CHAPTER - III

LAWRENCE'S DISTINCTIVE ACHIEVEMENTS AS A SHORT STORY WRITER

It is generally true that Lawrence's short stories treat themes similar to those of his novels, but with a greater conciseness of form. In his short stories, Lawrence treats his themes with a greater degree of impersonality than in his novels. The same concerns however recur inspite of different forms and plots - Lawrence's concern for individual relationships, for sexual relationships and for the individual's ability to identify himself. There is often the same fear of industrialism, of self-negating will and thought and of obsolete forms of living. In the short stories there is an emphasis on sexuality and the 'religion of the body', but Lawrence explores this from many angles - from the strange intensity of Henry and March in "The Fox" to the 'automation of sex' between Cathcart and his typist in "The Man Who Loved Islands." The stories also contain humour, satire and wit, though most of it is personal and bitter in tone as in "Things." In addition, in the stories there is a great deal of accurate and careful observation. The mining background in "Odour of Chrysanthemums" strikes the reader as authentic and adds powerfully to the sense of gloom, while the mountains and the whole environment of "The Woman Who Rode Away" is evoked with great actuality even though there
may be doubts about the validity of the story. In "The Man Who Loved Islands", the increasingly desolate sea-scape creates the suitable atmosphere and transforms the story into life.

In the short stories, Lawrence explores psychology and the inner depths of personality which are not readily accessible or understandable. He also looks at society, human social behaviour, traditions and the relationship of the past with the present. He uses many forms, from total realism to fables and the prose often shows the rhythmic symbolical intensity which we associate more readily with the novels. This is to reiterate a point made earlier.

Lawrence wrote many stories throughout his life. By virtue of the quantity and frequency, Lawrence’s tales written over weeks or months speak to one another with respect to theme and technique. Characters from one story seem to force characters from another story to pause and listen. They often challenge and ask each other for reconsiderations and even raise questions about the various issues which are dealt with in different stories. In the stories, Lawrence allows everyone from a collier to a princess to have his or her moment.

D.H.Lawrence published his first story in 1907. Being an English writer, he still followed the early convention of writing a short story, since in England the modern short story had blossomed late. The English reader still...
the fables and legends while in France, Russia and Italy a great change had been brought about in the art of the short story as early as the second half of the nineteenth century. At this particular time however, in England the writers who would eventually write realistic stories like Joyce, Mansfield, Woolf and D.H. Lawrence were still school children. Their writings appeared in the first quarter of the twentieth century as has been observed earlier.

Lawrence’s first stories written in 1907 and 1908 consist of legends and anecdotes. His first three stories were written as an entry to a competition during Christmas in the paper Nottinghamshire Guardian. Although the four stories follow traditional conventions of story writing, yet they constitute a slow movement towards realistic short stories. These stories form a group and are often called the Eastwood tales. "The White Stocking" is an anecdote, the nature of "Legend" is self explanatory, "The Prelude" is a sentimental love story while "The Vicar’s Garden" is a type of antiromance. Often Lawrence wrote these stories and revised them at a later date.

"The White Stocking" probably evolved from an incident which happened to Lawrence’s mother before her marriage, when she went to a ball at Nottingham Castle and found she had taken a white stocking in mistake for a handkerchief. Jessie Chambers saw it as an idealized portrait of Mrs
In the opening of the first version, Prissy Grant is seen peering at a mirror as she gets ready to go to a Christmas party given by her employer Sam Osborne. There Prissy shows off her silk dress, a present from her employer while her beau George Whiston stands glowering in the sidelines. The climax occurs when Prissy stands with Osborne in a position for a dance with all eyes on her and draws out a white stocking thinking it to be a handkerchief. Mr. Osborne collapses in laughter while Prissy flings the stocking at him and runs home. Whiston snatches the stocking, runs after her and after comforting her takes her home. In the story, humour is clearly the intended effect and the plot is a series of accidents taking place. But in the later version, the stocking blunder becomes a part of the background to an intense dramatization of the marriage between Prissy and George renamed Elsie and Ted.

"The Vicar's Garden" resembles "The White Stocking" in its reliance on incident and surprise ending. In this story too character development is minimum. Most of the story describes the progress of a pair of would be lovers as they walk towards a holiday spot near the sea, pauses for a visit to a vicar's garden, and then proceeds to a boarding house where they would spend the night. The story ends with a conversation between them and the landlady who tells

them about the garden and the two sons of the vicar, one of whom died of thirst in Australia while the other went mad and would often pace the vicarage. While transforming "The Vicar's Garden" into "The Shadow in the Rose Garden", Lawrence used the same lines as in "The White Stocking" by joining the lovers in tension-filled matrimony. He also sets them in the middle of the work and they are seen to fight their way to a new understanding.

Lawrence describes two more couples in "Legend" and "A Prelude." The medieval setting, the ancient annals, the natural explanation of an apparently supernatural incident, the contrast between the Christian monks and the pagan lovers in the "Legend" have been the common stock in trade of similar tales throughout the previous century. The "Legend" is packed with incidents and opens with a group of medieval monks who are staring up at an evil one who is laughing at them through a stained glass window in the monastery which has been found broken. St. Bardolf saved them and so his statue has the power to heal. Then there is a description of Scarlette, a serf who had participated in the Peasants Revolt and who runs away with Mattie, the daughter of the local miller. Pausing in the forest, this serf climbs the statue set against the wall of the monastery in the hope of stealing a piece of red glass. He falls when the statue breaks and he and Mattie continue their journey to a cave hoping soon to join a band of robbers. "Although Lawrence regarded it as 'a bit of tour de force', he is
wonderfully successful in generating a psychological atmosphere of magic from madness and superstition."  

"A Prelude" relies on change of character than on incident. Haggs Farm and Felley Mill form the background of the story. The story is a sentimental one, undoubtedly, yet the distance between Nell and Fred at first and their ultimate declaration of love rest entirely on Nell's gradual awareness of Fred's worth. Although this story marks a change, it is not a departure from the typical short fiction of that time.

Although these stories are traditional, they seem to pronounce a genuine commencement. In "The White Stocking", Lawrence's genuine vibrant voice is reflected in the opening scene of the story as Prissy prepares herself for the party. In this scene, Lawrence captures this girl's sensuality from her own sense as well as from the male perspective. This scene has a similarity with the scene in Lady Chatterley's Lover, when Connie gazes at her naked self in the mirror. Lawrence's voice is clearly shown by the combination of the two perspectives in an otherwise conventional story. Hobsbaum considered it as a masterpiece.

"Insufficient critical attention has been paid, even now, to 'The White Stocking', yet it seems to me a masterpiece in a

naturalistic mode."

In "Legend" or "A Fragment of Stained Glass", Mattie is no Sleeping Beauty and Scarlette no dashing prince. Nor is she Eve to a dashing Adam. What is present in this story is the sense of two rebels male and female poised on the edge of the unknown. The flight of the lovers in the "Legend" foretells many a classic Lawrentian situation. In "The Prelude" what Nell and Blanche do has not been done by any of their predecessors. They woo a potent male, risk rebuff and win their suit. Nell is in fact the first of the bold type of ladies often depicted by Lawrence, such as Louisa Durant, Ursula Brangwen and Lady Chatterley. These ladies or so called Sleeping Beauties are often highly energetic and are quick as their male counterparts often discerning and even removing the obstacles to true love.

In "Legend", Lawrence brings out the realistic qualities of Scarlette in an otherwise conventional tale, while on the other hand "A Prelude" raises a point about the things which are to be dealt with in Lawrence's early short fictions. He deals here with realistic subject matter. Not only is the story set close to home in time and place, but also the characters are ordinary people and the plot is clearly realistic steering clear of the supernatural or legendary. It is through ordinary dialogue that Lawrence establishes tone, atmosphere, background and character-

ORIZATION. The narrator appears not as an active story-teller but as a sensitive photographer and recorder. The main significance lies in the fact the readers must discover the significance of the conversation amongst the characters or his or her own.

All these stories particularly "A Prelude" has obvious similarities with The White Peacock and Sons and Lovers. Perhaps Lawrence’s first pre-occupation with isolation is dealt with in "Legend" or "A Fragment of Stained Glass." Although this story does not seem to have any link with any other short stories, yet it seems to have a link with Lawrence’s last story "The Man who Died" in that these are the only two stories that have a historical past. In the words of G.H. Ford: "About the historic past he wrote only two stories, this one probably his first story and oddly enough, 'The Man Who Died', his last. Yet if we overlook the archaic stylistic mannerisms and examine the basic pattern, it becomes evident that 'A Fragment of Stained Glass' can be read as a preview of several of his later stories and novels."

Both "A Fragment of Stained Glass" and "The Prussian Officer" deal with the story of a man who becomes an outcast. But the serf of the former story does find a companion, the miller’s daughter. This story is retold in "The Prussian Officer" and it is interesting to read how

Lawrence reverts to variants of it. The scene of the serf's confrontation of the Abbey wall and its Christ figure seems to foretell the scene of terror of Gerald when he comes upon a Crucifix covered with snow in the mountains in Woman in Love. The similarity between these two stories and the novel Woman in Love lies in the fact that while the serf in "A Fragment of Stained Glass", prodded by harsh treatment burns the house, in "The Prussian Officer" the soldier strangles his officer, and in the novel Gerald has almost strangled Gudrun to death. Similar Lawrentian stories dealing with an outcast are "England, My England" and "The Woman Who Rode Away."

The second group of stories written by Lawrence after the Eastwood tales was the Croydon stories. The first of these stories was "The Odour of Chrysanthemums" which was Lawrence's first story of his conversion into a writer of realistic fiction. This transformation was the result of a call for realistic fiction by the English Review under the editorship of Ford Maddox Ford. Close on he wrote "A Modern Lover", "Second Best", "The Shades of Spring", "The Old Adam", "The Witch à la Mode" and "Two Marriages" or "Daughters of the Vicar." All these stories commonly called the Croydon stories are realistic in subject matter and the background is mostly the English Midlands and the suburbs of London. These stories are full of autobiographical significance. The demand for single effect emphasized by Ford and nearly all other writers of modern fiction is closely
adhered to in these stories. At this time the English Review was asking for a unified short story which appeared cumulative in shape while at the same time possessing all the artifice of a closed design.

Lawrence tried to bring these two effects together by selection and implication. He constructed his early realistic stories around a set of significant scenes and images like the realistic writers of the continent. He felt that if a varied human experience could not be expressed through gradual accumulation of effects and information, then he had to resort to using scenes which could convey several meanings. Images must reverberate with meaning. The flowers in "Odour of Chrysanthemums," for example, are a highly loaded image cluster. When we compare this story with "Legend" or "The White Stocking" or different nineteenth century stories, we can easily see this new carefully wrought unity and complexity which has been created out of ordinary lives.

A further strategy also leading to an artful account of the ordinary is the effacing of the story-teller. An important presence in oral literature, the active raconteur disappears in most modern short stories. The burden of drawing connections and discerning significance falls on the reader. The story is less a speech, more a series of visual and auditory images. Lawrence’s early realistic work readily adopts the practice of giving the reader a series of concise scenes and reverberating images. But a curious
modification also occurs as Lawrence wants to dispense rewards and punishments. In the Croydon stories, the desire for clear closure frequently takes the form of a soliloquy. Barred from openly entering the story, Lawrence slips in at the end disguised as one of the characters. Lawrence also rid himself of the raconteur in order to take on the invisible stance of the omniscient narrator. It clearly was a choice for Lawrence, and an important one at this stage. The importance of the realistic stories lies in the unified effect and within that of Lawrence's ability to overcome the difficulty of constructing an artful short story about a common experience.

Another innovation becomes apparent when we look at Lawrence's realistic stories. In The White Peacock, Lawrence did not adopt the stand of omniscient narrator, but located his point of view in Cyril Beardsall. The novel Sons and Lovers is told in the third person, yet even here the reader is trapped in Paul Morel's point of view. By contrast, turning to the Croydon stories, one notices that there is rarely a Paul or a Cyril. Instead Lawrence employs a wide spectrum of human perspectives. There are the farmers, the miners, the poor, the guilt-ridden, the class-embittered, the sexually frank, the mothers, fathers, girlfriends of the self-conscious young men. In each case, the characters who serve as foils to Cyril or the early Paul come forth in the Croydon stories and state their view of life.

The flexible point of view Lawrence uses in the
Croydon stories is an innovation for him. Another innovative quality in Lawrence is that like Jane Austen his language is at one with that of his characters. 6

Dickens, Thackeray, Eliot and even Thomas Hardy approached their characters and communities from a step removed. In his early short fiction and Sons and Lovers, Lawrence does something different. It is not merely that he is one of the first great English writers to emerge from the working class. In the early stories he chooses not to emerge and writes about characters who choose not to emerge. Both narrator and characters speak from within a communal perspective. For example, when Lawrence uses the Midland dialect, one never feels it is framed by a literary norm. In contrast to Bennett, Lawrence does not have his narrator visiting Haggs Farm in the person of a garrulous researcher from the British museum. We are instead kept to the perspective of a people previously assumed to be inarticulate or naive.

