CHAPTER - IV

A CLOSE ANALYSIS OF SOME SELECTED STORIES

In the earlier chapter, I had discussed the short stories of Lawrence in general. I had also made an effort to find out whether the stories can be divided into groups or whether the stories are in one way or the other related to one another. In the previous chapter, I had made comparisons of Lawrence's short stories with the pioneering short story writers like Chekov and Maupassant, but in this chapter attention is mostly directed to analysing the distinctive artistic qualities which are intrinsically Lawrentian.

This chapter is a supplementary to the foregoing chapter. Here the plot outline and theme of a few of the most significant stories of Lawrence have been taken up for an indepth discussion and analysis. In this connection, some points stated earlier might marginally re-appear by way of reference, but care has been taken to make fresh observations of the stories selected for detailed discussion.

In this chapter, the themes of some of the most distinctive stories have been discussed. The first realistic story "Odour of Chrysanthemums" is based on family life. "Daughters of the Vicar" has been praised for its commentary upon the effect of class upon individuals and their relationships. "Love among the Haystacks" deals with the
relationship of two brothers and also their relationship with a German governess who lives next door. "The Prussian Officer" was written after Lawrence's elopement with Frieda von Richthofen Weekley and this story shows us a world quite different from the earlier stories. The next group of stories presents in varying degrees the effect of war and warfare between the sexes. The title story of the volume "England, My England" clearly presents the death of a culture. An indepth analysis of the possessive as well as the aggressive mentality of women is subtly portrayed in "Tickets Please." This may be related to the inner prompting to assert the identity of oneself which is an aspect of the minds of women. "The Horse Dealer's Daughter" clearly presents the social and physical world. The American tales - "The Woman Who Rode Away", "The Princess" and "St Mawr" deal mostly with the desire to be alone. In the last stories, Lawrence deals with a number of different subjects. In "The Lovely Lady", Pauline Attenborough appears as the same type of domineering mother like Lawrence's own mother. The spell which an island casts is subtly and elaborately depicted in "The Man Who Loved Islands."

I have also attempted to analyse a few of the immortal stories of Lawrence. The struggle against feminine inhibition appears in "The Fox", "The Captain's Doll" and "The Ladybird." "The Rocking-Horse Winner" tells of a little boy who rides himself to death on his rocking-horse.
Throughout his life, David Herbert Lawrence wrote many short stories. He went through several definite periods of development as a creative writer. His settings and subject matter changed as he travelled to different countries and had many new experiences. It changed from the intimate presentation of his beloved Midlands to Europe, specially Germany and Italy where he spent long periods and then on to Australia, Ceylon, Mexico and New Mexico. In his short stories, he wrote constantly about the places he visited and the people he met.

The settings for his novels and short stories often change to reflect the new places he visited. The subject matter of his fiction too, changes along with the settings. Often his attitude to things changes rather than the things themselves. Like the longer novels or works, the short stories reflect his changing moods and opinions.

The first story in which D. H. Lawrence tried his hand at realism was "Odour of Chrysanthemums." This story is one of Lawrence's major studies of family life. Lawrence apparently sent it to Ford Maddox Ford in December, 1909. The English Review published the story in 1911 after Lawrence made some revisions, which were asked for by Ford. Lawrence's growing understanding of his own childhood and home becomes clear from the several revisions of the story. It also demonstrates his corresponding development as a writer of realistic short stories.
The real strength of this story lies in its adherence to truth. Lawrence knew intimately what he was writing about. He writes familiarly about the mining community, its habits, dialects and pre-occupations, the nature of Elizabeth Bates and the conflict between Elizabeth and her husband. This story appears to be an artistically heightened view of the estrangement between his own parents, also reflected in Sons and Lovers. The tragedy depicted in it is supposed to be even based on that of an aunt of Lawrence and his intimate knowledge of such areas gives his description a physical immediacy that is compelling and authentic.

The opening of the story gives a clear description of a dirty mining village late in the afternoon of an autumn day. The movement of the locomotive, the unknown woman walking by the side of the rail line, the "fields ... dreary and forsaken ... a reedy pit-pond ... " conveys an atmosphere of "diminishment and decline." This atmosphere also seems to convey the loveless marriage of Elizabeth and Walter Bates. Although Lawrence revised this tale a number of times, yet he left this image practically untouched. In each of the versions, we move directly to Elizabeth's cottage where we first see her. As evening sets in and the miners

from Brinsley Colliery return home, Elizabeth Bates, a stern disillusioned woman, calls her reluctant son inside. Her father, the local engine driver, stops his engine outside the gate in expectation of his customary cup of tea. Before leaving he mentions Walter, Elizabeth's erring husband who has evidently broadcast his plans to drink heavily that weekend. Elizabeth, cold and bitter, moves to the kitchen and she resists her children's attempt to speak of other matters and grumbles incessantly about her husband's inconsiderate drinking habits. We come to know through a succession of scenes, that she is a condemning woman. But at the same time, it becomes clear why she has become so. Her husband does not come home after work but goes directly to the pub for a drink with his friends. At the end, a miner comes to the cottage with the news that Walter had been suffocated when a fall of coal had trapped him. Elizabeth prepares the parlour for her husband's body, which is later carried in. When the men have left, the mother and the wife lay out the body and wash it together. As they work, Elizabeth realizes how separate she has always been from her husband and that she has never known or understood him for what he really was. She tries to understand what actually went wrong between them. She sees now how he had suffered through her denial of him, but only death has been able to show her this truth. Till the last moment, we see the life of the couple from within the perspective of the Bates family and its community.
A mood of gloom pervades the whole story. It is not only the main character Elizabeth Bates, who is heavy with depression and pent-up anger, it is the time of the day with its uncertain darkness, the "dreary and forsaken fields," the flames of the pitbank "like red sores licking its ashy sides" and even the trucks of the train "thumped heavily past, one by one, with slow inevitable movement." We also see her cottage infected with the same profound gloom. "A large bony vine clutched at the house, as if to claw down the tiled roof. Round the brick yard grew a few wintry primroses ... There were some twiggy apple trees, winter crack trees, and ragged cabbages. Beside the path hung dishevelled pink chrysanthemums, like pink cloths hung on bushes." Elizabeth seems to blend quite naturally with the landscape. "Her face was calm and set, her mouth was closed with disillusionment." Even the young boy she sternly summons is "resentful, taciturn."

This gloomy atmosphere is somewhat relieved when she plucks a few chrysanthemums and pushes them into her apron band. This appears as a hesitant attempt by her to capture something of the beauty which has passed her by. However, she tosses them when the beauty they represent - the love

4. ibid.
5. ibid.
6. ibid.
7. ibid., p.269.
8. ibid.
that should exist between her husband and herself prove once again meaningless. But her daughter who is still sensitive to love and beauty picks them up and kisses them. But Elizabeth rejects her daughter's sensitivity and says: 'It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they even brought him home drunk, he'd got brown chrysanthemums in his button hole.'

Elizabeth's coldness almost instantly subdues her cheery father. Once her father has gone, the gloom closes in once again on the household. "Grey sombre groups" of miners, "a dreary flow of men" pass by. Although Lawrence was well aware of this gloomy environment, he probably wanted to show that this special kind of dreariness is a result of Elizabeth's psychological state. There is a lifelessness about her which suggests that some vital force has been extinguished. She has an understanding of her husband's pre-occupation with himself as she watches her son struggling sullenly with a piece of wood. We can already sense and see the total lack of understanding and communication between husband and wife. As such we can understand better, Walter Bates's drinking habits. In her ceaseless bitterness, Elizabeth ironically predicts what is to happen. "Eh, he'll not come home now till they bring him.

9. ibid., p.273.
10. ibid., p.270.
11. ibid.
12. ibid., p.271
There he'll stick! But he needn't come rolling in here in his pit-dirt, for I won't wash him. He can lie on the floor ... " The irony of this statement becomes apparent as the body is later prepared for burial.

In the second part of the tale, the rhythms of the prose quicken as her fear increases. The opening paragraph is filled with verbs of movement such as struck, rose, dropping, went, opened, listening, scuffled and started. Just as gloom darkened the prose of the first half, so fear agitates it in the second half.

The conversation between the Rigleys and Elizabeth clearly shows the social difference between them. The Rigleys with their heavy local dialect and Elizabeth with her educated accent: "'Oh, I wouldn't think of bothering you that far,'" form the contrast. Elizabeth radiates disapproval and hardens her heart against her husband when she hears Mrs Rigley run across to gossip with her neighbour.

Elizabeth's mother-in-law appears dressed in black and is a complete contrast to her father. As she is emotionally involved with her son, his death causes her terrible sorrow and she begins to feel a new warmth towards Elizabeth and her unborn child. Except when Elizabeth hears the sound of the winding engine in the pit, her reactions are practical and controlled. She will not give in to grief. When she

13. ibid., p.273.
14. ibid., p.277.
enters the cold, dark parlour which is as cold as the emotional relationship with her husband, it is filled with the smell of chrysanthemums. The flowers however seem to function for her not only as a symbol of her marriage and her husband's drunkenness, but they symbolize his death too.

Elizabeth is forced to realize that she had killed her husband long before his physical death. "She had denied him what he was - she saw it now. She had refused him as himself. And this had been her life, and his life ... it had become hopeless between them long before he died. Yet he had been her husband. But how little!" Elizabeth Bates's stern spirituality had snuffed out her husband's sensuous flame of life. Her fault had been that she had been trying to know her husband only through her mind.

We fully realize that the image of darkness and gloom works inwards from the outside world. It envelops not only the house but also the people inside, their clothes and also their thoughts. It also shows the spiritual darkness which has kept the husband and wife separate from each other:

She knew she had never seen him, and he had never seen her, they had met in the dark and had fought in the dark, not knowing whom they met nor whom they fought.

15. ibid., p.285.
16. ibid., p.284.
Lawrence's fiction often explores this spiritual darkness and separation from many angles. This story is most powerful from these angles, in its stark depiction of the strange quality of lifelessness and meaninglessness which such darkness induces. Although the burden of guilt for their failure is seen through Elizabeth and her feelings, we sense that Lawrence with growing maturity recognizes that this relationship is common to many. In the final analysis however, blame and fault are irrelevant. Although Elizabeth realizes that she had failed to see her husband as himself, yet we know that he had unconsciously done the same to her. In this story, Lawrence captures with supreme economy, one of the basic tragedies of unfulfilled human relationship. "The horror of the distance between them was almost too much for her ..." The final words of the story implies the inevitable guilt which accompanies such a failure. "But: or death her ultimate master, she winced with fear and shame."

"Odour of chrysanthemums" appears to be among the first stories of Lawrence using the realistic technique. It is thus a pioneer in the art of English realistic fiction. This story has many similarities with Sons and Lovers and in many important ways explores and corrects problems raised in the novel. Lawrence knew the subject matter intimately and from 1909 to 1911, he deals with this subject which he knew from

17. ibid., p.285.
18. ibid.
inside out. In 1914, he revised the ending of this story and this revised ending allowed Lawrence the scope to express an alternate view on the Morel's bitter marriage in Sons and Lovers which had been completed two years earlier.

The subject matter of "Odour of Chrysanthemums" deals mostly with the experiences and memories common and crucial to nearly all of Lawrence's works. But here Lawrence deals with another vein too. It also shows Lawrence's development as a sexual being. However in the earlier stories, he works these two veins separately. There is very little about adolescent love or sex in this story. In the stories "A Modern Lover", "Second Best", "The Soiled Rose" or "The Shades of Spring", "The Old Adam" and "The Witch à la Mode", Lawrence writes more about adolescent love and sex and there is very little about family and family life.

In "Two Marriages" or "Daughters of the Vicar", Lawrence returns to Eastwood, the place he had already described in "Odour of Chrysanthemums." As he moves from the initial draft of the story to the final version, he seems to have ironed out his contradictory attitude towards the barriers formed by class which had been challenged by Louisa and Alfred. Eventually he is inclined to dismiss class as one of the main concerns. He tries instead to focus on the conflicts which are more deeply embedded in the psyches of his characters.

The story is a study in contrasts between the vicarage
family and the working class Durants, between the two daughters Mary and Louisa. It also traces the courtship and marriage of these two different sisters. Mary weds Reverend Mr Massy while Louisa marries Alfred who is socially inferior. The main irony in the story seems to be that the doomed sister Mary follows the path of true Christianity while Louisa scorns that path to honour the spirit. By virtue of these comparisons and contrasts, Lawrence tries to show the bitterness and failure of love affairs in real life. Yet, at the same time, this story is marked by Lawrence's distinctive note of sensual celebration and of resurrection and vitality. The result is that, the unrelieved grimness of the typical love story has been avoided together with the sentimentality of the traditional love stories.

The daughters of Mr Lindley are brought up in such a way as to feel socially superior. One of the daughters, Miss Mary marries a rather repulsive priest who has no feelings though he is highly moral and philosophical. She respects and honours him as a Christian and marries him in order to be a lady. "Mr Massy, ... revealingly prays to God as 'the higher will.' Mr Massy represents one kind of will, associated with mind, with an abstract spirituality, and the power of money which is an instrument of the social will." 19 The other daughter, Miss Louisa falls in love and

marries Alfred Durant who is socially beneath her, since he is a miner. But she falls in love with him because she senses in him warmth and life. She realizes that he is "a fine jet of life." But his mother Mrs Durant, like Mrs Morel in Sons and Lovers is a possessive mother who lives for her son, thereby neglecting her husband who she feels is inadequate. Like Paul Morel, Alfred's mother's influence on him has made it hard for him to approach a woman. At the very outset, Louisa like Alfred is cut off, uncertain and longing with the characteristic yearning of Lawrence's young people in all his earlier works. It is the emergency arising out of the sickness and death of Mrs Durant that brings Alfred and Louisa together.

In the scene where Louisa washes the back of Alfred, the last phrase "She put down the towel and went upstairs again, troubled in her heart" 21 seems to have a Biblical reference:

The last phrase is Biblical, from the Gospels. 2 Miss Louisa has a kind of Annunciation. We are by these words put in touch with the world where ritual washing (for instance, of Christ's feet by Mary Magdalene, or of the disciple's feet by Christ himself) expresses love and the desire to minister. And this is a world away from the other

21. ibid., p.159.
notion, of 'serving' which Miss Mary represents, for she finds herself serving another will, and so is locked into a reverse of spontaneity. Louisa's Annunciation is confirmed in these words:

Now her soul was going to open, she was going to see another. She felt strange and pregnant. (po (c) 73).

