported at the recitation of such hymns

So that the miracle of the loaves and fishes is just as good now as when I was a child. I don’t care whether it is
historically a fact or not. What does it matter? It is part of the genuine wonder. The same with all the religious teaching I had as a child, apart from the didacticism and sentimentatios. I am eternally greatful for the wonder with which it filled my childhood.

Sun of my soul, thou saviour dear

It is not night if tho be near –

That was the last hymn at the Board School. It did not mean to me any Christian dogma or any salvation. Just he words ‘Sun of my soul’ thou Saviour dear’, penetrated one with wonder and the mystery of twilinght.41

As long as the Christian hymns feed and tickle the sense of wonder, they are acceptable to him; but the moment they assume a didactic and sentimental slant and thus lose their freshness and spontaneity, he will not have much to do with them. The sense of wounder is amply and profusely evoked and nourished by the dark aspects of nature and so at various levels, Lawrence is compelled to reject the mental consciousness of Christianity in favour of an instinctive and intuitional awareness and appreciation of nature which to Lawrence is the embodiment of all that is potent, life-living and essential in life.
In the vein of Wordworth, Lawrence, adopting paganism and discharging Christianity that stands in the way of spontaneous and distinterested enjoyment of nature, will like .sing:

The world is too much with us; late and soon,

getting and spending, we lay waste our powers:

Little we see in Nature that is ours;

We have given our hearts away, a sordid booth:

The Sea that bares her bosom to the moon;

The winds that will be howling at all hours,

And are up-gathered now like sleeping flowers;

For this, for everything, we are out of tune;

It moves us not - Great God; I’d rather be

A Pagan suckled in a creed outworn;

So might I, standing on this pleasant lea,

Have glimpses that would make me less forlorn;

Have sight of Proteus rising from the sea;

or heaert old Triton below him wreathed horn.42
Christianity does teach love, but Lawrence emphasizes that love without wonder is something sensational, non-rewarding, anything but love:

Love without wonder is a sensational affair, and power without wonder is mere force and compulsion. The one universal element in consciousness which is fundamental to life, is the element of wonder. You cannot help feeling it in a bean as it starts to grow and pulls itself out of its jacket. You cannot help feeling it in the glisten of the nucleus of the amoeba.... You recognise it, willy nilly, in an ant busily tugging at a straw, in a rook, as it walks the frostly grass. They all have their own obstinate will. But also, they all live with a sense of wonder.\(^\text{43}\)

To sum up, Christianity, by way of dogmatising and conventionalizing the spontaneous and natural modes of living and inter-relatedness between man and man, by cultivating more and more of mental consciousness at the cost of the instinctive and intuitional framework of man’s being, by commanding man to live and abide by set and fixed patterns of life and by stiffening and hardening the free moral and religious sense of man into the inert, sterile and deadned dogma of an organised religion, has certainly taken away man from him earth contact
and rendered the darker and vital aspects of nature meaningless and futile for him.

The literary works of Hawthorne, Poe, Longfellow, Emerson, Melville and the novels of Lawrence worked against the Christian didactic morality and exerted in favour of nature which in the words of Lawrence, changes the blood rather than the mind. As he puts it:

Now Whitman wanted his soul to save itself; he didn’t want to save it. Therefore he did not need the great Christian receipt for saving the soul. He needed to supresede the Christian charity, the Christian Love, within himself, in order to tive his soul her last freedom.\textsuperscript{44}

He, for one, being a ceaseless admire of Walt Whitman, advocates ‘a morality of actual living, not of salvation’. Whereas christianity harps upon the motive of salvation, nature norusishes and vitalises actual living. Actual living is the heaving and living of the blood; salvation, the other hand, is didactic and mental reservation and complex.
REFERENCES


2. Ibid., p. 206.

3. Ibid., p. 203.

4. Ibid., p. 205.

5. Ibid., p. 206.

6. Ibid., p. 206.


12. The Complete, Short Novels, p. 41.


19. *Nilamata Purana*, V. p. 499 aslilani vadbhih


29. *Rigveda*, pp. 10.7.10


31. *Ibid.*, pp. 10.95.4

32. *Ibid.*, pp. 10.86.16,17

33. *Ibid.*, pp. 7.55.5


35. Rollo May - Internet.


37. *Rigveda*, pp. 1.179.1


42. ‘The Word is Too Much With us; Late and Soon’ *The Complete Poetical Works of William Wordsworth*, pp. 353-354.