These Croydon stories were far more innovative than anything Lawrence had ever written before them. In these stories, Lawrence uses a wide spectrum of perspectives, exactly the ones which the English Review had demanded. These tales generally cluster round the topic of family life and young love. According to conventions of realism at that time, the image of family life was to tend towards bitterness and disappointment while the image of love usually tended towards frustration. Lawrence followed this convention in these stories. A masterpiece of this group "Odour of Chrysanthemums" opens with a carefully detailed image of a small dirty mining village late in the afternoon. Lawrence, with superb economy and using various images loaded with meaning, tells us the story of ruined love of Elizabeth and Walter Bates. Another masterpiece of the same period "Daughters of the Vicar" has moral poverty of middle class values as its theme. With great conciseness, Lawrence presents the effect of socio-economic factors on feeling and personality. These two stories are related to the material of Sons and Lovers although "... they represent a substantial advance on Sons and Lovers, in his own grasp of what he wanted to say, and his ability to express it." They provide a commentary on the life of the mining community of Eastwood and particularly on the relationship of Walter and Gertrude Morel. In "Odour of Chrysanthemums", the dead miner is called Walter. Like Morel, he is a drunkard and his wife

is estranged from him. The cottage in which Walter and Elizabeth Bates live is very much similar to that in which the Durants live in "Daughters of the Vicar." In "Daughters of the Vicar", there is a strong capable wife and a coarser husband. The manner of this husband has an autobiographical touch in that he is similar to Lawrence's father, while like Lawrence's mother Mrs Durant too has a little shop, and a favourite son Alfred who finds it hard to live unless she is behind him and she too dies of cancer.

Among the Croydon stories, the stories dealing with love can be divided into two groups. The relationship between Lawrence and Jessie Chambers finds an echo in the main subject matter of "A Modern Lover", "Second Best", "The Soiled Rose" or "The Shades of Spring." The Second group represented by "The Old Adam" and "The Witch à la Mode" on the other hand, examines a variety of relationships Lawrence formed at Croydon. These two groups are marked by the different attitude taken by Lawrence towards the self-conscious hero in each tale. In the first group the intellectual hero is ironically viewed while in the latter group, Lawrence clearly sees the flaws of the hero and deals with them within the design of the tale.

In the stories of the first group, there is a hero who is intellectual, a home girl and there is a rival for the girl's love. The girl has been jilted by the hero and as such the rival steps into his place. She then assesses her gains and losses. In "Second Best" and "The Solid Rose", the
hero gets himself engaged to a different girl after jilting the home girl. In these tales, apart from the variations in the central situation, Lawrence places his main characters at the points of a triangle. The vulnerable character stands at the apex and the dramatic action primarily traces that character wrestling with his or her choice. In the later novels, the resolution taken by this type of character, often implies a victory. In *Lady Chatterley’s Lover*, Connie Chatterley leaves Clifford for Mellors while in *Women in Love* Ursula gives up Skrebensky for Birkin. While in the novels this choice leads to gain, in the Croydon stories, the heroine’s choice seems to imply some loss. Her choice in these stories is not really between two suitors, but between yearning and refusing to yearn after the one who has left and between accepting and not accepting the one who has been left behind. Each of these Jessie Chambers stories has the disillusionment which marks nearly all the realistic stories of this period. Like Lawrence did in "*A Fragment of Stained Glass*" and "*A Prelude*" in these stories too, there is a mating of a superior woman with a working class man. This type of mating becomes disastrous in *Sons and Lovers*, but in these tales there is gain for both partners in this cross class romance. For these three girls, though they may be compromised by losing their intellectual man yet they are compensated through vitality by throwing in their lot with the common class. From these three tales that deal with the Jessie Chambers motif, we can see that Paul and Miriam in
Sons and Lovers constitute only one interpretation of difficulties faced by Paul and Miriam. "Second Best" and "The Soiled Rose" or "The Shades of Spring" offer alternatives to the novel while "A Modern Lover" may repeat some of the Miriam sections of the novel. Frances has a satisfying relationship with Tom in "Second Best" while Hilda retains her beauty instead of turning into the prematurely old hag that Miriam becomes.

In "Second Best", the young intellectual Jimmy Barrass has gone off to Liverpool and got engaged. Frances the home girl must adjust herself to his defection. Wooing her in Jimmy's stead is Tom Smedly, a slow farmer lad. The tale closes with her acceptance of Tom's proposal. In this story, Lawrence makes two important decisions. He keeps his intellectual hero offstage and organizes the story around a powerful central image, a blind lively mole. The mole enters the story as Frances sit on a bank with her sister Anne, relaying the news of Jimmy's recent engagement. Silently nosing its way over the warm, red soil, the mole shuffles up brisk, quick, "a very ghost of joie de vivre". Anne traps it in her handkerchief, causing Frances to suffer greatly as she watches its intense struggle to free itself. The mole bites Anne and she drops and kills it. Lawrence explicitly draws the two events - Frances' confession that she has lost Jimmy and the death of the mole - a flashing quickness

has gone out of her world.

Hanging on to the tiny carcasses of two dead moles, the story has economy and depth, despite occasional moments of awkwardness. Like the flowers in "Odour of Chrysanthemums", the mole is a specific memorable image, able quickly to imply a whole nexus of attitudes about nature, privilege, sacrifice, even sexuality. The language here creates echoes with the language Lawrence uses to describe the sightless existence of the sexually vital hero in "The Blind Man." Echoing Thomas Hardy's Tess of the D'Urbervilles, Lawrence creates a powerful moment when he shows Frances dressed in white, slowly, almost ritualistically approaching Tom as he stands waiting for her in a field of barley. The beauty of the land, the young man's stirrings of passion, the woman's simple advance look to some of the finest scenes in The Rainbow.

This story shows for a moment, a side to class and love which Lawrence will develop later. Equally significant, it promises an important break with the general tone of pessimism Lawrence's short fiction has displayed thus far.

In the second group of stories, Lawrence examines a different area of life. In "The Old Adam" and "The Witch à la Mode", he shifts the scene to Croydon. He deals with experiences he could evaluate with clarity and authority. Here Lawrence introduces two more self-conscious and sensitive heroes caught in the difficulties of love. While
at Croydon, Lawrence stayed with the Jones family and in "The Old Adam", he places his hero Severn in similar lodgings and then moves him with admirable economy through a variety of semisexual encounters. The tale takes place inside the Thomas’s middle-class home in a suburb of London. Outside, a storm gathers, breaks and subsides. The tension between the thunder and lightening outside and the civilized code inside mirrors in reverse the hero’s state. Lawrence gives a clear picture of Severn’s feeling: "Severn sank in his chair, half suffocated by the beating of his heart. Yet, time after time, as the flashes came, they looked at each other, till in the end they both were panting and afraid, not of the lightening but of themselves and of each other... Being highly civilised, he prized women for their intuition and because of the delicacy with which he could transfer to them his thoughts and feelings, without cumbersome argument. From this to a state of passion he could only proceed by fine gradations, and such a procedure he had never begun. Now he was startled, astonished, perturbed, yet still scarcely conscious of his whereabouts. There was a pain in his chest that made him pant, and an involuntary tension in his arms, as if he must press someone to his breast." Lawrence clearly shows us that there is an anarchic, stormy old Adam inside Severn who is being contained by the codes of propriety. The most noticeable features of this story is that this is precisely what Severn

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Having returned to the Thomas's house at eight in the evening, Severn is let in by the maid and he goes out into the garden to play a quick game of chase with their daughter. The child is delighted; "She was a wild little Maenad." She is a baby Eve. Lawrence describe her thus: "She was a beautiful girl, a bacchanal with her wild, dull-gold hair tossing about like a loose chaplet, her hazel eyes shining daringly, her small spaced teeth glistening in the little passions of laughter within her red, small mouth." Lawrence's use of the word "bacchanal" clearly shows us the lively and piquant nature of the child. But at the same time the above lines show that though Severn is sexually aware of the child, his awareness of her is as healthy as hers is of him. As it turns out, he is more comfortable with her off-limits sexuality than he is with her mother's more possible passion.

In the two stories of this group, there seems to be an autobiographical significance. In "The Old Adam", Lawrence seems to imply a homosexual relationship in respect to Severn and Mr Thomas. But Severn seems to be attracted because the taboo against a homosexual affair protects him from genuine engagement. There is a similar situation in the novel Sons and Lovers where Paul enjoys contact with Baxter precisely because it does not ask what he cannot

10. ibid., p.23.
11. ibid., p.25.
give. Miriam and Clara, by contrast, ask for a steady, adult, sexual relationship. Alfred, the hero of "Daughters of the Vicar" and Geoffrey in "Love Among the Haystacks" are similar to Severn in that they cannot form adult sexual relationships. Although both Alfred and Geoffrey solve the problem, they do so by depending on two different but similarly safe bonds. While Alfred relies on his mother, Geoffrey depends on his brother.

In "The Witch à la Mode", the character of Winifred Varley in probably based on Helen Corke, whom Lawrence saw and met often at Croydon. In it, he also appears to be sorting out his relationship with Louise Burrows who was engaged to him. As the tale opens, Coutts has just stepped off a train taking him toward Yorkshire and Connie. He is allowing himself a stopover in East Croydon, the home of his former lover, Winifred Varley. Seeing her is an exciting risk. As the Croydon train carries him toward Winifred, he notices the blue sparks of the car’s electrical connection. They arouse and intrigue him. Walking towards his old boarding house, he forgets he is tired and "the pale fluttering daffodils," and the blue and white of the alyssum, hyacinth and crocuses clearly reflect the exultation of his spirit. The description of the background is the clear pointer to the inner workings of his mind. Winifred dressed in white, comes to his former rooming

13. Ibid., p.52.
house for a musical evening. Lawrence develops an analogy between her and a statue of Venus on the mantle. Winifred's body is strong and powerful. She bows towards the piano "richly" and Coutts marvels at the "rich solidity" of her back and shoulders. Like the statue her posture is one of anticipation. Throughout the tale, she is associated with images of brilliance and lustre, of fires, candles, orchids, crocuses. The key adjectives in Coutts response to her are aroused, keen, fascinated, intense, exulting and fervid.

All associations Coutts makes with his engagement to Connie from being bored or nailed on a cross to being "polite and formal; gentlemanly", the arousal, keenness and fiery intensity he associates with Winifred are tempting and attractive. Between Coutts and Winifred, there is no simple life-giving warmth. In contrast to the love represented by the Venus, their love is lustrous, shining, but cold to the touch. The yellow and blue flames which had intrigued and stimulated Coutts on the train as it sped him toward Winifred burst into real fire in the last scene, burning them both. As with much of Lawrence's later imagery particularly of mountains, water and moon, the heat and light images of this story assert that the attractive and destructive are often one and the same.

14. ibid., p.61.
15. ibid.
16. ibid., p.60.
The density of image patterns in this tale shows Lawrence's growing understanding and desire to talk about the effect of language. Lawrence indicates that Winifred in particular cannot speak out directly. She speaks, in the "foggy weather of symbolism." If the matter were dropped here, one might see Lawrence as advocating straight language for any real facing of issues. But the matter keeps coming up and always in the context of how these two people are to speak to each other, of each other. Coutts and Winifred need to reach some truth, some understanding. But the only language that can get them there is one laden with imagery, simile and metaphor.

In the tale, Lawrence is willing to apportion the blame and responsibility. For example, Winifred is seen as tense and cool, but the tale consistently admits that Coutts is equally unable to relax and lose himself. On both sides there is an awareness of the obstacles that keep them from realizing a fulfilling relationship. "'You know, Winifred, we should only drive each other into insanity, you and I: become abnormal,'" says Coutts at one point. "'Yes,'" agrees Winifred, "'If we were linked together we should only destroy each other.'" Through these words, Lawrence clearly emphasizes that they hurt each other, often even hated each other. It is this "each other" that is important, for it elevates Winifred beyond the role of victim and

17. ibid., p.59.
18. ibid., p.63.
19. ibid., p.64.
Coutts beyond the role of reluctant torturer. The last image in this tale shows Coutts running from Winifred's house, his burnt hands held out in front of him in pain.

Although "The Witch à la Mode" does not deal with homosexuality, Lawrence represents the hero as an intellectual man, repressed, self conscious and ill at ease. "The Witch à la Mode" and "The Solied Rose" or "The Shades of Spring" show some balance when regarded as observations of frustrated young love. Inspite of the young hero's ultimate desertion, Winifred like Hilda remains attractive.

The main link between these stories and the Eastwood tales is that they make some use of Lawrence's own early life with reference to the farm life at Haggs farm. The Lawrence figure is often seen circling around the blocked relationship with Jessie like Hilda in "The Shades of Spring" and Muriel in "A Modern Lover." In several stories, there is a rival who is quite successful and the main rivalry borders on violence as well as love.

Another link between these stories is that in all of them there is a sense of a crucial encounter which may decide the course of life of the characters. In the stories where there is a Lawrence like figure, there is no attempt at making a commitment or a meeting. The issue is not decided by argument or discussion:

Much more it is a matter of gesture being made,
an offer across a gulf. A movement of the hands, or what Lawrence calls a 'lifting of the breast' conveys an offer, an acceptance. With Geoffrey Wookey it is the actual touch, and the returned touch, which bridge the divide. With Frances it is the offer of sacrifice. Between Bernard Coutts and Winifred Varley an embrace has to be broken as if the man, a column of blood, has to shake off a leech or vampire, and only a quite exceptional gesture can do it.

In most of the Croydon tales, Lawrence in keeping with the assumption laid down by realistic short fiction regarding rehearsing the failure of relationship, continually explores the way people fail to respond to relationships. At that time pessimism was regarded as a main trait of realistic writing. According to Wendell Harris "realism as a method was associated with pessimism as a world view." 21 In 1895, Hubert Crackanthorpe who was a realist said "some day a man will arise who will give us a study of human happiness as fine, as vital as anything we owe to Guy de Maupassant or to Ibsen. That man will have accomplished the infinitely difficult, and in admiration and awe shall we bow down our heads before him." 22

22. ibid.
little admiration and awe at least within his own lifetime, Lawrence nevertheless accomplished the apparently impossible. He gave joy, passion and love the same dramatic weight and authenticity as grief, disappointment, and loneliness.