Alfred has an equivalent vision of Louisa, as this which is before him, strange and for a moment transfigured; causing them both to forget himself and to realise her too as miraculously other:

As she sat writing, he placed another candle near her. The rather dense light fell in two places on the overfoldings of hair till it glistened heavy and bright, like a dense golden plumage folded up. Then the nape of her neck was very white, with fine down and pointed wisps of gold. He watched it as it were a vision, losing himself. She was all that was beyond him, of revelation and exquisiteness. All that was ideal and beyond him, she was that - and he was lost to himself in looking at her. She had no connection with him. He did not approach her. She was there like a wonderful distance ... And, when he got out of the house, he was afraid. He saw the stars above ringing with the fine brightness, the snow
beneath just visible and a new night was gathering round him. He was afraid almost with obliteration. What was this new night ringing about him, and what was he? (po (c) 75)

In this story the opening is direct and forceful. We meet the characters precisely when their appearance will further the story. All scenes and dialogue reveal character in the most economical way. The strategies adopted by Lawrence in realistic fiction include construction of scenes that do many things at once, developing a pattern of imagery that suggests complexity and creates an impression of unity, getting rid of the voice of the story-teller and relying on a series of discreet shots that implies the tale's argument or theme. In "Daughters of the Vicar" Lawrence does not forego these strategies. But he develops a traditional strategy more obviously than is usual in realistic fiction, that of comparison and contrast. As Lawrence developed the tale in 1913 and 1914 from the awkward "Two Marriages", he found the means to draw the different characters of the earlier story into a pattern of richly related comparison and contrasts. Littlewood helpfully describes one example of that progress toward unity and balance when he notes that the early Louisa alternatively sees Alfred as a body than as a soul. Her powers of perception "ricochet" from one understanding to

the other, missing the point that Alfred and herself are creatures of complex integrity. By 1914, Lawrence found the language to convey the integrity. As Littlewood explains, the language and insights rest on a clear apprehension of the otherness of the other. The strangeness in the coal-covered Alfred "releases in [Louisa] the ability to attend to the other person with a deep, completely absorbed attention, and so to gain a new sense of life in herself a sense of a new, real self displacing the old." 24

This story shows various kinds of will and faith. Mr Lindley's will is to be a conventional vicar. He also wants to be a social as well as a moral leader. He is ready even to sacrifice his daughter to the social faith. Miss Mary's will is to serve and as such she marries Mr Massy. Louisa on the other hand is an intelligent girl and she displays a formidable and strong will. In fact she appears to have a stronger will power than anyone else in the story. Mr Massy who appears as a repulsive character in the story stands for the rational intellect.

In this story we can recognize that Lawrence is trying to see how family experience mixes with sexual awakening and adult love. The relationship between family ties and sexual commitment is richly established. The joy Alfred and Louisa experience is well earned and the couple leaves England with its class bound society for Canada.

24. ibid.
In reading the story from the Sleeping Beauty motif point of view, we clearly see how the two characters of the sisters and their suitors developed in the various versions. In the versions, Mary appears as a proud woman who towers over her mate who is pathetic. In the earlier versions, Louisa too appears like her. But in the 1914 version, Louisa's character is not undermined. Lawrence gets rid of the pathos surrounding Alfred. He also alters the mother-son tone of the relationship. In this story, Louisa appears as the true sister of Nell Wycherly in "A Prelude" as she proposes to Alfred not once but many times. She asks him to remove the barrier of class consciousness and shyness which stand in the way of their union and final happiness. In this story we have a sleeping prince awakened by a princess who has the courage and strength to overcome all barriers.

This change over of male-female roles has far-reaching consequences for Lawrence. It enabled Lawrence to break away from the idea that the mother must be a powerful figure. It also helped him show the depth of Louisa's character, as she like many other Lawrentian characters has visionary powers. He clearly shows through her the different qualities inherent in a character and a human being and can also deliver insights into what a character and a human being are.

Louisa's position as a courageous princess rescuing her prince, allows her to understand and celebrate the sexual richness and vitality present in the character of Alfred.
Louisa can also draw the connection between the miracle of secret aliveness of Alfred and the aliveness of the winter apple trees and the bare currant bushes that surround the cottage of the Durants. She clearly sees Alfred as a man shut up tightly in a house waiting for spring to come.

"The Prussian Officer" one of Lawrence's immortal stories together with "The Thorn in the Flesh" and "New Eve and Old Adam" come from a new range of experiences. The first two are set in Germany and deal with the life of Bavarian and Imperial armies which Lawrence observed in 1912-1913. Through these stories we are taken into a new world of Lawrence after his elopement with Frieda von Richthofen Weekley in 1912.

Lawrence wanted the story "The Prussian Officer" to be called "Honour and Arms" and was quite angry with Edward Garnett for retitling it. He also wrote to Garnett on June 10, 1913: "I have written the best short story I have ever done - about a German officer in the army and his orderly." Cushman notes that Lawrence's title refers to an aria from Handel's oratorio "Samson."

The central movement of the tale is comprised of action and reaction. A Prussian Captain by the name of

26. ibid., p.209.
Hauptmann becomes interested and obsessed with Schöner, his orderly. With sadistic pleasure, he demands the constant presence of this orderly, whom he also teases and beats. The orderly tries hard not to respond but eventually does so. While alone with the Captain in the woods, Schöner leaps on the Captain and kills him. The orderly then tries to run away and ultimately he too meets his end. In spite of all their differences, the Captain and the orderly are similar in their ignorance. They are passionate men although they have little understanding or awareness of their passion. The Captain tries not to allow his mind to think about his feelings for the orderly, while the orderly continually tries to hold back his sight. Neither of them has sense of himself or the other.

Opinions vary regarding this story and critics have been unable to agree about the meaning of the story or even about the subject. Widmer sees the story as an amoral fable written to illustrate the perverse human quest for "ultimate beauty, purity and innocence," a quest that denies life and yearns for annihilation. Cushman reads it as a dualistic tale in which pure unconscious gets corrupted by consciousness. Graham Hough says that the story is about "sadistic quasi-homosexual relationship between the officer

and his peasant orderly." While Mark Spilka finds no homosexual element in the relationship. Ann Englander agrees with the opposition approach of Widmer which is the most widely accepted view but then judges the tale as incoherent. Weiss sees the tale as an important plateau in Lawrence's dramatization of the oedipal conflict and homoeroticism as it clearly expresses the attraction and terrors that hover in the background of earlier works. For Sale, the officer represents the conscious Lawrence who is shocked by his homosexual passions and seeks to obliterate them within the story, that is - in "sleep, drink and ultimately in death." It appears to me that Graham Hough's opinion is the most convincing.

The image complex that stands at the centre of the tale can however be redefined. The tale's link with "New Eve and Old Adam" can also be shown. The story is set on a hot fertile plain surrounded by distant mountains. According to Cushman, the valley is associated with the orderly and it is unconscious, fertile and sensual. The mountains which is the Captain's emblem represent the conscious, sterile and mental. If we associate according to Cushman's view, we regard the valley as feminine and the mountains as

masculine. The central movement of the story traces the corruption of the orderly, a corruption that results in his loss of identification with the valley and his subsequent identification with the mountains.

But we can also read the tale in a different way. In the final chapters in Women in Love, the cold snow-covered mountains can be seen as a heaven of the mind, the will and the spirit. Ursula and Birkin escape their deadly cruelty by travelling into the warm valley of the south. But in the "The Prussian Officer" we are told by Lawrence that the orderly's girl is from the mountains. The mountains are not the spirit of heaven, nor do they seem to divide heaven and earth. They are "half-earth and half-heaven." They range "all still and wonderful between earth and heaven."

When the orderly dies the mountains standing "in their beauty, so clean and cool, seem to have it, that which was lost in him." On the other hand, it is the valley which is described as a confusing grid of glare and shadow. It is "wide and shallow" and "a dull, hot diagram under a glistening sky." Its air "was deathly, sickly."

The mountains seem to represent an ideal of integration that points out what is missing in both these trapped

38. Ibid., p.108.
39. Ibid.
40. Ibid., p.89.
41. Ibid.
42. Ibid., p.99.
soldiers. Both of them seem to lack consciousness. Inspite of their differences, both the Captain and the orderly are well matched especially in their ignorance. Not only does Lawrence establish this relation throughout the tale, his final paragraph most clearly shows the bond between them. The Captain tries to prevent his mind from contemplating his feelings for the orderly. The orderly on the other hand will not look and he will not see and as such neither has any genuine sense of himself or the other.

Both the Captain and the orderly are virginal before their encounter. Though both of them have had relations with women, the Captain's relation has been brief as no woman has ever moved him. Lawrence identifies the Captain's lack of self-knowledge with his virginity, with his inability consciously to enter into any engagement with the other, after the beating scene. He will not think of the orderly or himself. After the murder, Lawrence makes the same point with respect to the orderly too, but in a different way. In murdering the Captain, the orderly too has made intense though horrible contact with someone else for the first time. But he too does not want to think about it. Although the orderly has a girl, she remains off-stage and as such Schöner has remained unconscious of himself and the complexity and richness of the world around him. He is rudely awakened by the Captain and his ghastly embrace of

the Captain exemplifies the logic that Lawrence has set up in his other tales - to confront and embrace the other is to realize self. The tale's third section seems to echo Lawrence's resurrection tales. After embracing the Captain, when the orderly opens his eyes for the first time, he sees himself as independent, apart from the military and the world. He has become conscious. This tale like certain other successful, realistic stories stands as a highly accomplished, finished work within the sea of thought and paper represented by successive drafts of Lawrence's novels.

In this tale, the images associated with the mountains and valley are described in metaphysical language. "On either hand, the valley, wide and shallow, glittered with heat; dark-green patches of rye, pale young corn, fallow and meadow and black pine woods spread in a dull, hot diagram under the glittering sky." Throughout, the presence of the mountains presses against the characters, forcing us to recognize the characters' ties to the earth they inhabit. At the same time, the image patterns are so arranged and developed as to indicate a series of starkly opposed values between which the characters must choose. In the story, key words are gap, shadow, insubstantial, restoration, regaining the self. The tale's imagery suggests that the orderly and the Captain are in the same place in more than a geographical sense. Two trapped men, caught in a flat land of insufficient consciousness, they are unable to gain any

44. D. H. Lawrence, "The Prussian Officer" op.cit., p.89.
integrating perspective on themselves or the other. The animal reference in the story takes us away from the world of social humanity. The phrase about "the blind, instinctive sureness of movement of an unhampered young animal that irritated the officer to such a degree" points to something intrinsic. It is reinforced by repetition of this motif: "He knew himself to be always on the point of breaking out. But he kept himself hard to the idea of the service. Whereas the young soldier seemed to live out his warm, full nature, to give it off in his very movements, which had a certain zest, such as wild animals have in free movement. And this irritated the officer more and more." The animal reference is widely suggestive and we are reminded of the powerful ambiguity of the gamekeeper figure in other fictions.

In this tale, the reader is swept along, riveted and appalled by the entirely natural and vivid narrative, intensely perceiving with the wide unblinking eye of fascinated horror what Lawrence renders very concretely - sun, scene, atmosphere and the wordless conflict of the protagonists. Nothing is presented except fact and there is no reflection, no debate. At the end, this strange opposition like a lust, has worked itself out, and two people are dead.

The "England, My England" stories grew out of the

45. ibid., p.91.
46. ibid., p.92.
experience of the First World War and out of a sense that the England of Lawrence’s best hopes had become a lost cause. According to Cushman "In "The Ladybird" Lawrence says that "the years 1916 and 1917 were the years when the old spirit died for ever in England;" he of course refers to the period of the worst carnage on the Western Front. The title story "England, My England" directly addresses the death of the old English spirit. In the other stories Lawrence seems content to accept the fact that the old England is no more. He has moved on beyond crisis."

"England, My England" is Lawrence’s direct statement of the war. In his letters, Lawrence had stated his feelings regarding the war and in this story too he makes a proclamation that this war has been chosen by the English people to meet an end or die. In this tale, he also makes an attempt to analyse and understand why England lacked the spiritual resources to come through intact from the war. This tale is actually the story of the failure of Egbert and his generation and in general the failure of England. Although the original version was published in October, 1915, Lawrence revised the story extensively in December, 1921. This story reveals Lawrence’s ambivalent attitude to both England and the upper middle class among which he had only recently found acceptance.

The tale has a biographical background. In January 1915, Lawrence and Frieda moved from Chesham to the country cottage of a friend, Viola Meynell. The different members of the family become the major characters in "England, My England." Percy Lucas is satirized as Evelyn Daughtry (Egbert in the 1921 text), a passive intellectual who goes to France and dies in action. This ineffectual man who is financially dependent on his father-in-law earns Lawrence's contempt. In this story, Lawrence seems to imply that Egbert is responsible for his own death since he brings his death on himself. This tale demonstrates Lawrence's sense shown in his letters that he must make direct proclamations of the war. That Lawrence intended this tale to capture truths about his compatriots is clear from his letters and the tale itself. He wrote to Lady Cynthia Asquith in September, 1915: "The story is the story of most men and women who are married today - of most men at the war and wives at home."

At the very outset, Lawrence's title asks the reader to think beyond the particular. As we meet his characters in the tale, he continues his generalizing tendency. In this tale, Lawrence uses images, contrasts and language that increases one's awareness of these characters as types.

Egbert is in a sense both the hero and villain of the
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story. Lawrence both admires and despises this dilettante who simply will not work to support his family. Egbert is attractive and intelligent and he represents old England. "He loved the past, the old music and dances and customs of old England. He would try and live in the spirit of these, not in the spirit of the world of business." His wife Winifred is equally English. Lawrence describes her and her family: "The girls and the father were strong-limbed, thick blooded people, true English, as holly trees and hawthorn are English." Egbert is like a fine flower from the south. Their's was a perfect marriage until the children were born. The passage describing the early days of their marriage is filled with Lawrence's sensual exultation. "Winifred! She was young and beautiful and strong with life, like a flame in sunshine. She moved with a slow grace of energy like a blossoming, red-flowered bush in motion. She, too, seemed to come out of the old England, ruddy, strong, with a certain crude, passionate quiescence, and a hawthorn robustness. And he, he was tall and slim and agile, like an English archer with his long supple legs and fine movements. Her hair was nut-brown and all in energetic curls and tendrils. Her eyes were nut-brown, too, like a robin's for brightness. And he was white-skinned with fine, silky hair that had darkened from fair, and a slightly arched nose of

50. ibid., p.288.
an old country family. They were a beautiful couple."

Later, Winifred and Egbert become estranged through their children. When their eldest child Joyce contracts blood poisoning from a cut on her knee, the quarrel between Egbert and Winifred deepens. Egbert can do nothing to save the child's life and he simply suffers. As she has done for years, Winifred turns to her father for emotional and financial help. The child lives, but is crippled for life. Having to turn to her father leaves both Winifred and Egbert bitter and sterile. The wedding of old England and new, south and north has failed. Like Englishmen in general, Egbert responds to the failure by joining the war. Winifred like all English women in general, responds to the failure and the war by denying herself all feelings, joy and desire.

The answer as to why Egbert refuses to take responsibility even when his refusal means losing the woman he loves probably lies in Godfrey Marshall, Winifred's father. The hard core of Godfrey Marshall is money and he represents industrial England. It is Marshall's money made through his fierce will and energy, that prevents Egbert making his own money from natural talents. As a result, all his rich cultural heritage is worth nothing. Lawrence makes this clear when he speaks of the "robust sap-like faith" of Marshall which he says is necessary to keep men going. Men like nations, have to keep pushing blindly ahead to

51. ibid., p.287.
52. ibid., p.295.
survive and they cannot merely live off past achievements. "Bit by bit every establishment collapses, unless it is renewed or restored by living hands, all the while." And because Egbert will not renew himself, his relationship with Winifred eventually degenerates. She begins to despise her physical passion for him and the responsibility of motherhood displaces the responsibility of wifehood. So Egbert has to lock up his life inside himself and ultimately, he locks up Winifred’s life inside herself too when his irresponsibility cripples their child. "Let my heart lie! Let my woman’s heart of flesh die! Saviour, let my heart die. And save my child. Let my heart die from the world and from the flesh. Oh, destroy my heart that is so wayward." Winifred prays and both of them entomb themselves and keep hidden their flames. When the war breaks out it is therefore fairly easy to see why Egbert joins up. He is not moved by intense patriotism. "He had not the faintest desire to overcome any foreigners or to help in their death. He had no conception of Imperial England, and Rule Britannia was just a joke for him." For Egbert, as for Lawrence, Germany’s militarism and England’s industrialism are equal enemies. But he is nevertheless, English to the core and in his futility he has nothing better to do. His death on the battlefield is inevitable and it signifies the end towards which Lawrence felt England

53. ibid., p.296.
54. ibid., p.303.
55. ibid., p.307.
was heading. There is an element of revenge in the ending. "Something which has a little to do with literature as making wax dolls and sticking pins into them has to do with sculpture." There is unquestionably, an element of personal renunciation here. Lawrence felt that England had rejected him and he therefore rejected England. There remains nevertheless a feeling for the old England and that is probably why Egbert appears to us throughout as such an equivocal figure.

In this tale, at one point the narrator is didactic, at another rhapsodic, now flippant, now jeering. At times one feels Lawrence overworking his rhythms, even his punctuation marks. We see Lawrence track and backtrack, assert a position and then withdraw into flippancy.

"The Horse Dealer's Daughter" is perhaps Lawrence's best-known tale of resurrection. Mabel Pervin, the heroine who is twentyseven years old, after her father's death, struggles to run the household for her grown up brothers. Her efforts do not have any result as the family is in debt. With what has become a characteristic narrative technique, at first Lawrence describes the opening scene in detail and then steps back to fill in the background and motive. Mabel has tolerated all her misfortunes because at the end she expects to join her mother who had died thirteen years ago.

The tale then comes back to the present as Mabel goes to clip the grass and arrange flowers on her mother's grave for the last time. She thinks that she cannot be seen by anyone but that is not true. That particular day a young doctor, Sam Fergusson was watching her. She becomes aware of his presence and when their eyes meet briefly each is startled and Fergusson walks off feeling mesmerized by her. Later that afternoon, at a distance he sees her walking into the pond. He runs to the pond and rescues her. He then takes her home, undresses her and wraps her in a blanket. As she returns to consciousness she asks him in desperation whether he loves her:

She shuffled forward on her knees, and put her arms round him, round his legs, as he stood there, pressing her breasts against his knees and thighs, clutching him with strange, convulsive certainty, pressing his thighs against her, drawing him to her face, her throat, as she looked up at him with flaring, humble eyes and transfiguration, triumphant in first possession. 'You love me', she murmured, in strange transport, yearning and triumphant and confident. 'You love me. I know you love me, I know.' And she was passionately kissing his knees, through the wet clothing, passionately and indiscriminately kissing his knees, his legs, as
The girl expresses her feelings to her rescuer in an emotional and rhapsodic tone. Her words and her accompanying actions vividly reflect her intense and complex emotional responses.

Fergusson is horrified and to steady himself, he grasps her shoulders and a flame seems to burn in him. He can bear no more when he sees tears in her eyes and later when he kisses her, he knows that he loves her. Both have made plans to marry and both have entered into a new life. The years during which Lawrence wrote this tale were bitter. During these years, he wrote strong essays about the need of males to dominate and females to submit. But in this tale, Lawrence dramatizes his male and female characters with a tolerance and recognition of their mutual human needs, power and dreams.

In constructing this tale, Lawrence introduces a double-rescue, a double vision of death and resurrection. Junkins reads the tale as another expression of the Sleeping Beauty myth. He sees Mabel as a frog princess and Fergusson as the prince. But at the same time there are many parallels, Lawrence develops throughout the story between Mabel's

Fergusson's experiences. He also does not refer to the fact that both characters are asleep and that each rescues the other. Cushman on the other hand speaks of the parallels and sees the work mainly as a subversion of the Cinderella and Sleeping Beauty fairy tales.

Mabel is happy and finds joy and company in tending her mother's grave. In her struggles, she has escaped humiliation only in the connection to her dead mother. Sam Fergusson has a similar experience. He is lonely and exhausted and he struggles along treating the people in the community that he feels enslave him. Like many other characters in Lawrence's middle tales, both Mabel and Sam physically exhibit the malaise of their souls. While Mabel's look is set, impassive and blank, Sam is pale, perpetually coughing and barely able to make his rounds.

The parallels continue as Lawrence moves into the tale's pond and kitchen scenes. The pond scene in particular illustrates Lawrence's superb ability to capture the apocalyptic in the particular. In the pond scene, when Fergusson sees Mabel walk into the lake, he stares in fascination and then runs to save her. His wading into the pool is horrible and cold to him. In reaching her, he loses his balance and goes under for a terrifying moment. She rises near him and he drags both of them to the land. Like Mabel, Fergusson has descended from sickness to death. But

in the descending, both seem to have also initiated the first step of an ancient rite of ascent - the rite of baptism by immersion. Fergusson goes down for what seems 'an eternity.' But then he "rose again into the air and looked around. He gasped and knew he was in the world.' Mabel rises near him. The key verb is of course "to rise", but as Lawrence often does in his visionary fiction, he also makes his verb of being resonate with meaning. Fergusson knows that he is in the world, he exists.

The pond scene not only operates on a ritual level but Lawrence also uses this scene to chart a psychological progress. Earlier Fergusson's love was only abstract and charitable, but after he descends into the pond, he seems to force himself to participate in a loving that is first hard and threatening. He becomes physically aware of the cold, muddy process of decay, corruption and death. Ryals has argued that Mabel has symbolically acted out her reed to return to maternal depth.

If Fergusson rescues Mabel in the pond scene, it is Mabel who rescues Fergusson in the kitchen scene. In fact, here Mabel forces Sam to recognize what has happened and in one sense, she makes him go through what has happened again.

61. ibid.
this time consciously. At the beginning of the pond scene, Fergusson was distant from Mabel and after it, he remains mentally and emotionally distant from her. He also feels superior and aloof. He stands on his professional honour and does not have any intention of any sexual contact. Lawrence shows us Sam’s mental conflict, his reluctance and pride battling with his desire to yeild to Mabel. Finally he loses his balance and falls in love with Mabel. He grasps her and kisses her and rises into a new life. As they each draw back and make their plans, we realize that they are truly together and safely on land again.

In "The Horse Dealer’s Daughter", the characters bring to the fore what their physical self or primal selves have experienced. Lawrence was deeply interested in the underself, but he does not separate it from the other selves. According to Graham Hough, like many of Lawrence’s tales this one has a "disconcerting air of harshness." This charge seems partly a result of Lawrence’s methods of dramatizing the underself which creates a mood of starkness. He not only isolates the characters but also particularizes details to the minimum. Characters are again stripped down. Few slight incidents display the fine shades of these characters’ lives. The reader knows less about Mabel Pervin’s appearance, house, feelings, clothes, turns of speech, for example, than about Elizabeth Bates’s. He also rarely gives the tale over to any character’s point of

63. Hough, op.cit., p.204.
view. To see a situation through a particular character's eyes is usually to comprehend his or her psychology and often to sympathize. Lacking that perspective, one may, again, register a feeling of starkness. But still another source of the feeling may come from the hero and heroine Lawrence has given us here. In some ways, the characters in the story resemble the characters in the novels of the Bronte Sisters. Like them, Lawrence too avoids conventional love matches. In this tale, Mabel is no coy princess and Sam no stout prince. The climactic scene where Mabel aggressively woos Sam is as unconventional as the characterizations. Though these characterizations may further a sense of the tale's harshness, the fact that a woman like Mabel can claim her mate as urgently as she does, may suggest something different from harshness.

For the women, the First World War had far-reaching effects. It brought women the vote, the struggle for which had been going on and was a pre-dominant symbol in the pre-war years. It also brought many changes in the lives of women, some of which were temporary and others which were more lasting. The exceptional requirements of the war swept aside some conventional notions regarding the place of women in society. The men having gone to fight the war, the women took their jobs and this gave them new social freedom and financial independence. There is no doubt that the war was an emancipating experience for most women. It not only changed their image of themselves but also the public image
of them.

The war also marked a turning point in the life and works of D. H. Lawrence. In the words of Neil Myers, the war transformed Lawrence "from a symbolist experimenter in the traditional novel into the compulsive, chaotic, half comic propagandist of the popular imagination." 64 Myers also argues that the post-war Lawrence was as important and deserves as much attention as the author of Sons and Lovers and The Rainbow. "If one takes World War I and its aftermath seriously, one must take seriously the Lawrence who spilled his awesome energy in reaction to it. One must take seriously precisely what alienates so many readers - the restless, angry disorder, and the interest in the kinds of savage energies that would fill the sudden chasm that the war had opened." 65 Lawrence in his letters continued to insist on the women's voice to be heard, during the first part of the war. His letter to Gordon Campbell has already been quoted in chapter III. In the autumn of 1915, he wrote to Lady Cynthia Asquith: "If only the women would get up and speak with authority." 66 In another letter to Lady Cynthia Asquith on November 2, 1915 he wrote: "I very much want you to tell me what you think, because it is a question for the women of the land now to decide the men will never see it. I

65. ibid., p.45.  
*. p.112.
don't know one single man who would give the faintest response to this. But I still have some hope of the women "

On the same note he wrote to Hugh Meredith: "I can make nothing of the men, they are all dead ... Perhaps the women ...

Lawrence continued to dream about a crucial role for the women in the reconstruction of the state, in the various stages of his war-time dabbling in revolutionary political theory with Bertrand Russell. But with the end of the war, Lawrence suddenly set forth a new set of ideas of the relationship between the sexes. During the war, the women had proved that they were capable of doing men's work, but this was not the revolution Lawrence had asked for. He in fact had urged that men should take women and the feminine side of their natures seriously. He hated the world of industry and technology and had not argued that women should enter this masculine world. Lawrence had written to Katherine Mansfield in November, 1918 regarding his views on women at that time. This relevant letter has already been quoted in chapter III. Lawrence wrote "Tickets Please", "Monkeys Nuts" and "The Fox" after he wrote to Katherine Mansfield regarding his feelings.

When the war ended, Lawrence must have found that most of the things he had detested in the pre-war society were left intact. Lawrence had written to Edward Garnett on April 22, 1914 approvingly of the women "becoming individual

67. ibid., p.425.
68. ibid., p.426.
*. p.112.
self-responsible, taking her own initiative." These three stories seem to show a tremendous unease about the direction which the initiative of women seem to have taken.

"Tickets Please" presents the violent revenge of a group of tram conductresses, who unite to humiliate their womanizing conductor, John Thomas Raynor. These women conductresses were among the elite of the new female work force, earning five pounds a year. Their pseudo military uniform reflect their fighting spirit, and it also gave them "all the sang-froid of an old non-commissioned officer." Their fight was against men or the representative of men and so Lawrence aptly shows us that they did try to take revenge, while in authority, over the male passengers. "They pounce on the youths who try to evade their ticket-machine. They push off the men at the end of their distance. They are not going to be done in the eyes - not they. They fear nobody - and everybody fears them." Annie Store, who is rejected by John Thomas for demanding more from their relationship than "his nocturnal presence" enlists the help of his former sweethearts "the half-dozen girls who knew John Thomas only too well." John Thomas is trapped by the girls on a Sunday evening at the tram depot and is first subjected to friendly taunts and humiliating games.