"Two Marriages" or "Daughters of the Vicar" is the first work of Lawrence to imagine deep happiness for his characters. Keith Cushman regards it as "Lawrence's first published work built around the two-sisters motif." Lawrence also probably wanted to follow George Eliot's scheme of two contrasting couples for each sister implies a suitor. As a result of the introduction of two couples, there is a significant increase of alliances, conflicts and choice, thus showing that Lawrence was making advance towards a new form of short story. In this story he focuses his attention on family relationship as well as frustrated young love. At this time, Lawrence's major appeal to people was his capability to create with art, sensibility and lack of sentimentality, stories about a group of English people little known to the readers of London. If we imagine story speaking to story, in Lawrence's works, we can consider the inter-relationship of the stories "A Prelude", "A Fragment of Stained Glass" and "Daughters of the Vicar." In "A Prelude" and "Daughters of the Vicar" the female is presented as aggressive and it is she who wins victory for

all. It is Nell's courage for which Nell and Fred are rewarded while Louisa's courage saves her and Alfred. But in "A Fragment of Stained Glass", the serf's life is in danger due to Martha's persistence. This difference in attitude is present in the different tales written by Lawrence. Sometimes, Lawrence's heroes are dominated and are afraid of being consumed by strong women, while at other times they seek their help for the release into selfhood which it brings.

After almost collapsing and dying from pneumonia Lawrence gave up teaching in Croydon in January 1912 and returned to Eastwood in February 1912. While at Eastwood, Lawrence wrote a series of short pieces which form a group. These pieces are admired for their objectivity and realistic details. They are commonly referred to as the strike tales of February, 1912. They are "Miner at Home", "Her Turn" "A Sick Collier" and "Strike Pay." These tales are often described as sketches. In fact they are the first sketches Lawrence tried. These sketches show Lawrence clearly as a writer who knew the material thoroughly and there was an audience waiting to receive them. Only "The Sick Collier" seems to develop into a short story. In all the rest, the very essence of the existence of the characters is shown through the gestures enacted by them as well as the lines delivered. They do not change although they are revealed by the drama. Schorer explains that in a sketch the moment of
illumination dawns for the reader alone. Lawrence’s sketches have a direct similarity with this explanation.

"The Miner at Home" is a symmetrical, two-act sketch about labour, work and power. What the first half of the tale dramatizes, the second half analyses. Lawrence’s structure illustrates the idea that the issues involved in the strike are acted out in other work places as well, including private homes. This sketch opens early in the evening in a collier’s home. Sitting in his pit dirt, smoking a pipe, Bower has said little through dinner. His wife Gertie is busy with the three children and beginning to grow impatient with Bower’s inertia. The situation is fraught with uncertainties because Bower is about to participate in a strike. The wife says,"'This'll ma’e th’ third strike as we’ve had sin’ we’ve been married; an’ a fat lot th’ better for it you are, arena you ... ?’" This is the clash between the woman who anticipates the immediate prospect of pinch and scrape and the man who sees the long run of industrial development. He tells his wife, "'Who does more chaunterin’ than thee when it’s a short wik, an’ tha gets ’appen a scroddy twenty-two shillin’?'' The collier’s complaint is as immediate now as when it was first set down. Lawrence’s mastery of dialect brings the conflict home.

26. ibid.
Throughout the tale, Lawrence urges us to see the Bowers' marriage and by implication, the situation of the miners. As Bower washes after dinner, he has the kind of beauty Connie Chatterley will see in Mellors. This miner is a far cry from the selfish and drunken louts Gertrude Morel despises. He is a sympathetic figure and although he does have economic power over Gertie, she too obviously has power over him. The narrator in this tale is transparent and Lawrence focuses his camera on all participants giving them all equal time. The dialogues are swift and full of colour. Every line works to set before us this couple.

"Her Turn" gives us another middle aged colliery couple. A few years older than Bower, Radford is a good hearted, prosperous miner. Lawrence gives us a clear picture of his second wife as "a dumpling" whose "narrow-opened eyes were sly and satirical." In the previous strike, Radford had refused to share his strike pay, and had spent it on himself and expected his wife to use her household savings to keep things going. For the current strike, he apparently has the same plan in mind. She has other ideas. The day after Radford reveals his intention, she goes to town and buys from her savings, linoleum, a new wringer, a set of breakfast dishes, and a spring mattress. Radford is struck dumb and the deliveries are punctuated by dismayed comments from the miner. Crockery - " 'Whatever hast

28. Ibid.
got there?"; linoleum - "'They come rolling in!";  a mattress - "'Well, this is Corker!'"; a mangle - "'What dost reckon tha's been up to, Missis?'"

"Her Turn" like the other sketches, avoids sentimentality by the specificity of its details and by the complexity of the human relationship it manages to convey. In this story, there is fine domestic comedy. The sketch closes with Radford handing over his half-sovereign without a word. Magnanimously his wife gives him a shilling of it to keep.

"Strike Pay" is the first of the group to move us outside a colliery home as we follow a group of miners on a jaunt to Nottingham. The main scenes of "Strike Pay" parallel incidents in Sons and Lovers. Like Mr Morel and his friends, Ephraim and his comrades head over the hills to Nottingham, drinking as they go, to watch a football match. On the way Ephraim loses his money and the day is spoiled. In the parallel scene from Sons and Lovers, Morel falls asleep on the damp ground, also loses his money and returns home in the foulest of humours. Once Ephraim returns home, like, Morel he fights a domestic battle. Here it is not the wronged wife who confronts him but it is a cold-eyed, domineering mother-in-law. The difference is significant,

29. ibid., p.40.
30. ibid.
31. ibid., p.41.
32. ibid.
providing us a reason to sympathize with Ephraim and it gives us an insight into how Lawrence could interpret a scene in a variety of ways. When Ephraim has the temerity to ask for his tea, the mother-in-law launches out at him in inspired monologue. " 'See him land home after being out on the spree for hours, and give his orders, my sirs! Oh, strike' set the men up, it does. Nothing have they to do but guzzle and gallivant to Nottingham ... '" Here Lawrence has caught the point at which moral indignation heightens speech through metaphors and alliterations.

In "A Sick Collier", Willy the short, dark, warmly coloured collier has some of the simplicity and lack of intelligence which Lawrence gave the rivals in the Croyden stories. As Lawrence brings Willy home from the pit in great pain from an accident in the mine: " 'They let me lie, Lucy, ' he was crying, 'they let me lie two mortal hours on th' sleek afore they took me outer th'stall. Th' peen, Lucy, th' peen; oh, Lucy, th' peen, th' peen!'... 'Tha manna carry on in that form, lad, thy missis'll niver be able ter stan'it,' said the deputy. 'I canna 'elp it, it's th' peen, it's th' peen,' he cried again ... '" The precision with which Lawrence handles demotic speech brings out the husband's physicality. It is in sharp contrast with the wife's habitual quietness and control.

When we read "A Sick Collier" at first it seems a typical sad tale of domesticity that characterized realistic short fiction in England and in the continent in the late nineteenth century. But when we place it side by side with these tales, we find that in contrast our sense of tragedy in this tale comes from the effective but familiar tension between initial happiness and subsequent grief. In Lawrence’s middle and late fiction accidents do not occur, but here acts are based on choice and rewards are fitting. But in "A Sick Collier" there is no fitting cause for Willy’s mishap and eventual madness or for Lucy’s misery. Like Chekov in tales such as "Heartache" or "Vierochhka", Lawrence captures the sights and sounds of particular people in particular places. Although Willy’s accident is a tragedy for him and Lucy, this tragedy does not point to the twentieth century or the mining industry in general.

After moving to Germany with Frieda, Lawrence wrote four stories which appear to have come with him from England. "The Christening" and "Delilah and Bircumshaw" are written in the same vein as the strike tales and continue to dramatize the English working class from a perspective within the class and community. "Love Among the Haystacks" deals with the farmland and its inhabitants which Lawrence had written about in The White Peacock and touched briefly in "Second Best" and "The Shades of Spring." Although in all these three stories he deals with material common to him, yet there is a hint of present life and the various issues raised by it. In "Love Among the Haystacks", Lawrence shows
for the first time, the importance of touch as a primary basis for a physical relationship. He writes about issues of authority and power in "Delilah and Bircumshaw." "The Christening" explores the same themes relative to fatherhood. In the fourth tale "Once", we move towards one of the most important issues in Lawrence’s middle fiction. This story deals with the various ways in which loss of self can lead either to breaking up of identity or enrichment of self.

"Love Among the Haystacks", deals with two brothers Geoffrey and Maurice. Geoffrey is self-conscious, introverted and unable to reach out and claim for love himself. But he does not put on any superior air and at the same time he is hardworking and sensitive. On the other hand, his brother Maurice is self-confident and he has stolen from Geoffrey, the German governess who lives next door. There is a near fatal quarrel between the brothers and ultimately there is a reversal of power from Maurice to Geoffrey.

The tale has a full plot and setting. Setting is composed of brilliant, shimmering hayfields extending beyond hedges, horses, wild flowers and trees. A vast pattern is created by the heat, sky and fields. We are reminded of Mrs Morel’s lily scene in Sons and Lovers as Maurice dusts himself with pollen and discovers not the wonder of himself but the wonder in himself - the wonder of the glistening, moonlit earth around him. Lawrence is no Elizabethan, but at times his pen can create a world fit for Titania or Oberon.
Changing his mood greatly, Lawrence creates a variation on this scene several years later, in *Woman in Love*, when Birkin casts himself naked into the ferns and pines to be healed by their blessedly non-human life. If this setting is excellent, the fact that Maurice goes pollen-decked to an unsuccessful tryst also helps to offset the tale’s occasional sentimentality.

If we read "Love Among the Haystacks" in the context of the Croydon tales, we find a relationship between this tale and "Two Marriages" or "Daughters of the Vicar" as the tale was finally called. In the tale "Daughters of the Vicar", Lawrence traces the different fate of two sisters and at the same time develops a number of relationships. He follows the same pattern in "Love Among the Haystacks" through the lives of the two brothers. In both the stories, it is the quiet stubborn sibling who at the end wins for himself or herself genuine love. This love is partly defined by contrast with the opposing siblings' choice. In each case, once the class barrier is crossed there is a successful match and in each case, the hero and the heroine will have to marry a socially inferior person in order to gain happiness. Further, Lawrence has changed the Sleeping Beauty motif to introduce sleeping princes and courageous and active princesses. The rules of realism had mainly prescribed stories with a sad ending. But Lawrence, in this story breaks that rule. In "The Old Adam" Lawrence has shown the young lover wanting to avoid adult heterosexual
relation and trying to find security in a homosexual relationship. In "Love Among the Haystacks" Lawrence also explores this relationship. But while in "The Old Adam" Severn never tries to break the bond, in "Love Among the Haystacks" Geoffrey outgrows the bond.

In "Love Among the Haystacks" there is the same binding confrontation as in "The Old Adam." After Maurice slips off from the top of the haystack where he and his brother are wrestling, they show a fondness for each other throughout the day. The sequence of action here traces a pattern Lawrence’s characters often follow. First, by accident, characters come into close physical touch with each other and out of that they try to establish a lasting bond. One often sees this in heterosexual relationships, in "Daughters of the Vicar", "The Horse Dealer’s Daughter" or "You Touch Me" for example. Even in masculine relationships, one man approaches another in anger and then they develop a relationship. Geoffrey and Maurice in "Love Among the Haystacks", Severn and Mr Thomas in "The Old Adam" and Paul and Baxter in Sons and Lovers meet in anger but part with good and fond feelings and peace. Again Geoffrey claims Lydia with the same affection and open tenderness as Paul touches his mother, as Pervin claims Bertie in "The Blind Man" or as Mellors and Connie reach out and claim each other in Lady Chatterley’s Lover.

However in "Love Among the Haystacks" there is a further development beyond the Croydon stories. The live,
provocative governess seems to be modelled after Frieda. Through her, Lawrence shows that like self-consciousness and repression, shallow sensuality may be also a real barrier to warm-hearted loving. In this tale, Lawrence chooses to tell the story from Geoffrey's point of view. When we read this story, it seems to us that in it, Lawrence gives the rivals from the Croydon tales - Smedly or Vickers, a story all to himself.

"Delilah and Bircumshaw" is a realistic story of domestic frustration and disappointment and looks back in tone to many of Lawrence's Croydon tales. Bircumshaw is a physically powerful man who beats his wife and baby and is torn continually between self-hatred and smarting pride. By comparing this story with James Joyce's "Counterparts" we can easily show the new direction it takes. In "Counterparts", Joyce too focuses on the sad existence of a similar, powerful man. Joyce builds up the character scene after scene. The art is very much that of a highly skilled photographer. Lawrence does the same thing in this tale. In Lawrence we find photography every bit as apt. So far as the home life is concerned, both the tales work in similar modes. In "Delilah and Bircumshaw" after Harry Bircumshaw has stomped upstairs in a fit of childish temper, his wife makes him four large sandwiches and carries them up to him. He lies in bed feigning sleep. But once he assumes she is asleep, he relights the candle and wolfs down the sandwiches. Turned toward him in the dark, watching the
movement of his powerful back, shoulders, arms and jaw outlined in the flickering light, Mrs Bircumshaw continues to think about him with a mixture of emotions such as amusement, a moment of sexual desire and finally weariness and disgust. It is an intimate moment and excellent summary image of this couple.