69. ibid., p.165.
71. ibid.
72. ibid., p.318.
73. ibid., p.320.
But gradually it gives way to real violence:

She had taken off her belt, and swinging it, she fetched him a sharp blow over the head with the buckle end. He sprang and seized her. But immediately the other girls rushed upon him, pulling and tearing and beating him. Their blood was now thoroughly up. He was their sport now. They were going to have their own back, out of him. Strange, wild creatures, they hung on him and rushed at him to bear him down. His tunic was torn right up the back, Nora had hold at the back of his collar, and was actually strangling him. Luckily the button burst. He struggled in a wild frenzy of fury and terror, almost mad terror. His tunic was simply torn off his back, his shirt-sleeves were torn away, his arms were naked. The girls rushed at him, clenched their hands on him and pulled at him: or they rushed at him and pushed him, butted him with all their might: or they struck him wild blows... They became more intense.

The conductresses attack John Thomas Raynor and they force him to choose one of the women in order to distinguish them as individuals. But when he agrees, they each reject him.

74. ibid., p.322.
In this story, Lawrence is found constantly telling the readers as to what has taken place inside the minds of the characters. The implication of some of their actions is also clearly conveyed to the readers. To quote Lawrence himself in the tale: "Yet each one of them waited for him to look at her, hoped he would look at her. All except Annie, and something was broken in her." Despite such intrusions the story is vivid in its presentation and remains "dramatic."

On a realistic level, the characters in this story seem well motivated. The tale also seems to signify ancient acts of destruction wreaked upon Dionysus. Lawrence's contemporary dramatization of those facts draw not only on the myths of Dionysus but also on Ursula Brangwen's scene of annihilation in The Rainbow. Lawrence seems to use two of the many Dionysian stories and combines them to show his point. The first story tells of how led by the jealous Here, the Titans tear Dionysus then called Zagreus apart. He descends to the underworld but returns every third year. The second story tells of the destruction of Dionysus at the hands of religious Maenads or Bacchae. In The Rainbow, Lawrence alludes to the second story. In the scene in The Rainbow where Skrebensky is destroyed for his violation, Lawrence develops several issues, implying the parallels indirectly with the myth of Dionysus. But in "Tickets Please", Lawrence seems to allude to the theme more

75. ibid., p.324.
Discussions on the long short stories of 1921 "The Captain's Doll", the revised "The Fox" and "The Ladybird" will be made later.

D.H. Lawrence arrived in America on September, 11, 1922 and finally left on September, 22, 1925. During his stay there he lived for some time in Mexico and also went to Los Angeles, New York and New Mexico. Mabel Dodge Luhan gave her account of Lawrence's American stay in her book Lorenzo in Taos (1932). But her account is not regarded by some critics as impartial. "Mabel Luhan is of course a far from reliable witness; she was too emotionally involved, too bent on her own form of emotional appropriation, to be able to see how her role appeared at that time. When she is washing some dishes with Lawrence and their fingers happen to touch in the soap suds, for her there is a 'clamour of magnetic bells.'" Knud Merrild, the other memoirist of Lawrence's American period wrote in a happier vein and it seems that Lawrence was happier at the ranch than near Mabel Dodge Luhan.

Lawrence himself did not write any specific travelogue of America and it appears as if America left him unmoved. In his letters written at this time, this mood of non-response seems to have been a dominant one. The American ideal of

freedom meant for Lawrence, a loss of attachment or connectedness with any power or energy which could give life something more than materialistic meaning. Ultimately, it seems America induced in him a sense of unreality and he mentions it in some of his letters.

In the Del Monte ranch, Lawrence wrote three important short stories apart from the novel The Plumed Serpent which he completed in Mexico. In each of these tales, he introduces an independent white woman who abandons her own society and gives herself up to the savage American landscape and in each case, the transformation is associated with Indian figures who act as servile or brutal initiators. In the three stories, there are three different conclusions to the experience. "The society of white civilization is in each case portrayed as being unreal, insubstantial, mechanical, somnabulistic, a noisy realm in which things and words alike rattle meaninglessly, a world in which men have lost whatever they might once have had of nobility, authority, virility. It is a world which cannot satisfy the awakened woman unless, like the princess, she prefers to return to her charmed 'sleep' again. In it thwarted or distorted passions hide behind manners and empty social routines or childish games, and find expression in ugly battles of opposed wills, flashes of temper or self-sealing fantasies. Out of touch with the source of life, people live by their nerves and fuss with trivial appurtenances of the surface of life. It is civilization experienced as non-
"The Woman Who Rode Away" imagines a woman abandoning the white consciousness. It also shows the literal sacrifice of a white woman to an alien Indian tribe which worships the sun. Much more than Lou Witt in "St Mawr", this woman feels dead from the beginning and she inhabits not just an unreal world but also a dead one. Like March in "The Fox", the woman begins in something of a daze. She is married to an older Dutchman and has two children. She has lived in a deserted mining area in Mexico for over ten years. She is now thirty-three, growing fat and is arousing "from her stupor of subjected amazement." Lawrence emphasizes that she has been something of a prisoner and piece of property to her husband. "He admired his wife to extinction, he admired her body, all her points. And she was to him always the rather dazzling Californian girl from Berkely, whom he had first known. Like any sheikh, he kept her guarded among those mountains of Chihuahua. He was jealous of her as he was of his silver mine: and that is saying a lot." Her husband would take her in his Ford to the "thrice dead" town and there she "saw a dead dog lying between the meat-stalls and the vegetable array, stretched out as if for ever, nobody troubling to throw it

77. Tanner, op.cit., p.188.
79. ibid.
80. ibid., p.509
away. Deadness within deadness." Hearing one evening of some savage Indian tribe who indulged in human sacrifice, she turns her imagination to that area. "She was overcome by a foolish romanticism more unreal than a girl's. She felt it was her destiny to wander into the secret haunts of these timeless, mysterious, marvellous Indians of the mountains."

This woman rides into the mountains until she is taken up by the Chilchui Indians who after initial preparation take her to a ceremonial cave where she is to be sacrificed to the sun. The story ends with the sacrificial knife poised to strike. This story dramatizes the progressive dissolution of the consciousness. When the woman starts on her journey, she already feels dead and the feelings of weariness, remoteness and unreality only increase during her journey towards her actual death. She seems to exist in a state of trance and unconsciousness and she does not react when she was set up for the sacrifice. Lawrence often refers to her fatigue and also to the sensation she has of already having died. "She lay wrapped in her blanket looking at the stars, listening to her horse shivering, and feeling like a woman who has died and passed beyond. She was not sure that she had not heard, during the night, a great crash at the centre of herself, which was the crash of her own death.'

The Indians are remote, inaccessible and they do not look at her as a sexual being. It seems that this is what she

81. ibid.
82. ibid., p.512.
83. ibid., p.515.
wants. She prefers to be looked upon not as a sexual object and she no longer wants to bear the strain of white consciousness.

Like "The Fox", in this tale too, critics tend to praise or criticize the piece on the basis of their evaluation of its mythic dimensions. It has already been mentioned in the previous chapter that this story has been praised as a coherent fable by Hough, Allen and Lewis. Cowan and Macniven too praise this story as a coherent fable. Emphasis falls on the careful preparation Lawrence lays for the sacrifice, the ritual dimensions of that sacrifice, the archetypal quality of the characters and the imagery. In his book, Draper expresses reservations about the moral dimensions of the tale but felt that these dimensions are successfully held at bay by the conception and style. In his subsequent article "The Defeat of Feminism", he develops his initial reservations, reading the tale now as finally contradictory and confusing. Cowan's analysis seems particularly useful in its drawing together of the many sources and rites that inform the tale. He traces Lawrence's use of Christian, Celtic and Aztec beliefs in the journey, sacrifice and fertility rites the woman undergoes. Some other critics who see problems with

the tale question the human implications that lie within or obtrude upon the mythic dimensions. The woman and the Indians are seen by many critics like West, Moynahan, Widmer, Rossman, Barbara Hardy and Millet in different degrees as humans, the sacrifice as brutal and pointless and the scenes as failing to support the analysis. In a discussion of the place of primitivism in Lawrence, Widmer sees the confusions created by the scenes but also emphasizes the tale's powerful ability to capture "self destructive longings." Millet also gives a scathing analysis which concludes her chapter on Lawrence. Barbara Hardy draws an important parallel between the woman in the tale and the speaker of Lawrence's moving "Ship of Death" poems. Rossman's analysis emphasizes contradictions within the tale itself as well as its place in Lawrence's leadership fictions.

There seems to be several problems in the story. After this woman steps out one day which is the first step out on her own for years, we expect that Lawrence will show us this woman moving towards an awakening and understanding of herself as other than a prisoner. But we do not see any of this. Her husband had kept her a figurative prisoner. The

87. Widmer, op.cit., p.34.
Indians keep her a literal one. This woman simply seems to move from one prison to the other.

If we try to understand the action of the woman as movements in the history of individual soul or of human culture, there seems to be a problem. The argument of the Indians that Anglo culture with its emphasis on science and religion may eventually wane and a more religious and sensual, emotional understanding take over has merit. In the tale, the woman by her voluntary submission can bring about the shift in power. But Lawrence tells us in the tale, that the woman is locked up, drugged, lied to and addressed in semi-barbaric language and it seems that she takes part in a movement that she barely understands. The few choices the woman makes are rendered meaningless by the lack of consciousness and understanding when she agrees to her death. She is apathetic when we are expecting her to usher in the new world. "I am dead already. What difference does it make, the transition from the dead. I am to the dead I shall be, very soon!" Lawrence further emphasizes that the Indians see her as a culture bearer and not a sexual being. He tells us that the Indians have no interest in her as a sexual being, but it is within their prophecies that a white woman should be sacrificed.

Another problem arises if we regard the woman’s trek to

89. ibid., p.539.
represent a racial or cultural journey, the passing of power from light races to the dark. At times, the journey also seems to be associated with the passing of power from female to male as if in our culture the female has been in charge and must be broken. This is surprising as the woman has not been in charge of anything. Secondly, the Indians seem to have an ideal culture. In the story, Lawrence also emphasizes the submissiveness of the Indian women. They do not need the change the woman's sacrifice will bring.

In The Plumed Serpent, Kate Leslie cries for something to worship, something which is vast, terrible and beautiful. Much more than for Anna Brangwen or her daughter Ursula, for Kate a world rich with godhead is much harder to discern. Moreover for her, discrete experiences of awe are not enough. In fact, she wants the power of god to be present in a continuous, coherent and even organized form. Kate decides, but with many reservations that the religion of Quetzacoatl will almost do. But in Lawrence's short stories, it is the heroines and not the heroes who cry out and are given another solution.

There is a curious analogue to the story "The Princess" in Lawrence's correspondence with Catherine Carswell. He had been intrigued with an idea that Miss Carswell had about the trait of a novel while visiting her in London. He in fact gave her a synopsis as he hoped that they might collaborate,
but the idea did not go any further. The analogue seems to be significant in showing Lawrence's ongoing ambivalence to his project of dramatizing a modern character's return to an ancient form of belief. In the analogue, the Princess's fairylike and demonic nature is presented in respectful tones while in "The Princess" it is satirized. In opposition to this view, Travais sees "The Princess" as a lopsided narrow story sharing the same assumptions and motifs as "The Woman Who Rode Away." Although she discusses tone when she analyses "Daughter's of the Vicar", she does not discuss it in comparing the two American tales.

"The Princess" is the third woman Lawrence sends into the most savage parts of the American landscape. She and her father are conscious and delicate persons. She can only see squalor in anything more corporeal than her fairylike father and "the only reality" for her is her frail delicate self. For a part of the year, the Princess and her father come to the United States. She is a Sleeping Beauty, the daughter of a mad father who brought her up in a fantasy world in which both of them were the only royalty and all the rest are to be regarded as vulgar and unimportant. And she is asleep in this fantasy "impervious as crystal." She grew older and at the age of thirty-eight her father dies.

93. Ibid., p.445.
and she is left with her companion Miss Cummins. Doilie remains exactly as she has always been a princess, a child and a delicate fairy. They travel and finally reach New Mexico. There she lives in a ranch to do some riding in the mountains. The only person who interests her is one of the guides Domingo Romero, a descendent of the economically poor Mexican families. Lawrence depicts the Mexicans as degenerate in some ways and from his comments we can know about his mood at that time. "They had found their raison d'etre in self-torture and death-worship. Unable to wrest a positive significance for themselves from the vast, beautiful, but vindictive landscape they were born into, they turned on their own selves, and worshipped death through self-torture. The mystic gloom of this showed in their eyes." 94

Romero seems to be like the character of a leadership figure of the earlier tales as has been mentioned in the earlier chapter. In seeking out the symbolic level of the tale, Macdonald sees Romero and the princess as antithetical - Romero as fire and the princess as ice. Each of them is doomed because each repels the other. Along the same lines, Travais argues that Romero is a representative of blood-consciousness, while the princess is a figure of mental consciousness. 95

94. ibid., p.451.
Dollie obstinately urges Romero to take her on an overnight ride deep into the Rockies. It is her curiosity which makes her obstinate and it has much the same tone of "The Woman Who Rode Away." She has indeed a mad passion to look into "the inner chaos of the Rockies." She, we remember had a secret and she wanted to find out whether Nature had one too.

The climb is described at length by Lawrence. The virgin forests appear to her "a tangle of decay and despair." The mountains look beautiful from a distance but once into them they become heavy, cruel and dead:

In front now was nothing but mountains, ponderous, massive, down-sitting mountains, in a huge and intricate knot, empty of life or soul. Under the bristling black feathers of spruce near-by lay patches of white snow. The lifeless valleys were concaves of rock and spruce, the rounded summits and the hog-backed summits of grey rock crowded one behind the other like some monstrous herd in arrest.

It frightened the Princess, it was so inhuman. She had not thought it could be so inhuman, so, as it were, anti-life.

The secret of the Princess is that, she is also inhuman

98. ibid., p.457.
99. ibid., p.464.
and anti-life and finds that it is Nature's secret too.

Dollie seems to lack Lou's capacity for awe. Once in
the cabin, freezing in the cold autumn night, she invites
Romero to make love to her. However, she is immediately
repelled. When she makes her disgust clear, Romero becomes
understandably afraid that he will be charged of raping her.
She is kept trapped by him in the cabin for three days.
Though he takes her physically, he cannot conquer her.
Finally, she undermines him and they lie together like
corpses in the desolate winter landscape. "They were two
people who had died." Romero is eventually shot by a
forest ranger. The Princess herself becomes slightly crazy
and represses all knowledge of what happened in the
mountains.

Lawrence had brought Lou Witt, the woman who rode away
and the princess to the American desert and mountains. The
first dedicates herself to the spirit of the place, the
second submits to a ritual sacrifice and the third allows
herself to be sexually violated. All of them leave their
previous way of life and come up against the harsh and cruel
landscape and the Indians:

But there is no sense of a 'new life' being made
possible by these more or less brutal
initiations, no hint of the new relationships and
new connections coming into being which were the

100. ibid., p.475.
possibilities that Lawrence had initially attached to America. Nature's secret heart seems to be anti-life, sex is repungent, intricacies are meaningless and to be avoided, love is an illusion a nauseous one at that, while society is disintegrating, but the savage life has its squalors and negations: in the void of all value, only power has meaning.

In this tale, through natural imagery, Lawrence conveys his sense of a god of creation and destruction, his understanding of the beauty and horror, the elegance and cruelty, in any return to older faiths. Most vivid are the quaking aspen and cottonwoods posed shimmering and yellow against the cold blue black spruce of the Rocky Mountain forest. The Princess of course continually seeks out and identifies herself with the idyllic, sunny places. Refusing to recognize the god of darkness and light, the Princess wants only the delicate, fairy beauty of the virgin forest.

Also vivid is Lawrence's image of the Princess's need. Freezing in the cabin on her first night in the mountains, she dreams that she is being covered by snow. It is a fine image of her consciousness. "She dreamed it was snowing and the snow was falling on her through the roof, softly, softly, helplessly, and she was going to be buried alive. She was going colder and colder, the snow was weighing down

Unlike the other women in Lawrence's power-leadership fiction, the Princess is consistent in her hypersensitivity and overdeveloped individuality and intellectuality. The difference between Romero and the Chilchui Indians may be seen in the way Lawrence makes Romero respond to the Princess's insult. Hurt and humiliated, he throws her clothes and forces her to sleep with him. But his acts are seen for what they are - vengeful and born out of misery and even the Princess realizes that. Finally, Lawrence aptly measures her loss in the image of the Princess's greying hair and blank mad gaze at the end of the tale. What is now wrong with her, has always been wrong, only now it is more so. If we look at the final version of The Plumed Serpent, we can see that Lawrence makes the Princess the same shattered old woman that Kate Leslie imagines herself becoming, should she refuse to believe in Don Cipriano and the Quetzacoatl movement.

An adequate reading of Lawrence's short fiction cannot fix on variety alone as the theme, regardless of how varied the stories are. But in the last period, variety is the theme, at least to a certain extent. The virtue of the variety becomes clearer if we contrast the late tales with the previous leadership stories. In these tales, Lawrence often tilts the balance towards only one perspective. Many

of the best stories of this period "The Rocking-Horse Winner", "The Lovely Lady", "The Man Who Loved Islands" and the smaller pieces "Smile", "Two Blue Birds" and "Things" make the point for life's variety through negative examples.

In the last four and half years of Lawrence's life, he went from one place to another just as in the previous five. In America, he had been seeking Rananim. Back on the continent, he and Frieda went to Italy, Switzerland and Southern France and followed the temperate season wherever they could. In the summer of 1926, Lawrence and William Hopkins revisited the Midlands where for them the countryside was full of painful memories and the sight of the miners thoroughly depressing. William Hopkins' memories are recorded in Priest of Love (1974 reprint). Lawrence records his mood of desolation in Connie Chatterley's despair over Wragby and the ugly town of Tavershall. This was Lawrence's last visit to England.

As Lawrence's tuberculosis grew worse, he and Frieda with Earl and Achsah Brewster spent part of spring and summer of 1928 in Les Diablerets. Lawrence died on March 2, 1930 in Vence.

Lawrence's leadership figures from the early 1920's show a desire not to bully or compel anyone. This desire is however usually linked to unconscious or half expressed

yearning to avoid contact of any kind. He examined these yearnings in "St Mawr", "The Princess" and "Sun", but this issue continued to engage him. The desire to withdraw which is an unadmitted part of the leadership ideal continued to demand his attention even after he lost interest in the leadership ideal itself. Even in the novels Aaron's Rod, Kangaroo and The Plumed Serpent focus is on the relationship between leaders and followers in a social context. This is most evident in Aaron's Rod, where Lawrence removes all female characters and the private relationships they represent. None of the novels closely trace the development of a private relationship and they tend to emphasize public rather than private concerns.

Many critics like Pritchard, Moynahan, Spilka and Cavitch when describing Lawrence's late fiction contend that once he came back to Europe, he dropped the social emphasis of the leadership fiction and returned to the world of intricate private relationships. At the same time, Lawrence dropped his interest in abstract visionary fiction and returned to the conventions of realism. In his late work - specially some of his short stories and Lady Chatterley's Lover, he returns to an extent to realism, but in his fables and satires he does continue to explore social issues directly.

The story "The Lovely Lady" presents two murders and one foiled attempt. Pauline smothers her first son Henry with her own will and personality. She attempts to do the
same to her younger son Robert, now thirty-two, who is very much under his mother's spell. There is a retaliation by Pauline's niece Ciss, which results in the death of Pauline, the release of Robert and the gratification of Ciss.

In the story's opening paragraph, we meet Pauline Attenborough, an exquisitely preserved seventy-two year old woman. Praising in particular her frame, Lawrence nicely intimates things to come - her character as death's head, her death at the end of the story and his own playful satirizing of the typical atmosphere of a murder story.

Just as Ada Lawrence had done all she could to make her son, her lover, psychologically and subconsciously and thereby to drain him of his passion for other women, so too Pauline Attenborough tries her best to keep her son chained to her so that he cannot have any relationship with any other woman. On the other hand, Pauline's niece Cecilia, who loves Robert and is his true lover can sense that his "silence and his agonised, thought hidden shyness were both the result of a secret physical passionateness." Inspite of her dull appearance, Cecilia is strong and she believes that with her help Robert can break from his mother's thrall. Pauline has already killed one son through her possessiveness and bullying and Cecilia is not going to let her kill the other. Robert's anxious dependence on his

mother and his consequent debilitation as a man and his extremely deep sense of guilt is clear from the story itself:

'It's an awful shame, Ciss!' he said softly. She caught his hand and pressed it to her breast.

'And sit with me some time in the garden', she said, murmuring with difficulty. 'Won't you?' He looked at her anxiously and searchingly.

'What about mother?' he said.

Ciss smiled a funny little smile, and looked into his eyes. He suddenly flushed crimson, turning aside his fact. It was a painful sight.

'I know,' he said, 'I am no lover of women.'

He spoke with sarcastic stoicism against himself, but even she did not know the shame it was to him.

'you never try to be!' she said.

Again his eyes changed uncannily.

'Does one have to try?' he said.

'Why, yes! one never does anything if one does'n't try.

He went pale again.

'Perhaps you are right,' he said.

The above lines also indicate how Cecilia infiltrates the mother's influence with her own and achieves, even at

105. ibid., p.717.
this stage a grudging recognition of necessity from Robert. What on the surface appears to be a rather wooden dialogue carries several layers of psychological undertone, as so often seen in Lawrence's fiction.

At the end, Pauline is humiliated just as she has humiliated her sons. Lawrence works out a plot so that Pauline is punished. Although she does not know that she had revealed herself to Cecilia, the readers do and this makes her humiliation even worse. As usual, Lawrence is vicious in his use of irony. At the beginning of the story he writes "for these she was her lovely and changeless self, that age could not wither, nor custom stale:" But towards the end, Lawrence does not bother with irony and the directness is highly effective. "Without drugs, she never slept at all, only paced back and forth in her room, looking hideous and evil, reeking with malevolence."

The fate of Pauline reminds one that offenders against Lawrence's beliefs are made to suffer with what seems an appalling sense of vengeance. Egbert in "England, My England" is killed by the Germans to pay for his country's sins against Lawrence. The Melvilles are turned into metaphorical rats and crammed into cages and the lovely lady Pauline withers overnight into a hideous old hag.

The structure of "The Lovely Lady" consists of a

106. ibid., p.707.
107. ibid., p.722.
rhythmic motion back and forth between outdoor sun-bathing scenes, evening dialogues, and unifying explanations by the omniscient narrator.

The lovely lady is the most obvious of Lawrence's maternal devourers. If we think back over his fiction and his definition of murder as the destruction of another in order to possess his or her essence, we can ask whether devouring is primarily a female and maternal act. In Lawrence's short stories with the exception of "The Christening", fathers almost never devour. The spectre of parental tyranny that haunts many nineteenth century authors does not haunt Lawrence. Males do murder and their motives and methods resemble those of wicked mothers and sisters. Will bleeds Anna Brangwen and Clifford attaches himself like a leech to Connie and to Mrs Boulton. In general, the murderous acts seem to be well understood by Lawrence and he betrays no uncontrollable terror nor desire. Mothers do devour but so do husbands, wives and lovers.

"The Man Who Loved Islands" is a fable, universal in its implications. It examines at a moral, social and psychological level all kinds of facets of the relationship of man with his fellow men, with nature and with himself. This tale also shows Lawrence's renewed respect for the spirit of combativeness. Like Conrad Aikin's memorable tale,

"Silent Snow, Secret Snow", Lawrence's story moves from a world that is engaging, stimulating and irritating in all its infinite variety to a world that is perfect, univalent — white, still and peaceful.

Just as "The Rocking-Horse Winner" and "The Lovely Lady" may be said to work in parallel ways to explore parallel themes, Lawrence's last two major fables, "The Man Who Loved Islands" and "The Man Who Died" are an interesting blend of parallels and contrasts. In "The Man Who Loved Islands", Lawrence uses roughly the same strategy as in the previous two tales, "The Rocking-Horse Winner" and "The Lovely Lady." In "The Man Who Loved Islands", Lawrence judges the desire to be alone. The fact that when it was written, it was seen as being aimed specifically and maliciously at a fellow writer Compton Mackenzie, who had bought two islands in the Channel Islands in the 1920s and who threatened a libel suit if the story was not withdrawn, should not diminish our awareness of what the story is all about.

The story is about, in part, the fundamental schism in man's nature, a need for others, for a social identity by which to recognize himself, and his equally strong need for solitude and isolation. It examines what may happen to a man when his desire for solitude is basically so life denying as to cut him off from his fellow men. F.B. Pinion suggests that the ending of the story shows: "The menace of idealism is carried to its final stage ... ; it divorces the
individual from nature and the community creates non-fulfillment in love, and restricts him to the abstract inertness of a puny solipsistic world.\textsuperscript{109} It is a kind of idealism which creates this solitude, but it appears to be an idealism of a very negative form. The story examines the possible results of a man divorcing himself utterly from fellow men and nature. Anthony West has commented that it is "written from depths of his spirit."\textsuperscript{110} Inspite of Lawrence's personal intrusion of irritability and perhaps and over-intrusive authorial voice, this story remains a powerful and complex study. Although the man is given a name unlike "The Woman Who Rode Away", this is used only once and the continued reference to "a man"\textsuperscript{111} suggests the universality of Lawrence's theme. It is the same theme that has engrossed thinkers for so long - the individual's need of and yet need to reject others of his kind. We define ourselves in relation to others but this in turn creates a fundamental dependence upon these others, for our very identity depends upon their recognition. An individual loses identity without this kind of relationship. Lawrence explores in part this theme but also moves to another facet - man's relationship with nature and the ending of the story takes on a new symbolic level.

\textsuperscript{110} West, op.cit., p.212.
The very opening sentence establishes the tone of a fable "There was a man who loved islands." In the very opening paragraph we are presented with two important details. First, on the island where the man was born were "too many people on it, besides himself", suggesting that his need for solitude existed from a very early age. Secondly, this man wanted an island to "make a world of his own." Here we see the twin ideas of "self-assertion and introversion."

The second paragraph presents the centre of the dilemma about how small an island has to be "before you can presume to fill it with your own personality." The keyword here is "presume" and this seems to have undertones of pretentiousness and self-deception. The question is one of the individual’s personality in isolation and Lawrence’s ironical comments in this paragraph indicate that the final island is not yet small enough for a man to make such a presumption. The same ironical tone is developed when Lawrence seems to intrude his authorial stance into story. "The island acquired by our potential islander was not in the remote oceans."

112. ibid., p.671.
113. ibid.
114. ibid.
117. ibid.
118. ibid.
Despite the fact that the story is a fable, the islands are described with magnificent details. They are created for the reader with a powerful actuality. The first island is four miles around, has gorse, black thorn bushes, primroses and cowslips growing on it. The natural beauty is created in terms of vivid colour. In spring "the glades were a snow of blackthorn, a vivid white among the Celtic stillness of close green and grey rocks." Later comes the "blue apparition of hyacinth." The sensory references here spread from colour outward to sound and touch but always the emphasis lies upon sight: "the great moon, another island, rose golden out of the sea." The autumn and winter are violent with storms. One felt at that time that the island "cowered dark" and that the "island was universe, infinite and old as darkness where all the souls from all the bygone mights lived on, and the infinite distance was near." Here in terms of the physical isolation of the island, Lawrence also describes the human condition of spiritual isolation. In such a state we lose our relative identities and Lawrence recognizes that: "This is the danger of being an islander." One feels that Lawrence is not speaking here of living on an island but rather of a spiritual and psychological condition.