In this story, Lawrence wants to capture the essence of Bircumshaw’s life and the response of his wife and to comment briefly upon the social issues raised. He successfully blends image, scene and commentary. Mrs Bircumshaw states the dreary facts, the tale’s imagery brings them alive and the omniscient narrator suggests causes and circumstances. Lawrence appears more skilled in his commentary and it is through his commentary that we can see the movement from his idea in Sons and Lovers and The Rainbow. Unlike Sons and Lovers where the focus is on the suffering of Mrs Morel, in "Delilah and Bircumshaw", the emphasis is on the issue of male dominance. It has more similarities with The Rainbow where the character of Will Brangwen is a study of a would-be-tyrant. Harry Bircumshaw and Will Brangwen have many factors in common. A very new and important note is present in this story which responds to the underlying issue, though in this tale Lawrence does not suggest that the husband should take over the house by violence or otherwise or he doesn’t suggest that the wife is castrating the husband.

"The Christening" has been read by Keith Cushman as "an
extended jeer at conventional morality." In addition, we read it more as an explanation of the relationship between a father and his children. In his own life, Lawrence took the side of his mother in the quarrels between his parents. In many of his writings like Sons and Lovers, The White Peacock and "Odour of Chrysanthemums", he killed off the father early in the story or he was dead before the story began. However, in "The Christening", the situation is different. Unlike the previous drinking fathers, Mr. Rowbotham's condition is caused not by excessive drinking but by deterioration of motor nerves. He fights his condition and is shown to be fully alive by Lawrence. He appears not only as an authoritarian but also as an energizing presence in his children's lives. He has similarities with Tom Brangwen in The Rainbow and the wise father in the later war story "England, My England." Further, the tale's similarities with "Delilah and Bircumshaw" can be seen in its English working-class setting, continued exploration of the issues arising from male dominance and general tone of defeat.

In this tale, Lawrence uses a technique of contrast that grew with him in his later work. It is an intricate form of repetition. The different members of the family are compared and contrasted. Each has a characteristic line of imagery. The school teacher Hilda is described as "small and

35. Cushman, op.cit., p.216.
frail," and "small and thin." Her neck "protruded painfully" and "she was very thin." All this imagery is indicative of illness. The second sister Bertha is described as "sharp and abrupt", practically always on the move. Emma, the unwed mother is seen as an animal, heavy, brutal, rough, sulky and glowering and she finishes up striking her brother because of his gibes at her. The christening of the baby is an occasion through which we see into the heart of an unhappy family.

In "Once" Lawrence shows something different on the issue of identity and relationship. Here Lawrence explores a possibility that an intimate relationship may be essential to the establishing of self and at the same time may threaten self. The ideas discussed here - that one can preserve oneself by avoiding commitment, alternatively one can give up self in an abandonment to another, to abandon the self is in fact a betrayal to the other as well as to the self - are all central to Lawrence's middle fictions.

Lawrence's interest in realism at the beginning carried him through a few years. These realistic stories, helped Lawrence to curb his romantic tendency and take part in the movement which the English reader and writer considered innovative and fresh. During these years of pursuing the

37. ibid.
38. ibid., p.263.
39. ibid.
40. ibid.
realistic tradition, Lawrence also wrote autobiographical fiction which helped him learn more clearly about himself, his family and also his own community.

It is generally agreed that the most interesting influences on Lawrence were of his mother Lydia Lawrence and Frieda von Richthofen Weekley. After his mother's death, Lawrence carried on through 1911 collapsing only a year later. However the entry of Frieda into his life in spring 1912 was another important event. It is shown earlier * that the stories which he had written after going to Germany appear to have gone with him in his satchel from England except for the story "Once." In a number of different ways Frieda took Lawrence out of England. She rescued his capacity for joy, love and wonder, which he generally felt that he would have lost without her. From the biographies and letters we know that Lawrence and Frieda had bitter quarrels with each other and did not lead an idyllic existence. But in spite of all their differences, Lawrence concentrated on the thought that men and women who live without an intimate relationship are people unborn or wrapped in themselves. He focused on this point in most of his middle fiction. According to Lawrence, in order to have an intimate relationship, one must be ready to sacrifice self in order to realize self or must be ready to lose one's life in order to gain it. A close relationship can destroy the integrity of the self and as such giving up one's life or self is a

* Page No. 85.
great risk. The character or presence of the other can destroy self or a person can be swallowed up by the other. There are different ways to lose self in order to give birth which ultimately results in loss of identity and self becomes a mere shadow. In the short fiction of 1913, Lawrence shows the difference between these two kinds of loss. Before leaving Germany in mid June, he wrote "New Eve and Old Adam", "The Prussian Officer" and "Vin Ordinaire" or "The Thorn in the Flesh." These tales are similar to each other in that they examine the theme of lost and found self. The two tales "New Eve and Old Adam" and "The Shadow in the Rose Garden" seem to follow figuratively the lover of "Once" out of their affair into a marriage filled with fear, pain and love. "The Thorn in the Flesh" and "The Prussian Officer" give us Lawrence's impressions of Germany prior to the war. He also gives us an assessment in each tale the ways self could be lost and then enriched or impoverished.

"New Eve and Old Adam" introduces Paula and Peter Moest who are Frieda and Lawrence in a new world. Moest is a businessman moving freely between London and Milan, while Paula is a beautiful woman with an income of her own. They live in luxury at a good place in London. A telegram arrives for 'Moest', who happens to be someone of the same name staying in the same apartment building. Seeing that the telegram suggests a rendezvous, Moest thinks that it must be a message to his wife from a lover - a sign of his insecurity. Paula, his wife pays him back by going to meet
this unknown person while Moest goes off sadly to a hotel to prepare for his next business trip. The next day the telegram is properly identified as intended for another Moest. Peter returns and they approach reconciliation which is really only another patching up. The story ends with a sudden jump to a month later. It ends with counter accusations from Peter in Italy and Paula in London, in letters written between them. In this story, Moest responds to the attraction of a feared rival like the Lawrence figure in other stories. The theme that becomes clear in the conversation between the two main characters, is the danger to selfhood that both characters feel in loving or losing the other. In this story, each character feels that the complete giving up of one self to the other will destroy self. At the same time each also feels that the other’s refusal to give all to other shows a lack of trust and a desire for freedom. ‘Power’ is the key word in the quarrel. Each fears the other’s power of self and fears that loss of power is giving up of self. In the later fictions too especially in Aaron’s Rod, Lawrence deals with the idea of power and seeing it as a control over something outside self and as similar to energy, capacity and vitality. Paula and Peter have destructive power over each other and at the same time they show a loss of energy, capacity and vitality when separated from each other. In this story, when Paula asks Peter to leave and he checks into a hotel, he finds himself suffocating in his hotel room. He showers and feels all "the life was accumulating in his mental consciousness
and his body felt like a piece of waste." 41 After a horrible night, he feels as if he has attained a selfhood apart from Paula, but its falseness becomes clear when he returns to Paula the next day and feels himself restored by her and thus re-establishes his capacity to live. Later that night he feels himself growing dim, again losing himself in a positive way. "They clasped each other closer, body to body. And the intensity of his feeling was so fierce, he felt himself going dim, fusing into something soft and plastic between her hands. And this connection with her was bigger than life or death. And at the bottom of his heart was a sob." 42 Through these lines Lawrence makes it clear that for Peter although the fear of her is still present, she in fact becomes a doorway to something beyond them both. In this story, Peter initially loses himself and it is definitely not a pleasurable or positive loss. Later, in his reconciliation with Paula, he loses his grip on himself. But this loss of self enriches him and without it Peter is finished. But by the tale’s end, he has returned to the point he had reached in the hotel, thereby creating a circle.

In terms of Lawrence’s fiction, "New Eve and Old Adam" succeeds in doing several things. It boldly sets forth themes that he will soon weave into far more subtle tales. It gives free rein to his analytical voice, which is only minimally dramatized by being located in Peter’s mind. Once

42. Ibid., p.86.
that voice has had its say, Lawrence can integrate it into scene, setting and symbol as he does in the tales to follow.

In "The Prussian Officer" we see the coming together of the Prussian officer Hauptmann and his orderly Schöner, their growing awareness of each other, their eventual embrace and the ultimate discovery by only one of the participants of a new self and a new world. Both the officer and his orderly feel like Paula and Peter in "New Eve and Old Adam", that if the other's sense of reality is accurate then his own must be a delusion. Like "Once" and "New Eve and Old Adam", in this tale too, Lawrence tries to urge a link between intimate relationship and establishment of self. Here, in this tale, it is only after embracing that the orderly's eyes are opened. For the first time he sees himself as independent, apart from military or the world. His earlier state of unawareness appears as a sleep and only now he has become conscious. In this tale too like "New Eve and Old Adam", he shows his belief that self is unrealized or asleep when it exists apart from the other. At the same time this story clearly shows through the orderly in his realization, that an immense threat to self is inherent in any intimate relationship. As in the other tale, in this one too, Lawrence traces the difference between loss of self that leads to gain and loss of self that leads nowhere. If the orderly's painful death brings him knowledge, then the knowledge which he gains also brings him death. Lawrence probably wants to point out that there are different ways of
losing self.

The importance of "The Prussian Officer" lies in the fact that it shows the way to Lawrence's middle fiction. It introduced the visionary mode of stories and showed the way to "England, My England", "The Horse Dealer's Daughter", "The Blind Man" and "St Mawr."

In "Vin ordinaire" or "The Thorn in the Flesh", Lawrence goes back to realistic style and asks the question as to what will happen when the self will not risk the loss resulting in embracing the other. Like the orderly in "The Prussian Officer", Lawrence takes a similar character Bachmann who is terrified of heights. He wets his pants in trying to climb a high stone wall of a rampart. On being hauled up just as he is trying to conquer his terror, he strikes the sergeant who has rescued him. The sergeant tumbles over, while Bachmann flees to Emilie, a servant at a local baron's house. His entire being is defined by his sense of failure. Like Peter Moest and the orderly he feels himself a shadow. "Within himself he felt the dross of shame and incapacity." Lawrence revised this tale in 1914 and the same tangle of needs and fears haunts this version as that in "New Eve and Old Adam" and "The Prussian Officer." Here community cannot nurture self as was celebrated in the realistic stories. One must establish self through an intimate relationship after breaking with community. Otherwise one becomes a piece of waste. At the same time, there is danger within that relationship and one is far from
safe. One may be overwhelmed by the other making oneself a mere shadow.

In "Vin Ordinaire" or "The Thorn in the Flesh", beginning in parallel situations, breaking out of them in parallel ways, Emilie and Bachmaan establish an intimate relationship and new self in parallel ways. It is important to see the mutuality of their communion. She is "helpless", infinitely grateful to Bachmann and finds in their love-making her own "static" and "eternal" quality. Bachmann wears a male cliché or two himself. Lying "proud" beside Emilie, he feels himself at last "able to take command." Here Lawrence employs the language of trite romance, while alerting the reader to look beyond cliché.

Lawrence alerts the reader in two ways, first by using the same language to describe both Bachmann and Emilie and second by staging of certain scenes. Emilee lies close to Bachmann "in her static reality." She is soft and absorbed. Bachmann, we read also rests in "a curious silence, a blackness, like something eternal possessed him." Perhaps their mutuality is best stated in this

44. ibid., p.121.
45. ibid., p.123.
46. ibid.
47. ibid.
48. ibid.
49. ibid.
50. ibid., p.125.
passage: "They loved each other, and all was whole. She loved him, he had taken her, she was given to him. It was right. He was given to her, and they were one, complete." Later Lawrence says, "They knew each other. They were themselves." These lines are obviously meant to convey a relationship refreshingly unhierarchial.

Among the three stories of 1913, "New Eve and Old Adam" states the problems of human beings in autobiographical terms. In "The Prussian Officer", Lawrence dramatized these problems while at the same time extending their significance to the entire Prussian culture. "Vin Ordinaire" or "The Thorn in the Flesh" shows that to break into some relationship can be dangerous but the refusal to break can also be equally deadly.

The years since war broke out, from summer 1914 to 1919 are commonly seen as the bitterest period in Lawrence's life. It was a dark time for Lawrence in all respects. There were severe fights between Lawrence and Frieda, they shifted from one borrowed house to the next, quarrelled with their friends, were harassed by the war office and lived in poverty. John Middleton Murry describes it as:

One night, I remember, there was a knock on the door of the shed where I worked, and Lawrence came

51. ibid., p.121.
52. ibid., p.125.
in. He said nothing but sat in a chair by the stove, rocking himself to and fro, and moaning. I thought that there had been another quarrel with Frieda, and I felt it was futile to attempt to comfort him. Their struggle was beyond me; I was out of my depth. But on this night, it turned out, there had been no quarrel. Suddenly Lawrence had been overwhelmed by the horror of the war and had made his way across in the dark. That was all. I can see him now, in his brown corduroy jacket, buttoned tight up in the neck and his head bowed, radiating desolation.

It is undeniable that the years were bleak for Lawrence, but we misread this period of Lawrence's life if we consider only bleakness and desolation. The characters in Lawrence's earlier short fiction are damned if they do not venture out of their old relationships and understanding and they are damned if they do so. In the short stories of 1914, Lawrence follows the same visionary mode, but the vision is now different. In most of the revisions he did in "The Prussian Officer" volume and in most stories he wrote during the war, the emphasis on individual choice leads to a series of success stories. Emphasis on choice leads to a sexual balance in these stories. With the exception of "England, My England", these tales contain Lawrence's subtle

reworking of the Sleeping Beauty myth. This balance will however tilt in the stories Lawrence wrote after the war, but in the essays he wrote at this time there is a definite sign of tilting.