119. ibid., p.672.
120. ibid.
121. ibid.
122. ibid.
123. ibid.
124. ibid.
This happens to the man in the story. He has feelings which connect him with the island's past and he feels that the spirits which are still there, are violent and primitive. The long account of how the man develops his island is effective in establishing him as an idealist of sorts. He is liberal and romantic, but also realistic. "The master knew what he was talking about." Although the farming society is established and the island is fertile, things are not right. The island seems to carry on the lusts and hatreds of the past. "Out of the air, came a stony, heavy malevolence. The island itself seemed malicious. It would go on being hurtful and evil for weeks at a time." The islanders do not really like him and he is aware of it. "He knew quite well that his people didn't love him at all. He knew that their spirits were secretly against him, malicious, jeering, envious, and lurking to down him." The man is himself infiltrated by strange feelings. "The Master himself began to be a little afraid of his island. He felt here strange, violent feelings he had never felt before, and lustful desires that he had been quite free from." The islanders become discontented and leave and the economy of the island collapses, partly because the man's servants have been stealing from him. So at last, he decides to sell. There is bitter irony in the sale of the island to the hotel company who are to make it "a honeymoon

125. ibid., p.677.
126. ibid., p.679.
127. ibid.
128. ibid.
The second island represents a deliberate restriction of the self. The man has only a few of his most trusted servants with him. The community and social life is gone, for the first island has shown that it did not work. The man has dispelled the ghosts of the past together with most of his contact with his fellow human beings. On this island there are no ghosts and only the sea. The place is described with the same terse actuality: "... a few bristly bushes of gorse and coarse tufts of heather, among the grey, pellucid rocks, in the grey more-pellucid air." Here the man feels a "strange stillness from all desire..." His mind and thoughts have become "gossamer" though sometimes he goes away to the cities. This island fails because the man is willed into a sexual relationship with the widow’s daughter. He does not know how he has been caught in the relationship, "... though he never realized the extent of the power she had gained over him and how she willed it," and he is repelled by the "automatism of sex." In this second island too, the man fails to form a satisfactory relationship with the woman, even though they mate, marry and bring a child into the world. He soon resents the woman. "He had lost his place in the rare, desireless

129. ibid., p.681.
130. ibid., p.682.
131. ibid., p.683.
132. ibid.
133. ibid., p.684.
134. ibid.
levels of time to which he had at last arrived, and he had fallen right back."

He cannot stand her love and affectionate looks, nor the thought of the child. So he leaves for the third and final island, having first rejected social relationship and now individual relationship.

The third island is described with the same detail as the first and second. "While the sweet, sunny days of the northern autumn lasted, he would walk among the rocks, and over the springy turf of his small domain, always coming to the ceaseless, restless sea ... only the turf, and tiny turfplants, and the sedge by the pool, the seaweed in the ocean ..." On this island, the process of alienation starts rapidly. He cannot stand the presence of sheep, the cat or the presence of man. All desire, ambition and the sense of time desert him. He gives up his writing. Interest briefly kindled by the sea-birds soon die and the birds too go away. "Only he still derived his single satisfaction from being alone, absolutely alone, with the space soaking into him." The man becomes more restricted until he is confined to his bed and then he is prevented from leaving his hut by the snow which drifts around him. As we read the last few pages, we realize that not only has the man failed in and rejected his social role and his personal and individual role in human relationships, he has also failed in his relationship with nature. As the story draws to an

135. ibid., p.685.
136. ibid., p.687.
137. ibid., p.690.
end the tone becomes darker and harder: "Snow was falling in hard crumbs, that vanished as if by a miracle as they touched the hard blackness of the sea. Hoarse waves rang in the shingle, rushing up at the snow. The wet rocks were brutally black." Everything the man has done has been essentially life-negating and the ending, mysterious and symbolic suggests that the man meets with the inevitable result of his repudiation of all that goes to make a special life-endowed being. The power of the final paragraph is greater for its lack of precise explanation. We feel "darkened and chilled" precisely because it happens "mysteriously." We realize without intellectual analysis that the thunder is "unsatisfied" because some kind of retribution is demanded from the man who has rejected life. There is a vague apocalyptic menace in the sentence: "He turned, felt its breath on him."

In the tale, there is a tension between the tale's several voices. There are three main voices that create an ambivalence in the tale - an ironic narrator, Cathcart and an omniscient narrator which together make the actual judgement. The ironic narrator is opaque, sardonic and familiar. He tells us at the outset that Cathcart is a fool giving us the moral of the story within the second paragraph. But as the narrator begins to illustrate

138. ibid., p.692.
139. ibid., p.693
140. ibid.
141. ibid.
142. ibid.
Cathcart's thinking by mimicking him, Cathcart's voice takes over. With the islander, the reader walks about the field admiring the flowers. The ironic narrator interrupts, reassumes control, then Cathcart takes over again. This alternating view characterizes much of the first two sections. But by the third island, both voices fade. It is ultimately the omniscient neutral narrator who follows Cathcart through his last days, recording his actions, his occasional responses, the weather. The relationship between the two voices helps to provide the tale's judgement.

The texture of the language, its rhythms, syntax, diction, vocabulary varies with the voices. The ironic narrator's voice is full of rhetorical questions, asides to the reader and the sentences are simple. This directs us to see the simplistic quality of Cathcart's hopes. Cathcart's voice changes within itself. At the outset, he is something of a poet, his voice lush and captivating. By the end he refuses to have anything to do with language. The omniscient narrator, appropriate to the defeated Cathcart's minimal stark designs and demands, gives only necessary information. Lawrence's voice or the voice of the tale, of course combines all three voices, ironic, lush and spare indicating that full expression resides not in one voice but in the relationship between them all.

According to Widmer, an attack on idealism is the only intent of the tale. On a deeper level, Lawrence has written an amoral fable dramatizing "the yearning for the extremity
of experience." The tale's images do not criticize Cathcart, they convey Lawrence's disgust with the physically human, his nausea towards sexuality and his wish to withdraw from living. According to Widmer, Cathcart's shaking his fist at the heavens does not illustrate Cathcart's vanity but his "heroic defiance." His gesture is "Lawrentian."

Willburn agrees with Widmer that the tale is amoral, but he does not support Widmer's contention that Lawrence argues "for" Cathcart's point of view. But it seems that this is not the intent of the tale. In his forward to "Fantasia of the Unconscious," Lawrence sees something like idealism as important and inevitable in the human consciousness. He writes:

And finally it seems to me that even art is utterly dependent on philosophy: or if you prefer it, on a metaphysic ... Men live and see according to some gradually developing and gradually withering vision. This vision exists also as a dynamic idea or metaphysic - exists first as such. Then it is unfolded into life and

143. Widmer, op.cit., p.16.
144. ibid.
145. ibid.
That Lawrence sees the ideal as waxing and waning may separate him from traditional idealists. But to see him as an antiidealists is to ignore what he writes.

Widmer also feels that beneath Lawrence's conscious satire lies hidden longings. Willburn observes that Lawrence openly admits the allure of extreme monasticism and he sympathizes with the temptation of total withdrawal. The longing is not a repressed one but one of the main subjects of the story.

According to Widmer the negation is Cathcart's "final ecstasy." Cathcart does not grow wild, fiery or urgent. His final gesture of defiance - when he digs his boat out of drifting snow, insisting that he will be imprisoned by his own choice and not by "mechanical power of elements" is given in four short paragraphs. Within them, little of the text is devoted to Cathcart's frantic efforts and most records his exhaustion and physical surroundings of snow, rock and water. If Lawrence had seen Cathcart's defiance as "heroic" he would have definitely written more about it. Again Cathcart's complaint against the element is set within

149. Widmer, op.cit., p.5.
the opposite of the heroic context. "The elements! The elements! His mind repeated the word dumbly. You can't win against the elements!" Finally, Lawrence brings the curtain down with images and language that point to Cathcart's undiminished desire to fool himself. Standing on a hill, he "pretended to imagine he saw the wink of a sail. Because he knew too well there would never again be a sail on that stark sea." He looks at the sea and thinks: "'It is summer,' he said to himself, 'and the time of leaves.' He looked stupidly over the whiteness of his foreign island, over the waste of the lifeless sea."

At this phase of my detailed discussion of Lawrence's stories, I have found it necessary to attempt some textual discussions of a few selected short stories and to that end the title of each of these stories is used as a kind of subheading for the sake of clarity of presentation.

"The Fox"

"The Fox" was first published in the American literary magazine The Dial in 1922 and in book form with two other short novels a year later. In December 1918, D.H. Lawrence wrote to Catherine Mansfield from Mountain Cottage in Derbyshire and reported the completion of "the fox story -  

151. ibid., p.693.
152. ibid.
153. ibid.
rather odd and amusing."

The impetus of this first draft derives from Lawrence's visit to Grimsburg Farm earlier in 1918 when he and Frieda lived in Berkshire. The first draft became widely available in 1959 when Harry T. Mocr published a transcription and a facsimile reproduction of the manuscript in A.D.H. Lawrence Miscellany. Lawrence next took up "The Fox" in July 1919, pruning and tightening the story for Hutchinson's Magazine. The final version of "The Fox" was completed in November 1921, in Taormina, Sicily. A detailed description of the three main texts is given by Ruderman.

The form "The Fox" took in 1918 traces the same initial situation as the 1921 story, which is the version we read. Lawrence opens with March and Banford, two thirty year old women trying to run a poultry farm during the war. One learns of their struggle to make the farm run and watches as March becomes captivated by the fox. Henry enters the tale very much the fox in glimmer, glamour, liveliness and cunning. At his coming, March is relieved. On a practical level, Henry is quite simply a help to March. He brings home rabbits and saws wood. But clearly he also makes a new integrity possible in her. If one sees the fox as a vital wild creature which she has been compelled to fight off,

then Henry allows her legitimately to cease that fight, to welcome this creature. March has her first dream, where she hears the fox singing, and it bites her wrist and burns her mouth with its fiery brilliance. Like Henry, the fox represents a highly attractive and dangerous alternative to life with Banford. In this text, Henry stands outside one evening in the early twilight and suddenly sees that he might become the owner of this farm by marrying March. He ponders for two days, fighting off the feeling that his wanting her is ridiculous. However he overcomes his hesitancy and proposes. By insinuating his voice into her, he casts his spell on her. She surrenders to him and they go to tell Banford. The fact that Banford owns the farm and is not likely to give it up is avoided in this version. The tale closes with March and Henry married and Banford bitter about it. Always a bit odd March becomes more so. To her the fox and the boy are "somehow indistinguishable." Henry must leave for ten days, but he will "come home by instinct."

In revising "The Fox" in 1921, Lawrence mainly took his 1918 text, altered the last few pages and added what he saw as a fiery tail.

Lawrence opens the tale with two young spinsters, attempting rather unsuccessfully to run an isolated farm in Berkshire at the end of the First World War. They take over the farm hoping to make their living through it. The more

for the farm comes mainly from Jill Banford's father. Jill Banford is pale, weak, delicate and sickly while the other girl Ellen March is like a man, physically vigorous and robust. She wears man's clothes and does most of the heavy physical work on the farm. Because of the girls' lack of knowledge, especially about poultry diseases and restrictions imposed by the war, the farm does not flourish. The girls however feel that their main enemy is the fox which keeps killing their chicken. Their inability to prevent it in any way made them feel helpless.

One evening, March is confronted by the fox and is somehow caught in its spell. Instead of shooting it, she follows it spellbound. Banford's call restores her to reality but from then on she feels strangely mastered by the fox.

The months pass and the gloomy winter arrives. One night, a young soldier Henry Grenfel visits them expecting to find his grandfather, the previous owner of the farm. Banford and March offer him hospitality for the night. At first, Banford treats him like a brother as she is warm-hearted and fond of company. March and he are physically aware of each other from the beginning. Next day when Henry informs the girls that it is impossible for him to find an accommodation in the village, Banford reluctantly invites him to stay on with them. Henry enters the tale and is very much like the fox in glamour, liveliness and cunning. He makes himself useful about the place as he brings home
rabbits and saws wood. March has her first dream when she hears the fox singing outside the house and approaches him and stretches out her hand. But the fox bites her wrist and burns her mouth with a whisk of his brush. Like Henry, the fox represents a highly attractive alternative to life with Banford as in the earlier version of his story.

Within two days, Henry decides to marry March even though he is much younger than she is. But at the same time, he realizes that he has to be subtle in his approach. When he first proposes, she rejects but he persists and at the end he subtly extends his power over her. Banford begins to resent this male intruder, as she comes to realize the power he possesses over March. One evening, when March is apparently lost in her thoughts, Banford gets irritated and goes to bed early. March then confesses to Henry that she had taken him for the fox. Banford again interrupts their conversation and as March leaves in response, Henry kisses her and she has a sensation like the touch of the fox in her dreams. March then agrees to marry him.

The next morning when Henry breaks the news to Banford, she is horrified. When she is alone with March in their bedroom, she tells her that Henry only wants to marry her in order to have the farm and that Banford will not allow herself to be bullied by a young boy who imagines he is their master.

Henry cannot sleep when he overhears their
conversation, so he takes his gun and when he sees the fox
shoots it. That same night March dreams that Banford is
dead. Next morning, the girls admire the beautiful dead fox
and Henry fixes the skin to a board. That evening, Banford
makes clear about the marriage and emphasizes that there
will be no room for the married couple on the farm. Henry
replies that he intends to take March to Canada. He begins
to hate Banford as he realizes that she has some influence
over March. When again, he hears Banford’s disparaging
remarks about him, he resolves to marry March but Banford
is determined not to leave them alone. At the end, despite
Banford’s violent tears of protest, they go to a shed where
he re-affirms his love for her and she agrees to marry him
by Christmas. When they return to the house, March suddenly
feels safe with him and afraid of Banford. They enter their
names in the registry office the next day and Henry returns
to his camp on Salisbury Plain.

After about nine days, Henry receives a letter from
March in which she says she cannot go through the
marriage. On receiving the letter, Henry gets angry and
obtains a twenty-four-hour special leave in order to settle
his affairs. He now understands clearly that in order to
marry March, he will have to get rid of Banford.

In the farm, he finds March in the last stages of
felling a fir-tree for firewood. She is being given advice
by Banford and her father about the direction in which the
tree will fall. Henry offers to give the final stroke which
March cannot administer alone. He quite deliberately makes the tree fall in such a way so that Banford is crushed and killed. In fact, he had quite deliberately mesmerized Banford into remaining in the danger spot. By killing Banford, Henry gains total mastery over March. They marry at Christmas, but March is not happy although she knows that she belongs to Henry. But having failed to make Banford happy, she is too tired to try to make Henry happy. She is however too tired to fight Henry, who wants her to surrender blindly to him. He feels that all problems will be solved once they settle in Canada.

In the 1921 version, the version which we now read, March becomes more fond of fighting and Banford a bit kinder and more fretful than in the earlier versions. On the other hand, Henry enters into the lives of these two girls and is equated with the fox. He casts a spell of attraction over March. Henry becomes more human, conversational and friendly. He also becomes more fox-like, calculating and vibrant. Both Ruderman and Rossi see Grenfel as becoming more cunning. But at the same time, Ruderman criticizes Rossi's contention that Banford was more benign in the first version than in 1921. The long tail indicates Henry's extended and torturous campaign to win the reluctant March. In the campaign, Lawrence elaborates the metaphor of

the hunt. In this last version, Lawrence adds scenes and analysis and Henry becomes a silent, watchful hunter, willing his prey to come into view and fall under his gun.

For this story, Lawrence seems to draw largely from Haggs Farm where he spent many happy hours in his youth and where he had found himself in sympathy with this mode of life. Thus there is a sureness and ease about "The Fox" and we feel that Lawrence's perception of the situation he is writing about in this story is accurate and based on a thorough understanding of it. This story perhaps more than most of Lawrence's other stories, illustrates his extraordinary awareness of the unspoken, the unspeakable mystery that lies behind the facade we make our daily lives. In fact, Lawrence makes us feel what is happening to his character rather than understand what is happening. He was able to suggest the dark, often unconscious conflicts and emotions which dwell in turmoil below apparently calm surfaces. Lawrence does not attempt to explain feelings and motives too precisely, but expects the readers to know or learn that much of human behaviour is inexplicable and mysterious and there is always what Aldous Huxley calls "the dark presence of otherness that lies beyond the boundaries of man's conscious mind."

"The Fox" immediately reveals its superiority by the

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assured quality of its style. The early paragraph describing
March, who along with Banford is making a not very
successful attempt to run Baily Farm is an example of this
assured style. The halfhearted attempt which March and
Banford make at farming is wittily but not unsympathetically
described. The image of the fox comes into March’s mind at
unexpected moments especially when she is daydreaming:
"then it was the fox which somehow dominated her
unconsciousness."  

The fineness of this tale lies not only in the symbolic
treatment but also in the texture of realism as well. Law­
rence accurately describes the daily routine of March and
Banford, the way they speak to one another, and the way
Henry speaks to and thinks of them. As a combination of
realism and symbolism, it is the best of Lawrence’s tales.

Lawrence was interested in the works of Thomas Hardy
and wrote a study of his works in 1914. "The Fox"
illustrates an interesting point of comparison. A recurrent
figure in the fiction of Thomas Hardy is an intruder, someone
who comes from another area or class and in some way alters
the lives of the people around him. One thinks immediately
about Troy in Far From the Madding Crowd, Clym in The Return
of the Native, Fitzpiers in The Woodlanders and Farfrae in
The Mayor of Castorbridge. In a similar way, Lawrence too
favours the intruder character. In Lawrence’s case, the man

160. D.H. Lawrence, "The Fox" in The Complete Short Novels
is usually the one who has rejected the established society for one reason or another and returns, strengthened by his own secret contact with natural life. He destroys the union between two others who lack his own life force. In "The Fox", Henry Grenfel is the intruder. The Matilda, Emmie and Hadrian situation in "You Touched Me" is similar in many respects to the situation in "The Fox." Hadrian stands for life-force and is another version of the intruder figure, just as in Henry. He is socially inferior as Henry and he also forces a half-willing woman to submit. The relationship between the women is also of great importance. It is essential to the understanding of the story and because of it we can see the life-force of Henry intruding upon what Pritchard calls a "sterile lesbian relationship." The two girls and Henry are very ordinary and it is because of their ordinariness and limited power of understanding and expression that the story gains in power. Banford and March are at the beginning trying to make a meaningful life for themselves on the farm, in direct contact with nature. The farm being uncorrupted by civilization or industrialism represents the pure physical way of life. Lawrence feels that there everyone can feel happy and fully alive.

The behaviour of a character in a Lawrence story is unpredictable. Even when he is using one of his stock symbolic figures, his own particular sensitivity redeems that figure from being simply a Lawrentian representative, 161. Pritchard, op.cit., p.141.
specially summoned by Lawrence to instil life into a dying world. Sometimes he unfolds a person quite separately from attitude, incidents and outward speech. This we see clearly in "The Fox", where the three people involved explore areas of their own consciousness that they were not previously aware of and as a result are obliged to reformulate their lives.

In the story, the three characters of the triangle appear at first to be archetypal Lawrence characters. The frail bespectacled Banford suggests pale, spiritual love - the robust physical March represents unawakened physical energy - Henry is the rough animal like intruder who must awaken March even though it means destroying Banford. These three figures however, refuse to be imprisoned by a stock framework. Henry and March surprise themselves by their own behaviour, reaching new insights into their animal beings. The spiritual and frail Banford is more in touch with her own subconsciousness and she is therefore more in control of intellectual activities like decision-making and amateur psychoanalysis.

The central point in the triangle is March and it is with the subconscious workings in her that Lawrence seems to be fascinated. Regarding March, Leavis has expressed the view that Lawrence's "genius appears strikingly in the power with which her state is defined and communicated."

March's tensions for example are suggested by the fox-dream and the transformation from the realistic to symbolic levels is achieved with ingenious deftness throughout the story.

There seems to be no rational explanation to account for March's reaction. In fact, she does not try to explain to Banford, to whose cold intellect the experience would have been nonsense. All she knows is that "she was spell-bound - she knew he knew her." The prose assumes a highly symbolic meaning and the rhythm quickens in sympathy. "When she saw the dark crests of the pine-trees against the blood-red sky, again her heart beat to the fox, the fox. She wanted to follow him, with her gun." She wants to overcome and dominate the thing she knows in the blood. She is ready with the gun when the real fox arrives. From the beginning it is to be a battle of mastery between them. Very little is said between March and Henry in their first meeting, but violent impulses are passing between them, that the mind will pick up and note only later on. "March appeared in the doorway, took her cup, and sat down in a corner, as far from the light as possible ... She shrank and shrank trying not to be seen ... Her desire to be invisible was so strong that it quite baffled the youth. He felt he could not see her distinctly. She seemed like a shadow within the shadow." These lines suggest that, not only does March not want to expose herself to him, but

164. ibid., p.140.
165. ibid., p.145.
also that she is shrouded to herself. Later in the evening, she begins dimly to understand. She wants to give in to his strong animal odour, for she too is an animal. "She was still and soft in her corner like a passive creature in its cave." Yet, earlier she had told Henry that the reason for their failure on the farm was that they had refused to become beasts themselves.

The relationship between March and Henry is described only in animal terms. Even Henry's plan to marry March is fox-like. At first he is amazed by it, but then he begins to calculate shrewdly. He sees it as a cunning attack on a prey of which he is already the master. Banford sees it as an attempt by an inferior man to reduce her friend to his equal by making her lose her self-respect. She who has interrupted March's original fox-confrontation, pits her frail strength against this man-fox and continuously interrupts or intrudes on the union formed between the two. But she is no match for this gross animal power and she senses her doom. In an effort to weaken March's resolve Banford says: "That would just be his game, to see me in the churchyard. No, Nellie, if you were to do such a thing as marry him, you could never stop there. I couldn't, I couldn't live in the same house as him." Later on, she feels their presence together is like a funeral.

166. ibid., p.148.
167. ibid., p.167.
168. ibid., p.81.
The battle for mastery continues between March and Henry. He shoots the fox, a particular cunning gesture of friendship, but March is not deceived. When he tells her: "He will make you a lovely fur.", March replies: "You don’t catch me wearing a fox fur." He cannot argue with her and switches off the light. In March’s dream that night, the crucified fox-fur envelops poor dead Banford. Banford cannot withstand the combined hostility of the male and nature. She tries to conquer March by delving into her subconsciousness, explaining everyone’s motives, but this sort of talk is meaningless to a woman who works almost entirely through her senses and intuitions.

Banford is finally rejected when Henry makes March place her hand on his heart and the religion of the blood makes its most urgent call:

It was wonder which made her attend. And then she felt the deep, heavy, powerful strokes of his heart, terrible like something from beyond. It was like something from beyond, something awful from outside, signalling to her. And the signal paralysed her. It beat upon her very soul, and made her helpless. She forgot Jill. She could not think of Jill anymore. She could not think of her. That terrible signalling from outside!

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169. ibid., p.171.
170. ibid.
171. ibid., p.185.
After this March feels afraid of Banford, but once Henry leaves, Banford is able to reassert temporary mastery over her by pointing out the illogicality of her whole affair. The very reason why Henry and March have come together seems to Banford the very reason why they should part. It is Banford's logic that is expressed in March's letter to Henry. "You are an absolute stranger to me, and it seems to me you will always be one. So on what grounds am I to marry you?" March will return him the fox skin and thereby disown the submission it stands for. In his "thwarted madness", and "sightless with rage", Henry realizes that Banford is the obstacle that stands between him and the possession of the woman who is "his heaven and hell on earth" and this obstacle must be removed. March unknowingly helps to prepare for Banford's death with a "helpless fascinated rabbit-look." Henry seems to have total power over Banford when he tells her to move away but wills her to stay.

Even after Banford's death and their marriage, March does not realize that her love for Banford was an effort of will, and therefore sterile and life exhausting. Having failed Banford, she is making the same mistake with Henry. She is determined to fight him to preserve her independence, not to submerge herself, even though that is what she longs

172. ibid., p.190.
173. ibid., p.192.
174. ibid.
175. ibid.
176. ibid., p.196.
for - to find in him the rest she could never have, for all her straining with Banford.

Henry, on the other hand thinks that the only way to break the pattern of love-strain is to leave the country and start again. In Canada, he feels March can finally throw off her false male role and become pure female. It is a characteristic Lawrence solution to problems of unhappiness and the sentiment of "If only, we could go soon!" seems to echo Lawrence's own continual need to escape and attempt to re-establish himself elsewhere. The ending of the story gives us no reason to believe what Henry says to March: "You'll feel better once we get over the seas to Canada over there." Perhaps Lawrence himself was realizing that such deep-rooted problems cannot be solved by simply moving on to somewhere else. "She looked away to the sea's horizon, as if it were not real."

Ian Gregor was one of the first critics to raise questions about the accomplishment of the tale. According to Gregor, Lawrence did not in fact realize his own intention of showing life triumphing over death and as such he argues against appreciators Murry, Leavis and Hough. The problem resides largely in Lawrence's not making Banford sufficiently evil to merit murder and in narrowing Henry to fit his symbol, he makes Henry more a brute animal than a

177. ibid., p.205.
178. ibid.
179. ibid.
man. Gregor also suggests that Lawrence's 1921 editions may have begun with explanatory passages that follow Banford's death. There are however many critics who find the tale successful and they emphasize its mythic or fairytale elements. Some see Henry embodying the ruthlessness of life. Banford stands either as the devouring mother, or the exclusively feminine side of March or the deathliness of modern England. March is seen as a Sleeping Beauty or Persephone figure. A few critics argue that Lawrence intends the ambivalence one finds at the tale's end. Critics specifically emphasizing the mythic dimension are Vickery, Gurko, Moynahan and Allen. Draper finds Henry lively and necessarily ruthless. Ruderman traces the devouring mother motif as well as the dying England perspective. In an interesting examination of March's male and female tendencies and needs, Brayfield argues for Banford being the exclusively female side of March. She is one critic who sees the closing as truthtelling, if not

185. Draper, op.cit., p.126.
coherent in its ambivalence. Gurko and Ford give their views of March as a Persephone or Sleeping Beauty. Praising what they see as conspicuous ambiguity are Fulmer who wrestles with the point behind Henry's killing the fox and Ruderman in "Lawrence's 'The Fox' and Verga's 'The She Wolf.'" Those critics who find flaws in the work tend to see the mythic elements clashing with the tale's realistic, psychological complexities. Davis sees the tale as an exercise in obliterating the female. He argues that it makes more sense if we see March as male along with Henry. Wolkenfield contends that the tale's contradictions might have come from Lawrence's growing criticism of the original version's Sleeping Beauty myth.

An important intention in the tale is to show even ruthlessly, life triumphing over death and the conflict between Henry and Banford seeks to realize that intention. Another intention in the tale seems to be to dramatize the new relationship Lawrence was exploring at the end of "The

Captain's Doll." Therefore he has introduced the long conflict between March and Henry. Lawrence must create in the second half of the story, some obstacles that postpone March's giving in to Henry. The nature of the obstacles and the eventual resolution of the conflict are important as they help formulate a working definition of relationship based on the power of one and the submission of the other.

In his postponement strategy, Lawrence does not present the obstacles in Henry but in Banford. Almost from the moment he genuinely notices March, Henry is unwavering in attention and desire. It is Banford who tries to keep her friend through appeals of loyalty, compassion and female love. But she cannot be the only obstacle as it would make March a pawn. As such, Lawrence makes March herself balk at Henry's proposal, thus postponing his victory.

Lawrence comes up with several answers when faced with the questions as to what kind of character March is. At first we get the impression that she is a young woman who is continually falling asleep. She slides into muses or goes blank while she is working and walking around the farm or sitting with Banford in the parlour and to save her, she needs a hero. But this characterization runs counter to the role she will eventually play - the role of a true follower. In fact, to be her true self she needs willing and not awakening.

Lawrence creates with a slight shift of emphasis a
different image pattern of March. She is like a rabbit and being hypnotized by the light that issues from Henry, she is frozen in fascination, yearning to be dominated. But if this is the case, then the hunt becomes a ruse. Lawrence's problem in this section of "The Fox", seems to be that he wants to create an analogy between Henry's capture of March and the natural capture of rabbits by foxes. But at the same time, he does not want to give us the image of March as a terrified rabbit being run down, killed and eaten. Lawrence seems to have sensed the strained analogy, for the tale's last section is a relatively long explanation of March's character seen from a new perspective. Ultimately one is left with a March who seems more like an unit of dissimilar qualities than an integrated character. March too seems to be too obviously manipulated by the tale's argument, like the other women in the leadership tales.

Lawrence's tail to "The Fox" seems again to delay the closure. The capture of March is postponed so that he can develop the trio and the ideas they embody. Lawrence elaborates the metaphor of the hunt as an analogy to Henry's wooing of March. The tale is similar to the revised "England, My England" also written in 1921, in its argument for submerging the heroine.