Lawrence did remarkable work in revising the tales for "The Prussian Officer" volume. After the revisions, his next work in fiction "England, My England" was published in English Review in October, 1915. After revisions in 1921, it became the title story for Lawrence's second collection of tales.

After "England, My England", Lawrence wrote a series of beautifully worked visionary tales which assert the authority of private experience and its power to resurrect cultures and individuals alike. The first of these tales "The Thimble" is simple in plot. That the heroine was Lady Cynthia Asquith is clear from Lawrence's letter to her in October, 1915. He told her clearly that this was a tale of resurrection. He wrote to her: "Your showing me that detestable Selfridge sketch of yours reminds me that I have done a good word sketch of you: in a story. I think it is good."

The main centre of "The Thimble" is conversation. Married in the early days of the war, the hero and the heroine were once comrades. In their initial situation they

remind us of Clifford and Connie Chatterley in Lady Chatterley’s Lover. The husband in the tale is sent to France soon after the honeymoon. The wife builds a separate life for herself in Mayfair. But she suddenly falls ill with pneumonia amid her busy activities. This spell of sickness kills her old self and life becomes for her a dark night. At the same time, her husband has been badly wounded in the war. The tale opens with the lady sitting nervously among the cushions convalescing and the husband comes in with his jaws shattered, mouth badly sunken in. He can only mumble. Lawrence shows that each character has moved his or her respective journeys into death and each of them is at a moment of decision. Later on, Hepburn wants to persuade his wife not to surrender to a belief in accident, but instead believe in a capacity to love again. "Resurrection?" At first she refuses, but then changes her stance and asks to be touched. Hepburn then reaches out to her in a gesture that constitutes a pact between them. This tale shows a clear progress into death and then resurrection. It introduces tales such as "The Horse Dealer’s Daughter" and "The Blind Man." Like them, this tale also shows the importance of physical touch. It also locates resurrection in the coming together of two individuals.

Like Elizabeth Bates, Louisa Lindley, Ursula Brangwen, Isabel Pervin, Lou Witt, Connie Chatterly, the heroine of

"The Thimble" is a woman eternally trying to understand her own life. At the same time she is the exact antithesis of Winifred in "England, My England."

While "The Thimble" shows the direction taken by Lawrence's resurrection tales "The Horse Dealer's Daughter" is a fine example of the genre. The theme of compulsion is also the subject of this tale as well as the tales "You Touched Me", "Fanny and Annie", "Samson and Delilah" and "The Fox." "The Horse Dealer's Daughter" shows the progress out of superficiality into death and rebirth.

"The Blind Man", another story of touch was written in November, 1918. Just like Sons and Lovers and the Croydon stories, Lawrence builds this tale of men, women and friendship around a triangle of characters, Bertie Reid, Isabel Pervin and Maurice Pervin. The charged atmosphere of the Brangwens is present in the farm which is a source of joy to Isabel's husband Maurice after he is blinded and disfigured at Flanders. Maurice is irritable and depressed, but to Isabel's surprise he welcomes Bertie who is his exact opposite. Maurice is mentally slow and he is happy as long as he can preserve immediacy of blood contact. Bertie on the other hand is an intellectual. Maurice is anxious to win Bertie's friendship and asks him if he can touch his eyes and scar. "The story polarizes Lawrence's two planes of consciousness, and poses the question: who is the more blind of the two men, one in his dark world of blood-awareness, the other in an intellectual world of light
which bars the way to human contact."  

In the tale, Bertie is described as a "brilliant and successful barrister" but at the same time Lawrence tells us that he is childish, afraid and sterile. Bertie is kind, constant but also "unable ever to enter into close contact of any sort." His kindness, womanlessness and abstraction are a part of a whole personality, which we like Isabel, can admire, love, despise and pity all at the same time. By contrast, from the outset Maurice is highly sensitive on a multiplicity of levels. The sources of Maurice’s consciousness lie in his emotions mind and "intelligent" hands, in the "curious tentative movement of his powerful muscular legs", and "the clever, careful, strong contact of his feet with the earth." Lawrence tells us that Maurice’s mind is slow, yet we hear that he shares Isabel’s literary activities and we the readers find him quickly and accurately analysing his own confused resentment upon Bertie's arrival. He seems far more mentally alert than Bertie. The relationship between Bertie and Isabel is one of friendship. Lawrence tells us: "They had been brought up near to one another, and all her life, he had been her friend, like a brother but better than her own brothers. She loved him - though not in the marrying sense. There was

56. Pinion, op.cit., p.231.
58. Ibid.
59. Ibid., p.333.
60. Ibid., p.332.
61. Ibid.
a sort of kinship between them, an affinity." In fact, it becomes clear from these lines that Isabel feels for Bertie almost precisely the kind of love - a love of likes, not of opposites, and therefore, not a sexual, marrying love.

"The Blind Man" and "The Horse Dealer's Daughter" are two of Lawrence's major tales. They are in fact, complex embodiments of the visionary type first shown in "The Prussian Officer." Underlying each story is a grid of ancient generalized and religious acts such as crucifixion, baptism, resurrection and communion. At the same time however, each story is sensitive in its perception of individual psychology and circumstance. In short, in each story Lawrence deals with a situation that captures his sense of human reality as always partaking of individualized circumstance and vast repeated movement towards life or death.

Four tales tracing patterns of resurrection, form this important cluster of tales. Three of them are interludes using the same ideas of the visionary tales. The fourth one leads to the darker works of the post-war period.

The compulsion theme is also exercised in "Samson and Delilah" and "Fanny and Annie", but they are saved from becoming harsh by the introduction of comic elements. These two stories are similar, in that though they both employ the myth of the revivifying stranger, they keep the myth at a

62. ibid., p.327.
distance focusing instead on particular characters. In "Samson and Delilah", the returning stranger is male and the focus is on the wife's reluctance to welcome him. While in "Fanny and Annie", the returning stranger is female and the focus is on her reluctance to be home. In "Samson and Delilah", the husband forces himself on his wife who has built a life for herself and has become the landlady of a public house. At first, the wife treats her husband as a stranger and has him bound in ropes and tossed into the streets as an imposter. Later, however when the customers have left the pub, the husband enters through the back door which has been left open by his wife. In a typical pattern like "Love Among the Haystacks", accord and acceptance are established through touch. Even though there are many questions to be asked and answered, finally the husband wants his wife and the wife in return wants her husband. Lawrence repeats parts of this tale in "The Fox" where Henry returns home and claims March and the farm she is running.

Post war tales such as "The Fox" and "You Touched Me" set their own conversation with this tale. The wife in this tale is large, capable and independent, while the husband is warm. But it seems that in this tale, Lawrence wanted to show not the husband's power over his wife, but to show the power of desire.

"Fanny and Annie" tells the same story but in an altogether different tone. In this story, the beautiful,
brilliant Fanny returns to her home town to marry her old sweetheart, Harry Goodall. In a splendid scene, Fanny’s lover is denounced before a chapel congregation by the mother of Annie who has become pregnant. This makes Fanny the target of local gossip and she has moments of indecision. But at the end she decides to stick to her lover. Lawrence does not suggest that they will be happy or that their probable unhappiness will be either one’s fault. On the other hand, he presents the same persistence and illogicality of desire as in "Samson and Delilah."

In this tale, Lawrence employs a sardonic tone, but uses it to extend the tale’s understanding. The tone of the tale complements Fanny’s character implying a wit in her that will abandon self-pity and keep a hold on common sense. Organized only indirectly and ironically around the ritual of harvest festival and the myth of the returning stranger, "Fanny and Annie" asks to be read for the individual characters and situations. The style in the tale follows Lawrence’s description of Sons and Lovers: "it accumulates objects and people and illuminates them under the light of a strong emotion creating a scene." 63

"The Mortal Coil" is a transitory tale for it contains within itself and its history, a dialogue between the vision of the earlier war tales and the vision Lawrence formed after the armistice. Recalling the basic situation in "Vin

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Ordinaire" or "The Thorn in the Flesh", Lieutenant Friedeburg is another puppet dancing to the tune of the military. Through habitual gambling, he finds himself in debt and fearfully anticipates discharge. In a major scene, Marta his fiery mistress rails against his gambling and then against the equation of his life with his career and his low estimation of their love. As she prepares to leave, Friedeburg changes his mood and wants only her and the night ends in love-making. Leaving Marta in bed, he gets up early and joins his men for the day's manoeuvres. When he returns in the afternoon, he finds that Marta and their friend Teresa have been asphyxiated by fumes. When we read this tale in conjunction with "The Thorn in the Flesh", the tale seems to approve of Marta and not the lieutenant. His ecstatic perceptions in the pre-dawn manoeuvres can be read similar to the orderly's in "The Prussian Officer", but it does not lead anywhere. Finally we can see that his incapacity and stupidity lead to Marta's death.

But if we read this story from the perspective of "England, My England", we find that Marta's death is partly her own doing. As the war progressed, Lawrence's hatred of war was haunted by questions of masculine identity. The resolution he offers in "The Thorn in the Flesh" that withdrawal from mass and realization of self in relation to one another no longer suffices as law began to argue that man must engage in social and political activities. In case he fails to do so, his life will become stagnant. He will
bring nothing in his relation with a woman and his woman will become dominant. She will also realize that he is nothing apart from her. In the tale, we notice that during love-making, Marta insists that Friedeburg belongs to her only. Like Ursula on some occasions, Marta too desires that Friedeburg should be nothing apart from her. But Friedeburg seems to resist it. Both of them seem too blighted as Marta wants to bind him in a personal relationship which is too limited for his masculine nature and he cannot find a way to participate in both. In reading "England, My England" and "The Mortal Coil" as stories which break with the thematic tendencies of the period, we also find that between the 1915-1916 stories, these two stories alone locate their action in the military setting. Each time Lawrence wrote a story about the war, he showed a tendency to stress a basic incompatibility between the men and women characters. Both these tales raise issues of masculine identity. Both Egbert and Friedeburg join the military because it is the only masculine activity they can see. Here military service is seen as a deadly choice, and the refusal to do anything is seen as equally deadly. In the post-war tales, Lawrence avoids this dilemma, since now he deals with soldiers who have come back full of purpose, after fighting the war. All they have to do is to get the women to accept them as leaders.

With the exception of the revisions, there is a current and an undercurrent in the short stories which Lawrence
wrote during the war years. According to the main current, the only answer to public insanity, cowardice and mechanized destruction are courageous, warm-hearted sexual relationships. This view is taken by "The Horse Dealer's Daughter" and "The Blind Man." There is a recurring double pattern in the descent of the individual into darkness followed by painful resemblance of self or culture. In them, Lawrence hints that men must come forward and take up the challenge of the civilization, while women must relax and remain so.

The war resulted in changed attitude to sexuality which was generally in the favour of women. The casting aside of conventional restraints in a highly charged atmosphere resulted in this. During the first part of the war, Lawrence continued to insist on the need of women's voice to be heard. He wrote to Gordon Campbell: "The war doesn't alter my beliefs or visions ... I believe there is no getting of a vision, as you call it, before we get our sex right: before we get our souls fertilized by the female." During the war he together with Bertrand Russel continued to envisage a crucial role in the reconstruction of the state. But with the end of the war, he wrote to Katherine Mansfield in November, 1918: "I do think a woman must yeild some sort of precedence to a man and he must take this precedence. I do think men must go ahead absolutely in front of their women without turning round to ask for permission or approval from

64. ibid., p.218.
their women. Consequently the women must follow as it were unquestioningly."

It was shortly after this letter to Katherine Mansfield that Lawrence wrote "Tickets Please", "Monkeys Nuts" and "The Fox." These three stories deal explicitly with the overturning of traditional sexual relationship as a result of the war. During the war, women had proved that they were as capable as the men. But Lawrence had not wanted this confidence in a woman. In fact, he had urged the necessity for men to take women and the feminine side of their natures seriously. But at the end, Lawrence found that the women he had placed much hope on had become more like the men.

According to Lionel Trilling "Tickets Please" "exemplifies the drastic revision of the notion of womanliness" brought about by the war. The story is about a group of tram conductresses who set out to humiliate the inspector John Thomas Raynor who is a womanizer.

Another story where a woman takes a sexual relation into her own hands during the war, is "Monkeys Nuts." The main action of the story centres around Miss Stokes, who with great determination woos the reluctant Joe. The effectiveness of the story lies mainly in the fact that it is a simple reversal of conventional roles. While in "Tickets Please" Lawrence shows women uniting to exact

65. ibid., p.565.
surrender from a man, in "Monkeys Nuts" the land girl, Miss Stokes intervenes in the relationship between Joe and Albert and as a result there are two struggles. The first one is between Miss Stokes and Joe for his submission - a struggle in which he is at first overcome but later retaliates. The second struggle is between Miss Stokes and Albert for the possession of Joe.

The action centres around Miss Stokes's determined wooing of the reluctant Joe. She has an ironic detached attitude towards Joe and Lawrence makes it quite clear that he is only physically attractive to her. "And there was something in his quiet, tender looking form, young and fresh - which attracted her eye." That this land girl is physically attracted towards this shy soldier becomes further apparent when Lawrence writes: "She glanced him over - save for his slender, succulent tenderness she would have despised him." Joe is therefore subjected to explicit sexual relations though unwanted and this is an unusual position for a man to be in. The story develops as a battle between Miss Stokes and Albert for the possession of Joe. When Joe first rejects the overtures of Miss Stokes, Albert is a bit surprised, but when he learns that Joe is being forced into a relationship, he fights to win him back into the male comradeship which Miss Stokes had interrupted.

Like the girls in "Tickets Please" the assertiveness of

68. ibid., p.346.
Miss Stokes is enhanced by her uniform. Albert only manages to break the composure of Miss Stokes when he confronts her as a: "Young woman ... She was wearing a wide hat of grey straw and a loose swinging dress of nigger grey velvet" instead of her "linen overalls and gaiters."

Though Albert wins the battle, both men feel uneasy till Miss Stokes leaves the farm. Then "Joe felt more relieved even than he had felt when he heard the firing cease, after the news had come that the armistice was signed." It is quite clear that Lawrence wanted to show that the sexual revolution is more threatening to men than even the war itself.

The setting of another tale "Wintry Peacock" is a small farm in the Midlands, just after the war. In this tale, Lawrence uses a first-person narrator. Like the collier tales, it is anecdotal, expressive of time, mood and place and is almost all scene and dialogue. The tale opens with a view of the narrator, snow and peacocks. Then Lawrence quickly moves in to follow the narrator’s conversation with his neighbour over a letter that has come from her absent husband. The letter which is written in French is actually from a Belgian girl whom the husband or some other English soldier has gotten pregnant. The narrator agrees to translate the letter for the suspicious wife and though he has never met the husband he purposely misreads the contents.

69. ibid., p.352.
70. ibid., p.343.
71. ibid., p.354.
trying to cover the tracks of the husband. Ultimately, the husband manages to get away with his indiscretion. The tale closes with the husband home from war, in conversation and he denies any responsibility. When they part, the narrator runs down the hill "shouting with laughter."

Counterpointing this anecdote and giving clues as to how one is to read the tale are the pathetic peacocks. In the first paragraph, they suggest the same spirit of wildness and independence represented by the fox in "The Fox" and the stallion in "St Mawr." As the tale unfolds, the peacocks come to stand as emblems of defeated masculinity. As Joey, the main bird, crouches at the feet of the cajoling bird, one sees him as a foil to the independent, undefeated husband. Joey is a wintry peacock lacking the grandeur of his full proud tail. The husband by contrast is going to allow no Belgian girl, no devious wife to clip his feathers. In this image pattern, the tale approaches issues central to "Tickets Please."

The settings for the 1918 version of "The Fox" and "You Touched Me" are soon after the war, the first on a farm in Berkshire and the second in the Midlands. It is similar to "Samson and Delilah" so far as the basic plot is concerned, as it traces the return of an exile, the reluctance of the woman at home to accept him and the eventual acceptance. In "Samson and Delilah", the woman has a strong character while

in both "The Fox" and "You Touched Me" we find sadly broken females, in need of rescue.

"You Touched Me" like "The Fox" opens with two women in their thirties, Matilda and Emmie Rockley. Emmie plays the role of Banford in "The Fox" but in a limited way. She tries to protect Matilda from the intruding male. Like Henry, Hadrian too bursts in on the dreary life of the women and marries one. In both the tales, the male is the returning stranger and he is presented as dangerous, calculating and vibrant. In this tale, Matilda is a spinster whose father is ill. At thirty-three, she is thin, tired and frail. When Hadrian arrives, he does not have any design on Matilda, but an incident occurs which changes the circumstances. One night, Matilda enters her father's room and caresses Hadrian thinking him to be her father. This touch unlooked for, goes deep for this loner. As in "Samson and Delilah", here Lawrence focuses on the literal touch or laying hands to dramatize a connection between people that extends much below their daytime conscious selves. The father puts a clause into his will that if Matilda marries Hadrian, she and Emmie will retain their inheritance otherwise all will go to Hadrian.

When we look at the cluster of tales just after the armistice, we can see that Lawrence gives two different answers to the question of who shall lead. In "The Fox" and "You Touched Me", it is the male who leads. But at the same time, Lawrence uses the most unlikely hero and heroine and
he repeatedly emphasizes the unlikeliness. March and Matilda, both feel that they could be the boy's mother. A central part of the character of both the men are their youth, obtuseness, lack of perception and tenderness. Most important in both "The Fox" and "You Touched Me" is that we see Lawrence dramatizing the notion that there is real gain for man and woman alike in the woman's giving up of self-responsibility. The gain derives from the fact that each is following his and her natural bent—his to lead and hers to follow.

The other answer is formulated in "Wintry Peacock" and "Monkeys Nuts." In "Wintry Peacock", the wife and the Belgian girl tried their best to cajole the male but to no effect. The husband ends in the company of the narrator laughing at everything the girl and the wife represent. In the brief tale "Monkeys Nuts", the woman woos Joe, a shy, young soldier. Like the husband in "Wintry Peacock", he joins forces with a male comrade, Alfred. It is through that bond, that he maintains his independence and dignity.

In the four stories, there is a conversation going on. In all these stories, there is a triangle of a same gender couple set in opposition to a figure of the opposite gender. Emily and Matilda, March and Banford stand against Henry and Hadrian. On the other hand, the husband and the narrator stand against the wife in "Wintry Peacock" while Joe and Alfred team up against Miss Stokes. In these stories the main project of the hero is not to allow his friendship to
be broken up by the female.

In the three long short stories of 1921 "The Captain's Doll", the revised story "The Fox" and "The Ladybird", we see three lone men - a captain, a count and the fox-like Grenfel woo three reluctant ladies. "The Captain's Doll" is closely related to Aaron's Rod. In one way, in this tale, Lawrence retraces the argument of Aaron's Rod. Dropping the male friendship and female avoidance that characterize the novel, he returns to the theme of right power, but tests it not through the strained homosexual relationship of Aaron and Lilly but through a heterosexual relationship. One of the tale's key questions is the problem raised in the novel about how a loyal follower can also be a helpfully antagonistic mate.

In the revised edition of "The Fox" Lawrence probably wanted to dramatize the new relationship he had explored at the end of "The Captain's Doll." All these relationships will be discussed in the next chapter.

"The Ladybird" is very much a war tale. Yet unlike the resurrection tales which Lawrence wrote during the war itself "The Ladybird" expresses hope for salvation only surreptitiously. In this tale written three years after the war, one feels an ever present sense of the horror of war. In it Lawrence seems to mock his earlier belief that the conflict was like a sickness and through it Europe would pass into better health. With this tale, Lawrence began to
associate leadership with ancient ceremonies and cultures and in doing so, he gives his power a social dimension. In "The Ladybird" it is Count Dionys Psanek who provides a link with the past. Like Don Ramon and Don Cipriano, Count Dionys too wants to move the romantic and Christian one-sidedness of the present and establish a new culture with new relationships. Yet at the same time he insists that the new must come out of the old. More than Henry of "The Fox" and Captain Hepburn of "The Captain's Doll", the Count's hatred lies in his near death in the First World War. This is a powerful motive for rebelling against the current culture.

Lady Daphne falls in love with Count Dionys Psanek, who is a German prisoner of war as well as a family friend. Like Hannele of "The Captain’s Doll", she must choose between a relationship based on love or one based on power. Apart from the conflicts between power and love, in the story there are other issues that take us back to Women in Love. Lawrence even shows the same tendency here, as he does in The Plumed Serpent and "The Woman who Rode Away" of presenting mystic ideas through the voice of a character who usually speaks correct English but occasionally slides into a foreigner’s awkwardness. In "The Ladybird", Lawrence clearly wants to show a society that freely recognizes its natural aristocrats and gives them full power. But unlike other works, where Anna Brangwen and Ursula are allowed to have their say, the Hanneles are not allowed in most of these leadership tales. Lawrence's leaders Lilly, Henry, Count
Dionys do not have any opposition and are not to be criticized.

The three long short stories of 1921 will be discussed in detail in the next chapter.

The three leadership tales written in 1924, deal with the problem of what to do with the hero. Lawrence’s fury with John Middleton Murry probably influenced him to shift focus from the beleagured leaders and attend to the males who refuse their proper role. In each tale, Lawrence defines a powerful male by giving a clearer sense of a powerless one. In the smaller tales, the result is a more coherent story but in "The Borderline" there are confusions which are specially damaging to the figure of the leader.

In "The Last Laugh", Lawrence continues to draw on ancient culture as sources of rebellion and health by having a pan spirit strike down the weak, failed male. The characters are a shambling Murry figure named Marchbanks, a policeman and a deaf girl named James who is modelled after Dorothy Brett. After Marchbanks and James leave their friend Lorenzo’s house and walk through the night, Marchbanks hears Pan’s laughter. After he alerts James to the sound, she turns on her Marconi listening machine and soon the policeman in the corner joins them in searching out the source of the whinnying laughter. While Marchbanks gets waylaid by a Jewish looking woman, James and the policeman continue, James beginning to hear voices and Pan’s laughter
itself. The climax of their search occurs by a demolished church, the windows of which have been blown out, the altar cloth and the books whirled away. The organ pipes inside have become Pan pipes trilling out wild, gay music. The next morning James is cured of her blindness and deafness and she becomes free of her dependence upon machines. The policeman is crippled since he did not hear, nor see nor believed in Pan. On the other hand, Marchbanks who heard the laughter but left the search is struck dead.

It is the first but not the last time that the Murry character will be killed off in these tales, but within the dynamics of this tale, the death works and the tale has coherence. Earlier in "The Fox", the murder of Banford does not carry out Lawrence's intention to show life triumphing over death partly because Banford never becomes sufficiently stylized to represent death. By contrast, in "The Last Laugh", Marchbanks is sufficiently stylized. Symbolically, his reward for refusing life is death. The tale is in fact a premonition of the fables Lawrence would write several years later. Like them, it is nice in its logic, its characters are projection of that logic, and plot and imagery illustrate the moral. Pan is captured in the imagery of the story: in the bright snow, the trilling midnight organ music, the winter and spring contrasts, the image of the sky cracking and shriveling like an old skin.

"Jimmy and the Desperate Woman" was probably written in January or February, 1924 after Frieda and Lawrence left
England for brief stays in Paris and Germany. This tale drags Marchbanks to life in the person of Jimmy. Although the plot is based partly on a parody of Ulysses's journey, Lawrence does not employ his ancient gods motif. In it there is the familiar triangle. There are several targets of satire in the tale such as the weak kneed male who cannot stand alone, the romantic and middle class cliché that all real people live among the working class and the presumed allure of someone else's mate.

The plot follows Jimmy Frith, editor of a high class London magazine to a dark mining town in the Midlands. Jimmy goes there in search of Emily Pinnegar who has sent him several poems he has liked. He goes to find a woman who will curl at his feet, but finds instead a proud, powerful and miserable woman. He invites Emily Pinnegar and her child to share his home. A teacher before marriage and a woman of unrelenting will who knows that she has made a mistake, Emily is like Mrs Lawrence. Jimmy lives in his inner world and woman he thinks is merely a ghost in his consciousness. Her husband allows her and though Jimmy tries to dissuade her, she arrives. Lawrence's conclusion implies that Jimmy has made has made a fool of himself. This woman will always belong to her husband. Unlike Lawrence's other triangle tales, this tale does not focus on the vulnerable character's choice. Emily is engaging and interesting in her pride and disillusionment and is in fact one more of the strong, intelligent colliery wives who populate Lawrence's
fiction. But it is between men that the main conflict lies. Jimmy wants to be the leader in his personal sexual relation and thus he speaks in a language similar to Lilly, Henry and Count Dionys. But as he is not a natural aristocrat, he can only lead by finding someone inferior, "... some simple uneducated girl, some Tess of the D'urbervilles, some wistful Gretchen, some humble Ruth gleaning an aftermath? Why not? Surely the world was full of such!"

Jimmy's foil is Emily's husband, Mr Pinnegar. In his name, one hears a blend of Pan and vinegar. Pinnegar is acrid, bitter and unmovable. A collier, he is quite simply a natural aristocrat, a proper leader. He enters the tale "like a blast of wind." He does not love his wife nor feels he should. Emily initially promises to rescue Pinnegar from his flat, leadership position, but Lawrence soon muffles her. She goes to London, but she still "moved in [Pinnegar's] aura. She was hopelessly married to him."

What has begun to intrigue Jimmy most in Emily is Pinnegar: "He could feel so strongly the presence of that other man about her, and this went to his head like neat spirits. That other man! In some subtle, inexplicable way, he was actually, bodily present, the husband."

"The Borderline" is based on Lawrence's visit with

74. ibid., p.574.
75. ibid., p.586.
76. ibid., pp.585-586.
Frieda to Baden. In this tale too, Lawrence uses the triangle. He imagines Katherine Farquhar who resembles Frieda married to Philip Farquhar who resembles Murry. Lawrence himself is represented by Alan Antrusther, Katherine's first husband, killed many years ago in the war and so like Pan about to return. In this tale, Lawrence places the leadership role on someone or something exotic, a ghost who can be forgiven for his inability to state clearly what his view of the future and of right human relationship is. Lawrence offers a wide variety of statements on the issue of the association of leaders with ancient gods.

Alan exists through the first section of the tale as a memory in Katherine's mind. In a brief and powerful sequence, she looks out of the train window at the Marne country passing by and sees it as flat, grey, wintry and corpse-ridden, a place where the two cultural impulses, the Latin and the Germanic neutralize into ash. "As she looked unseeing out of the carriage window, suddenly, with a jolt, the wintry landscape realised itself in her consciousness. The flat, grey, wintry landscape, ploughed fields of grey earth that looked as if they were compounded of the clay of the dead men. Pallid, stark, thin trees stood like wire beside straight, abstract roads. A ruined farm between a few more trees. And a dismal village filed past, with smashed houses like rotten teeth between straight rows of the village street ... The border country, where the Latin races and the Germanic neutralise one another into
From these lines, we can clearly see that the landscape stands as an emblem for a world without Alan and what he stands for. It is a world of Philip where differences, sexual, political, trivial or grand are defused and deadened by cowardice, lies and manipulation.

One of this story's major movements occurs as the train approaches Strasbourg. Katherine has a dream in which she sees the normal, daylight reality she shares with Philip as illusory. Her dream gives us an image of sunlight as artificial. Lawrence uses this imagery to dramatize his beliefs in human realities and centres of awareness that are similarly invisible and dark. In Strasbourg, Katherine searches for the cathedral and when she finds it, it looms above her and the cathedral face glows in darkness. Lawrence imagines this edifice as a blood-dusky monster about to leap on hyperspiritual, hyperintellectual Christianity, about to destroy the very forces that built it.

In "The Ladybird", "The Last Laugh" and "The Borderline", Lawrence associates the power of the leaders with pre-Christian religions and deities. In "The Captain's Doll", "The Fox" and "Jimmy and the Desperate Woman" that link if present at all is only implied. The followers who are all women, after Aaron's Rod, are given no inclination to disagree with the exception of Hannele. They act out the most traditional of gestures as they lean and sleep on

everlasting arms and like good old fashioned girls, they rejoice in their husbands and their peaceful protected status.

The last tale of this group "The Woman Who Rode Away", like each of the American tales from the summer of 1924, traces the journey of a modern white woman into a new or ancient world that challenges her former understanding of herself. Lawrence's main intention in this story was probably to map out the heroine's emigration from her own culture into American Indian culture and she does this by giving up her own life. Unlike the other tales of this group the heroine's sleep here is permanent. In one respect, the journey represents the shifting of human power from the white races to dark and in another respect it dramatizes the shift in an individual's consciousness from a rational and scientific mindset to a more mystical, sensual understanding of reality. This story is in many ways Lawrence's most interesting and F.R. Leavis considered it "...pure Lawrence, but it stands alone; there is nothing else like it among the tales." Many other writers like Hough, Allen and Draper have praised it as a coherent fable. Pinion sees it as a "sustained metaphor expressing renunciation of western values" and also stresses that

80. Pinion, op.cit., p.238.
"the significance of this story is spiritual." That the story is in kind an allegory one cannot doubt, hence the woman is never named, rather like "The Man who Loved Islands", whose name is used only once because it is of very little consequence.

In the leadership tales, there are small conversational circles as Lawrence imagines a cluster of men - soldiers and Indians, a count, an astronomer, a ghost and a collier - all labouring to bring forth a new mode of living. Some of them urge a return to ancient culture while others urge a return to nature. Some of them see it as a new way for men and women to relate to one another. The women in turn vary from poor or dry English spinsters to highly placed ladies, from a German artist to a fat mother from California. All of them are being asked to surrender to the larger visions and capacities of their mates. While some women readily capitulate, most of them drag their heels. A key problem at the heart of the leadership tales is one which Lawrence began to discern as he moved away from "The Woman Who Rode Away" to "St Mawr", "The Princess" and "Sun." The problem was in finding a fitting object to worship since neither a bohemian count nor a tribe of American Indians would do.

Throughout the leadership tales, the women had been asked by Lawrence to worship male leaders. Four of Lawrence's stories from 1924-1925 written during his last

81. ibid., p.237.
summer in America and in one case upon first arriving in England, provided him with a bridge moving him out from the leadership fiction towards the accomplishment of his late fiction. In these four stories, Lawrence continues to try to find something to which a person can submit. But he turns from a vision of secularized, human hierarchy to a more cosmic vision. Lawrence no longer feels that women must feel towards men or inferior men to superior men - awe, the refusal to measure all things by oneself and the joy and terror implied in recognizing any power. In "St Mawr", Lou Witt feels awe in response to a stallion and a landscape and this response saves her. The inability of the Princess to recognize or touch a world greater than her own small imaginings is the main cause of her damnation. Buried within these tales besides the theme of right worship is the yearning to be alone. This yearning becomes a central issue in these tales. This worship of a landscape or a sun suggests a withdrawal from all human intercourse. While only a few of these issues are raised in "The Overtone", they become central in "St Mawr", "The Princess" and "Sun." In these tales, the formerly disparaged figure of the searching woman returns justified to the centre of the stage. The secondary role falls here to the males. Having insisted in much of the works of the last five years that their inherent superiority be recognized, they now seem distracted by petty concerns with the exception of Romero. Instead Lawrence gives us women who crave for something in this world worthy of belief and commitment.
"The Overtone" reads like a reconsideration of the issues that inform the tales "The Last Laugh" and "Jimmy and the desperate Woman." The tale opens in the living room of an older married couple Edith and Will Renshaw. The tale opens with Mrs Renshaw talking to two women friends. One of the two women, Elsa Laskell becomes our window to the tale as she begins to assume the role of a judge presiding over the older couple’s deep quarrel while listening to the sound and smells of the night. At first, she figuratively listens to each partner’s brief against the other and then she responds. After both speak out, Elsa takes over and follows Mr Renshaw as he goes outside. He assures her not to be afraid of him as "Pan is dead." He refers to himself but she leads the conversations to cultural implications. It all begins with the assumption in "The Last Laugh" that Christ has killed Pan, that shame and law kills passion and freedom. We assume that the Renshaws are still fighting and accusing each other, although Mr Renshaw has begun to assume the greater portion of the blame. But Elsa turns the conversation. In a significant departure from the tales of this time, she states that Pan is not dead and asserts that only Christ and Pan together can create a complete world, a living relationship. Christ is day, ethical procedure and marriage while Pan is night, amoral ecstasy and freedom. At the same time Elsa asserts that she partakes of both and the implication here seems to be that she has something to

believe in a Pan-Christ spirit that is alive in the world.

After the Murry tales, with the adulation of the Pan spirit and disparagement of martyred Christ figures, the balance which Lawrence maintains in "The Overtone" shows a clear switch in his thinking. More surprising than the balance is Lawrence's return to the figure so compromised in his leadership fiction, the figure of the searching woman. Though Elsa Laskell's role is brief, she revives the female seeker of earlier works and anticipates most directly Lou Witt, the heroine of "St Mawr."

"St Mawr" returns to issues raised in the leadership group especially in "The Woman who Rode Away" but addresses them from a different stance since in them, in their human political manifestations the leadership characters fade. Though they default, the need that stands behind them is carried forward. Further, the split between masculine gain in asserting self and the feminine gain in losing self disappears as Lou's search helps her recognize her human need to find and lose self. In this tale, the heroine Lou has a voice, a mind and the freedom to use them. She and her mother join the woman who rode away in a journey out of her old culture and towards a new one. Like the woman, she finds something to worship, something to give herself to. But at the same time, she continually questions herself and the object she worships. In this story, Lawrence allows Lou to end up worshipful, but also to be alone and untouched, the place where nearly all his male leaders have longed to be.
But in "The Princess" and other satires, once the character is successful in being all alone, he or she begins to see the sterility which results from it.

In "The Princess", Dollie Urquhart and her father are consummately delicate individuals. Dollie has been dubbed the princess by her father who thinks that he is of royal blood and this leads her to feel apart from humanity and also to despise it. Romero is like the character we might have seen in the earlier tales as the leadership figure. Like Henry Grenfel, Count Dionys, Pan, Pinnegar, Alan Anthrusther, the Chilchui Indians, he has been dispossessed of his rights in the present order. Like them, he too is a stranger, exotic and quiet. But unlike them, he has little desire to dominate and no aversion to contact. Lawrence seems to invest him with a racial mystery and allure. The character of Romero reminds us of Captain Hepburn in "The Captain's Doll" in that he as a hero is complex and interesting.

The story "Sun" written in 1925 is the last tale to study the issue of worship. Mark Spilka first noted that the "Sun" is not a tale about sunbathing nor is Lawrence tracing an action meant to symbolize the need for humans to regain awareness of their links with the natural world. For Juliet, literally the sun is a god. The sun is awesome to her in the same way as St Mawr and Las Chivas were wonderful

to Lou Witt. In this tale, Lawrence drops his emphasis on the god of two ways. "Sun" is a visionary tale done in terms typical of Lawrence although it explicitly rehearses ancient sun worshipping rites. Although there is an exemplum at the heart of the tale, its terms are dramatized realistically. Lawrence uses a transparant omniscient narrator, a specific and natural locale, clearly motivated characters, and complex psychological conflicts. Structured like Lawrence's other triangles, the last passages of the tale consist of a weighing of alternatives. With fine dramatic skill, Lawrence sets up the last scene to dramatize Juliet's situation and the paradoxes within it. She has repeatedly descended from her villa to lie open to the descended power. The peasant is equated with the sun: "he would have been a procreative sun bath to her." But set against the momentary contact he offers, "Why not meet him for an hour, as long as desire lasts, and no more?" is the continuity represented by Maurice. There is a sureness to him that carries its own mundane connotations with the sun. It is clear that Maurice oppresses Juliet but Juliet's wise servant woman sees him as good and Lawrence tells us that he is kind and shows us that he is generous. But more explicitly Lawrence explains that there "was a gleam in his eyes, a desperate kind of courage of his desire, and a glance at the alert lifting of her breasts in her wrapper. In this way, he was a man, too,

85. Ibid.
he faced the world and was not entirely quenched in his male courage. He would dare to walk in the sun, even ridiculously." That Juliet decides she will remain with him and bear him another child is both a credible and a complex decision. In contrast to her alternative that is, choosing the peasant, it is also the decision that ushers her back into the world of human relations.

Like the earlier visionary tales such as "The Horse Dealer's Daughter" Lawrence starts with a ceremonial rite - the sun worship. This is the opposite strategy from the future tales in which he begins with the contemporary and naturalistic. There are two versions of "Sun", the first written by December, 1925 and the second in 1928.

In the early text of "Sun", Lawrence dramatized the understanding that he had implied in "St Mawr" and "The Princess." He indicated that prolonged solitude can lead to sterility, that one night stands are an unrealistic answer to human longings for a relationship and that seeking out wild ones like Romero inevitably denies the wild ones their humanity. In this later text however, Lawrence seems to have temporarily lost these understandings.

Lawrence's late short stories show a division of energies. The visionary tale which comprises of a dynamic

86. ibid.
blend of realism and exemplum separates into two voices, the realist and fabulist, with the later taking on the accent of satirist and fable maker. For some critics like Graham Hough, R.E. Prichard, Emily Delavaney, this division of energies lead to a decline in Lawrence's late tales. In comparison to the earlier tales the later ones are thin fare and they seem to be weary performance of a dying man. Other critics however counter that judgement and in their view the superb formal complexity of "The Man who Loved Islands" or the many layered meanings in "The Rocking-Horse Winner" argue for an imagination still vibrant with energy. To a large extent variety is the theme in this last period. Lawrence's last stories along with Lady Chatterley's Lover and his late poems and paintings work against his own obliviousness to the world. As a body of work, they comprise a wonderfully various assembly of work from sharply observant realistic tales, to brief coherent satires, to complex fables that show clearly that Lawrence was very much alive in the world between 1925 and 1930.

The variety of Lawrence's late work and its virtue show up in the number of topics which he handles. While several of the stories are about death, other stories are more clearly about single, rigid values or about modern sexuality or wilfullness. Through the last years, Lawrence speaks in letters of his pleasure in not writing. Yet in December, 1925 he began to write again. In the four months he was at Villa Bernarda near Monte Carlo, he wrote "Virgin and the
Gipsy", "Sun", Smile", "Glad Ghosts" and "The Rocking-Horse Winner." The two years at Villa Mirenda near Florence brought three versions of Lady Chatterley’s Lover as well as a cluster of tales. In 1926, he wrote "Two Blue Birds", "The Man Who Loved Islands" and "In Love." In 1927, he wrote "The Lovely Lady", the first part of "The Escaped Cock", "None of That", "Things" and "Rawdon’s Roof." He wrote short fiction for the last time in 1928. During that summer, Lawrence wrote "Mother and Daughter", added the second half to "The Escaped Cock" or "The Man Who Died" as it had been renamed and his last story "The Blue Moccasins."

Compared to the fables, the realistic tales do not show Lawrence moving in new directions. Witty and generally well realized, with the exception of a few they are down to earth and practical.

"Two Blue Birds" is one of the best of these realistic stories. Lawrence opens this story with an exposition on the marriage and life style of Cameron Gee and his wife. The initial tone has a fairytale quality which we find in many of the late tales. "There was a woman who loved her husband, but she could not live with him. The husband on his side, was sincerely attached to his wife yet he could not live with her." Mrs Gee, like many other Lawrentian heroines is well travelled. Cynical and an honest critic of her mate, she is shrewd and soon finds out that her husband has

created around himself a harem of Wrexalls. Mrs Gee is soon revolted by the way her husband uses the three Wrexalls, by the pleasure they get out of being used and by the complacency that has crept into his writing. Her credo on human relationships is worth quoting: "his comfortableness didn’t consist so much in good food or a soft bed, as in having nobody, absolutely nobody and nothing to contradict him. ‘I do like to think he’s got nothing to aggravate him,’ The secretary had said to the wife. ‘Nothing to aggravate him!’ What a position for a man! Fostered by women who would let nothing ‘aggravate’ him." The story ends with a dramatic crescendo, the wife inviting Miss Wrexall to join her for tea and then covertly insulting her mainly for being too self-sacrificing. The two women dressed in blue, tear out each other’s feathers like the blue tits which had disturbed the author and his admiring slave. This tale is not simply a caricature of Compton Mackenzie. If we use Lawrence’s biography while reading it, we can use it in reference to his having left Sportono for his visit with the Mackenzies while in a fury with Frieda. This tale is also a coherent satire on fawning, on using people and on laziness.

Written in October, 1926, "In Love" is a well conceived domestic comedy. Among Lawrence’s literary activities during the last years of his life was the writing of topical articles for London newspapers. Rossman observes that these articles show that Lawrence did not change his views on men

88. ibid., p.483.
and women and that he was as determined as in his leadership years that men must live in the world, women at home, that men are leaders and women followers. Lawrence's tone becomes sympathetic but not his ideas. But Lawrence had no difficulty in the late fiction as "In Love" and "Two Blue Birds", imagining men in domestic roles and women leading. We can therefore say that probably Lawrence's ideas could and did vary depending on the medium of expression.

Like the best fiction of manners, "In Love" turns upon a change in behaviour that implies a change of character. It analyses and dramatizes mannerisms while implying values that lie beneath.

In the story "In Love", Hester the fiancée of Joe has stopped by the small farm they will live on to see the bungalow Joe has built and is duly impressed. They have lunch, and in the evening, Joe begins awkwardly to cuddle. Hester dislikes it and after getting him to play the piano, she slips out into the yard. Like Mrs Gee in "Two Blue Birds", her task is to set things in a healthier footing. She then walks along the fields in the darkness and she longs for something more than the small bungalow, the man and his sex play. Frank Kermode nicely summarizes such behaviour as Joe's as he paraphrases and quotes from Lawrence's late essays: "We live in a world of fake sexual emotion; only

true sex can change it. 'When a "serious" young man said to me the other day: "I can't believe in the regeneration of England by sex you know," I could only say, "I'm sure you can't." He had no sex anyhow ... And he didn't know what it meant, to have any.' To such young people sex is at best the 'trimmings', thrills and fumbling. Real sex seems to be barbaric." Hester climbs a tree to avoid him and crouching there, she watches Joe and finds him dense and hypocritical and manly. But when she is forced to get down and comfort him, he shows his true colours. Eventually there is a quarrel and Hester confesses that she hates Joe's lovemaking and Joe says that he also dislikes it. The plea on both sides is for more honesty, genuine tenderness and passion. Once Joe repents, Hester sees in him a quiet desire that she has never seen before. Their mutual recognition of the other celebrates the contrast that has been implied between being in love and loving.

"In Love" like Lawrence's earlier Croydon tales of modern love is a social comedy. But unlike the earlier tales, in this tale the critical sharp witted woman and the slow young farmer love each other. In this tale, there is no hero to dim the light of the rival. Throughout the tale, there is a sensitivity and complexity in both the hero and the heroine that allow for tenderness which is also a key

value of Lady Chatterley's Lover.

If desire and tenderness are central in human relations as Lawrence imagines at that time, he also conveys that value through negative and positive approaches. "None of That" is one of the few tales Lawrence wrote in which he gives narration to a voice not his own. This tale is told to the narrator by a Mexican exile Luis Colmenares, in Venice. Luis tells the narrator of his friend Cuesta, a toreador. In brief, he tells about the love affair of Cuesta and Ethel Cane, who is a wealthy American woman. Luis describes bull fighting and then Ethel Cane who is driven mad by Cuesta in his unrelenting refusal to be defined as an alluring or even interesting toreador or lover. Ethel Cane is used to defining her world and having the world dance at her feet. The tale's climax comes when she agrees to go to Cuesta's house. For her it is a supreme challenge. She goes to Cuesta's house and is not seen for several days and is discovered dead. She kills herself, but not because of desire for Cuesta. Cuesta in fact, had met her at his house with a gang rape. Not only did he refuse to be her lover, he also attacked her belief that anyone can control all that happens to one's body through a trick of imagination.

In some ways "None of That" appears to be a sister tale to "The Princess." Both the stories deal with heroines who are cold intellectuals. Both the heroines are individuals...

who try to control what happens to them as long as they possibly can. Of course, Dollie succeeds in imagining her encounter with Romero out of existence while Ethel fails and kills herself. Both these tales are violent with rape at the centre. In "None of That", this rape seems to be an extreme counter to Ethel's vision of experience as perfectly controllable by imagination. The tale does not imply that Ethel deserves to be raped. In contrast to "The Woman Who Rode Away", there is no lingering intrigue with Ethel's rape. It is conveyed in one brief sentence with no details, no images given. When we finish reading the tale, we tend to get carried away by two powerful images. The first is of a brutal but magnificently agile bull fighter and the second is of a driven mind, a hysterical will. After reading "The Princess" one is left with a similar feeling that Romero's rape of the Princess also serves as the extreme attitude. The will of the Princess to be titillated but never touched or moved is answered by her losing all control over her body and mind. Like "None of That", Romero's rape is described in a short paragraph and with no memorable images or details.

The last two realistic tales "The Blue Moccasins" and "Mother and Daughter" return to the parent-child relationship which Lawrence had been exploring from his earliest work. "Mother and Daughter" parallels "St Mawr" in tracing the relationship between a domineering mother and her stubborn daughter. In the earlier story, the two women
join together in a final sympathy apart from men and sexual entanglements. Lawrence in "Mother and Daughter" looks again at that sympathy. The tale draws on a motif present in the fiction of Lawrence - the literal or figurative murder of a parent by a child in the child's quest for adult sexual fulfilment. Meyers sees a different meaning in the tale, arguing that the tale is "an allegory of Katherine Mansfield's seduction by the mysticism of Gurdjieff." 92

The tale opens with Lawrence's favourite dramatic structure, the triangle. Rachel Bodoin and Henry Lubbock are competing for the affections of Rachel's daughter, Virginia. Within the tale's first two pages, Henry backs out and Lawrence settles in on his key interest, creating the characters of Rachel and Virginia. Rachel Bodoin is a wonderful comic character.

Like other older women in Lawrence's works from Gertrude Morel on, Rachel Bodoin too has been blessed with extraordinary energy and cursed with no channel to realize it. She is in fact a wonderful comic creation. Early in the tale, Virginia is entranced by her mother Mrs Bodoin. Subsequently Virginia tries to bring a lover into her life, only to watch him curl up beneath the devastating wit of her mother. To her mother's surprise and dismay, she manifests the traits of her father who has been dismissed by Rachel and

92. Jeffrey Meyers, "Katherine Mansfield, Gurdjieff and Lawrence's 'Mother and Daughter'" Twentieth Century Literature 22 (1976), p.44.
she develops a proclivity for work. To counter her mother, Virginia brings home an Armenian, Monseiur Arnault. This time the pattern is reversed. Aghast at her daughter's choice and at her inability to define her daughter in her image, Mrs Bodoin backs out. Virginia is left with a future and her mother goes to Paris. Seen from this angle, the central movement in the tale is the daughter's breaking away from the parent. We see Lawrence tracing out in mother and daughter what he has so often in the past traced out in mother and son. An essentially realistic drama, the tale gives both Mrs Bodoin and Virginia credibility and depth. In Virginia, Lawrence probably for the first time portrays a woman with an ability to work in the world and to love at home. In fact, Arnault indicates that he anticipates them working together. He assumes that Virginia will help him with his trade transactions.

"The Blue Moccasins" reads like a realistic anecdote. The three characters Lina M'Leod, Percy Barlow and Alice Howells form a post-war triangle. Lina is forty-seven and Percy twenty-four. He marries her and goes off to war. He returns three years later and they settle down with Lina painting and Percy watching her. The years go by and she withdraws from all contact and often thinks "that the highest bliss a human being can experience is perhaps the bliss of being quite alone, quite, quite alone." 93 As with the

Princess and Cathcart in "The Man Who Loved Islands", Lawrence gratifies Lina M’leod’s desire and Percy develops a life of his own. Among his town friends is Alice Howells, whose husband was killed in the war. With easy dramatic skill, Lawrence lays in the background of his central characters and then moves into the tale’s central incident, a church play, performed on Christmas eve, a key prop for which are the bright blue moccasins of Miss M’leod. Vivid in its humour, physical detail and psychological acuity, the scene dramatizes the seduction of Percy by Alice and the shift of his allegiance from his wife. We have indications throughout the tale that in telling his story of Percy, Lina and Alice, Lawrence once more employs the reversal of the Sleeping Beauty myth. Percy is simply not wakened up.

The beauty of Lawrence’s dramatic structure here is that he wakes up the polite, conventional Percy in the one way Percy could be woken up, through indirection. The church play is close enough to Percy’s plight to bear application, far enough away to be participated in without feelings of disloyalty or threat. Miss M’leod may be branded a tyrant, Alice may frankly seduce, Percy may unabashedly succumb all within the fun of the occasion. Outside the play, Percy is in awe of his wife, but on stage he enters a separate world. In Lawrence’s play, away from legal relationships, daytime reality and sexual conventions, the characters act out fears and desires. This retreat has lasting benefits as the insight the characters gain through their dreams accompanies
them back to civilization. Lawrence had always held that one’s body and emotions may understand something before one’s conscious mind does. Off-stage, during intermission, Percy’s mind grows gradually aware of what his body and emotions felt on-stage during the play. In this sequence of action and consciousness, Lawrence finds a fine dramatic illustration of his belief.

In his last stories Lawrence turned to tabulation. In his last tales, Lawrence explores characters enmeshed in social issue through the stylized convention of fabulation. These last satires and fables appear as bold pronouncements of a man about to leave the earth, eager to make closing assessments. In place of particular complexity and detail, these works offer ethically controlled fantasies, giving the reader schematic plots, stylized characters, active storytellers, in brief the conventions of fabulation.

Behind the main fables, stand some trials, a series of explorations in the mode. "The Last Laugh" from 1924 was such a trial, with its miraculous plot and highly patterned structure. The ghostly "Borderline" was also one such, but it could not resolve the confusion that resulted in the mixture of realism and fable. In "Smile" and "Glad Ghosts", Lawrence continues trying out approaches to this new mode.

"Smile" is Lawrence’s last fictional gibe at John Middleton Murry. The central character Matthew is a gloomy young man reminiscent of Philip Farquhar in "The
Borderline." Matthew like Gerald Crich who is also partly inspired by Murry, invites his own murder. Lawrence imagines Murry's grief at the death of Katherine Mansfield. A faint ironical smile which curls at the corner of his wife's mouth makes Matthew smile and the nuns also catch his wife's corpse smiling. He then looks at his wife with a look of martyrdom. His thoughts are mixed and Pan-like and in the end he avoids facing Ophelia himself and his capacity for joy, wit, irony and desire. The tale concludes on a dark, desperate note. Cowan however sees Matthew as ironically compared to Christ, Orpheus and Hamlet and interprets the nuns as "the triadic image of woman in man's life." He argues that the mythic dimension of the tale lifts it from the simple attack on Murry.

Neatly complimenting the image of Matthew's smile and further working against his wallowing in his martyrdom are the repeated images of the nuns' fluttering hands and voluminous black skirts. The nuns sail through the corridors like dark swans. Set against the swirl of their habits are their white hands. Lawrence compares these to small, creamy birds nestling in the nuns' skirts fluttering out occasionally, settling in again.

"Glad Ghost" another tale is told by Mark Morier, one of Lawrence's infrequent first-person narrators. It has a long cast for a short story. Lawrence gives the narrator a

role peripheral to the main action. Through Carlotta, Morier meets her husband Lord Lathkill, his mother and his mother's friends. There are two female ghosts, Colonel Hale's first wife Lucy and the elusive family ghost of the ancient Lathkill House. At a country house party there is an exchange of partners brought about by a family ghost. The lady of the house bears a child fathered by the narrator. This does not appear to have been a very successful story. Not only does the overall plot fail the criterion on unity and the second movement of the plot seem incoherent, but also the tale's language and dynamics of the concluding love scene still raise other problems. This tale uses stilted language and shows the tendency to protect the tale's fragile vision from any laughing, skeptical women. Only the sons in the Lathkill family are permitted to read the grandfather's diary. Once lively and independent, Carlotta grows progressively silent as the tale develops.

In contrast to the tone of personal reminiscence, Lawrence uses in "Glad Ghosts", "The Rocking-Horse Winner" opens with the singsong voice of a fairy tale. In Sons and Lovers, the young son kills literally and figuratively, the paralyzed mother. The alternative pattern, which Lawrence felt to be common among the men of his generation, is played out in "The Rocking-Horse Winner."

In "The Lovely Lady" Pauline Attenborough is a Lawrentian archvillainess. It is apparent to a careful reader of Lawrence that the basic pattern of relationships
in this story is a transposition from Sons and Lovers situation with the mother vampire-like drawing her life from her sons. But Lawrence had no answer to this life-negation in Sons and Lovers. In this tale, he has found an answer - the drainpipe which becomes the channel of spiritual regeneration on the one hand and of instant and total decline on the other. At the same time, "The Lovely Lady" and "The Rocking-Horse Winner" show mothers in the process of killing sons. In fact, both set nightmares against wish fulfilment fantasies to create a rich interweaving of fairy tale motifs. In each case, Lawrence's story takes the convention of the genre - ghost tale or murder mystery, and discovers the human depth within each of them, and then plays the conventions off against a series of classic fairy tale motifs.