Although Lawrence never explicitly says that the relationship between March and Banford is lesbian, he heightens the implications in his revision of the tale. If we view the relationship between Banford and March within
the context of the lesbian relationship between Ursula Brangwen and Winifred Inger in The Rainbow, we will assume an inherent relationship in the partnership. Further, if we follow Kate Millet and Deborah Core, we can generalize that friendship between women is an impossibility in the fiction of Lawrence. But in this tale, although this female friendship is preventing the relationship between male and female, that relationship is not seen as repulsive, ugly or threatening. Here Lawrence does not employ the images of corruption he uses in referring to the relationship between Ursula Brangwen and Winifred Inger. Our sense that there may be nothing particularly nasty in their situation is further supported by the many close female friendships we find in Lawrence. In a letter to Katherine Mansfield in November, 1918 he wrote: "I do believe in friendship. I believe tremendously in friendship, between man and man, a pledging of men to each other inviolably. But I have not ever met or formed such friendship. Also I believe the same way in friendship between men and women and between women and women, sworn, pledged, eternal, as eternal as the marriage bond, and as deed."

Critics of Lawrence, have often focussed on the masculine references in the letter but readers have also

196. Kate Millet, Sexual Politics (New York, 1969 rep.), p.266.
seen it as an isolated statement in Lawrence. Perhaps Lawrence felt that female friendship was good in theory but he could not dramatize it in fiction.

"St Mawr"

"St Mawr returns to issues raised in D. H. Lawrence's leadership fiction in "The Woman Who Rode Away." Although the leadership characters often fade in their human and political manifestations, the need that stands behind them is carried forward. In this tale, Lou's search helps her recognize her human need to find and lose self, as a result of which the split between masculine gain in asserting self and feminine gain in losing self disappears. But the most important factor in "St Mawr" is that not only Lou Witt has a voice and a mind but also the freedom to use them. She together with her mother and the stallion joins the woman who rode away in a journey out of her culture and towards a new one. She too like the woman finds something to worship and give herself to. Another important element in the tale is that she continually questions herself and the object she worships.

There has been many lively debates on the tale's merit. Leavis opens it with sweeping praise, as he judged it parallel in intention but superior to Eliot's "Wasteland." Disagreeing with Leavis and criticizing sloppy style, flat

characterization and inaccurate observation are Liddel, Hough, Vivas and Learner. In response, Leavis's sense of the story's power and structural soundness has been extended by several patches of analysis of Lawrence's use of irony, myth and purposeful ambiguity. Blanchard looks at the valuable relationship between Lou and her mother and Moynahan draws links between the two groups of "outsiders" in the tale - the Celts and the woman - and judges the tale as "the stoutest blow Lawrence ever struck for women's liberation." Still another aspect of the work - the variety and complexity of the Pan allusions is examined by Merivale.

Lou Witt and her mother are intelligent and critical characters like Kate Leslie in The Plumed Serpent and Hannele of "The Captain's Doll." Like Kate, Lou too struggles in many passages to know where she is going and where she has been. She finally decides to leave Rico, her husband and England, her most recent home and go to America.

203. Julian Moynahan, "Lawrence, Women and the Celtic Fringe" in Lawrence and Women ibid., pp.132-134.
She wants to leave England as she has been feeling claustrophobic and as her stallion St Mawr is about to be shot or gelded. The stallion helps us visualize a life that is mysterious, something that is beyond rational comprehension or ethics. For example, Lawrence seems to dramatically capture The Plumed Serpent's allusion to fallen Adam's denial of the body in the image of the terrified and infuriated Rico holding down the struggling upside down stallion. In himself, St Mawr is not the miraculous presence Lou should worship. But the miraculous presence seems to be in him and Lou succeeds in rescuing him. St Mawr however saunters out of the tale once they are in Texas, but Lou is still left questioning. She seems to find herself torn between judging Texas as nothing more than a garish background for a Zane Grey novel or seeing it as a place with "energy, courage and stoical grit." Blank with wonder she asks "What was real? What under heaven was real?"

In a magnificent way, Lawrence describes Las Chivas, Lou's lonely and wild American ranch. Partly, it represents a powerful alternative to safe and sterile modern experience just as characters like Dionys, the Indians or the ghostly Alan represented in the other tales. Las Chivas is alive with colour:

206. ibid., p.401.
High on the mountains was snow: lower, blue-grey livid rock: and below the livid rock the aspens were expiring their daffodil yellow, this year, and the oak scrub was dark and reddish like gore ... The michaelmas daisies in the clearing as they drove up to the ranch were rayed with purple, like the coming night.

Few places could stand in more vivid contrast to Lou's claustrophobic English home. "Yet is was a place Lou wanted. In an instant, her heart sprang to it ... 'This is the place,' she said to herself." At the same time, Lawrence describes the experience of the previous owner making clear the horror and difficulties of the uncivilized place. Lawrence speaks of the rat-dirt, the bones of dead cattle and goats, the swarming of lower life. With the description of horror and beauty at the same time, Lawrence wants to insist that Lou recognizes the duality of god she has chosen. It is a god of creation and destruction of michaelmas daisies and of strewn bones and rats. In "The Ladybird", Count Diony's tried to represent the same vision of god to Daphne, but here Lawrence associates cosmic energy which is awesome with something much bigger than the count's militantly masculine heart beat.

There seems to be another important issue in "St Mawr" which is presented through Lou's consciousness, - the desire

207. ibid., p.423.
208. ibid., p.410.
to be alone, that has been hovering in the background of Lawrence’s fiction since Women in Love. In Aaron’s Rod too we see this desire in Lilly. In many of the leadership tales of 1921-1923, the leaders succeed as they come and go with distant smiles on their faces, but remain essentially apart. By contrast in this tale, Lou admits and stands by her desire. She explains to her mother: "I want to be alone ... I want to be by myself really." When her mother tells her that she would be alone for ever, Lou replies: "Do you think I mind! There’s something else for me, mother. There’s something else even that loves me and wants me. I can’t tell you what it is. It’s a spirit. It’s something more real to me than men are, and it soothes me, and it holds me up. I don’t know what it is definitely ... But it is something big, bigger than men, bigger than people, bigger than religion."

At first, Lou’s mother pretends not to understand her desire but eventually she agrees. In the last pages, she respects Lou’s marriage to the landscape, the spirit of the place. In this tale the issue is at least closed, as Lou is allowed to end up worshipful and alone and untouched.

Critics have also related "St Mawr" to Lawrence’s contemporaneous experiences in Europe and America. Richard Poirier discerns in Lawrence’s heroine, Lou Witt an attempt to find renewal in the wilderness and according to him such

209. ibid., p.425.
210. ibid., p.427.
"visionary possession of America" is an insistent theme in American literature. James C. Cowan and Tony Tanner refer the tale to Lawrence's own intense if somewhat ambiguous reactions to America and to New Mexico.

In the story, the close link between Lawrence and Lou is clearly revealed in the intensity of her quest for awareness. Lou's revulsion for her society is parallel to Lawrence's own revulsion for the British middle and upper classes after he returned from America to visit England in 1923. In a letter, Lawrence wrote: "I feel the English much more my enemies than the Americans." But inspite of Lawrence overtones in her thoughts, Lou is an authentic fictional personage. Lou is an American expatriate and as such an outsider and her journey westwards is in some sense a return to her roots. There she realizes that at last she has found a place where she can find a meaningful fruition of her powers.

When Lou first sees the stallion, St Mawr, he seems to be looking at her "out of another world." She buys him for her husband Rico Carrington and she has the feeling that St Mawr belongs not to England but to some other alien country and slowly this feeling intensifies. She then

becomes determined to leave the aristocratic and bourgeois society of England and enter the world of St Mawr. "When he reared his head and neighed from his deep chest, like deep wind-bells resounding, she seemed to hear the echoes of another darker, more spacious, more dangerous, more splendid world than ours, that was beyond her. And there she wanted to go." 216

Lou's journey to America reveals an attempt to discover the invisible world that is the dwelling place of the horse. She also exemplifies the Anglo-Saxon myth that in wilderness one can undergo a spiritual transformation, like Lawrence himself apparently did in New Mexico. "I think New Mexico was the greatest experience from the outside world that I ever had. It certainly changed me for ever ... In the magnificent fierce mornings of New Mexico one sprang awake, a new part of the soul woke up suddenly, and the old world gave way to the new." 217 Lawrence fully illustrates through the character of Lou, the reorientation that must take place in a European sensibility as it confronts the primitiveness of unspoiled America. Such a reorientation was described by Lawrence in "Fenimore Cooper's Leather Stocking Novels." Lawrence wrote that Europeans came to America: "1. To slough the old European consciousness completely. 2 To grow a new skin underneath a new form." 218

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216. ibid., p.299.
fully well that it is no easy step for her as the old consciousness will not easily yield to the new. But there is no turning back for her. She in fact pushes herself to take this step and is the only one in her circle who is prepared to do something positive. In a letter to Catherine Carswell in 1924, Lawrence seems to speak for himself and Lou as they tried to adapt to the strange disturbing southwest. "It was good to be alone and responsible. But also it is very hard living up against these savage Rockies. The savage things are a bit gruesome, and they try to down one - But far better they than the white disintegration." 219

From the first, "St Mawr" exerts a magnetic influence over Lou. "She wanted to buy St Mawr. She wanted him to belong to her. For some reason the sight of him, his power, his alive, alert intensity, his unyeildingness, made her want to cry." 220 Lawrence emphasizes the Promethean aspects of the horse by his use of fire images and Lou responds to it - "a dark invisible fire seemed to come out of him" 221 and "in his dark eye, that locked, with its cloudy brown pupil, a cloud within a dark fire, like a world beyond our world, there was a dark vitality glowing, and within the fire another sort of wisdom." 222 Lou regards St Mawr as the only source of life in her otherwise dark existence and by taking him to America she saves him from being gelded. She

221. ibid., p.285.
222. ibid., p.299.
is guided by St Mawr's positive force and vitality, self-sufficiency, his disdain of the ordinary in her search for a new identity in New Mexico even though Lou leaves St Mawr on the family ranch at Texas, when she goes further west. In New Mexico too, despite his absence, the landscape seems to be a version of the other world which she had seen through the eyes of St Mawr. "Because after all, it seemed to her that the hidden fire was alive and burning in this sky, over the desert in the mountains. She felt a certain latent holiness in the very atmosphere, a young, spring-fire of latent holiness, such as she had never felt in Europe, or in the East."\textsuperscript{223} From the beginning, Lou finds in St Mawr something demonic and an element of evil too. But at the same time, Lou thinks that St Mawr cannot be as evil as the men he has been bred to serve. He has in him the qualities of forthrightness, directness and honesty, while all these are lacking in the people she knows. In Europe, the example of St Mawr inspired Lou in her wish to get her life from the source as the animals do. But in America, she has to undergo great hardship and frustrations, which has also been undergone by the New England woman and her trader husband, who are the previous owners of the ranch.

St Mawr encourages Lou to break through to new awareness and to examine herself. Lou has seen evil at the time of the accident of her husband, Rico and as such she desperately wonders how to deal with her situation.\textsuperscript{223. ibid., p.409.}
decides that she must struggle to achieve a sense of integrity and above all she must struggle to keep her illumination from fading:

The individual can but depart from the mass, and try to cleanse himself. Try to hold fast to the living thing, which destroys as it goes, but remains sweet. And in his soul fight, fight, fight to preserve that which is life in him from the ghastly kisses and poison - sites of the myriad evil ones. Retreat to the desert, and fight. But in his soul adhere to that which is life itself, creatively destroying as it goes: destroying the stiff old to let the new bird come through. The one passionate principle of creative being, which recognizes the natural good, and has a sword for the swarms of evil. Fights, fights, fights to protect itself. But with itself, is strong and at peace.

Lawrence expresses similar sentiments in a contemporary letter, where he emphasizes the importance of strenuous effort. He wrote: "One fights and fights for that living something that stirs way down in the blood, and creates consciousness." In America, Lou settles on her ranch and she learns that she will have to struggle hard even to

224. ibid., p.343.
maintain intact her identity against those forces that can also promote a sense of well being. As such, she adopts the same posture as Lawrence in America: "As for the fight - subtly and eternally I fight, till something breaks in me." In New Mexico, Lou emulates the courage that she admires in St Mawr and the ancient Celts. To recast her life and to cut off from society, she derives the strength from St Mawr. Lou requires much courage to cut herself off from what she has always known. Many critics neglect this element in her character when they identify her with the shallowness of the world or regard her as an unpleasant person because of her attitude to some people who had been her friends.

In England, Lou had hoped to find an animal man. Like Ursula in The Rainbow who is waiting for a man who is the son of God, Lou too is waiting for such a man at the end of the tale. For Lou, the stallion is a symbol of the fierce strength of life that is both inspiring and destructive, but harsh and rigorous in any case.

In America, Lou is convinced of the revelations that come to her as she and her mother were bringing St Mawr to America. The beauty of the porpoises which she sees while on board ship in the Gulf of Mexico impresses her:

Great porpoises rolled and leaped running in front of the ship in the clear water, diving,

226. ibid., p.764.
travelling in perfect motion, straight, with the

tip of the ship touching the tip of their tails,
when rolling over, cock-screwing, and showing
their bellies as they went. Marvellous! The
marvellous beauty and fascination of natural
wild things! The horror of man's unnatural life,
his heaped up civilization.

In America too, where there are stores of vitality, Lou
must try to escape the "great weight of dirt-like
inertia." In New Mexico, Lou can expect to gain strength
by identifying with a spirit that will not be gentle with
her but will force her to be alive:

But it's something big, bigger than men, bigger
than people, bigger than religion. It's something
to do with wild America. And it's something to do
with me. It's a mission, if you like. I am
imbecile enough for that! - But it's my mission
to keep myself for the spirit that is wild, and
has waited so long here: even waited for such as
me. Now I've come! Now I'm here. Now I am where
I want to be: with the spirit that wants me.

Apart from St Mawr, Lou's association in England with
her mother, Phoenix and Lewis also help her in her sojourn
in America. From her mother she not only acquires the habit

229. ibid., p.409.
230. ibid., p.427.
to think independently but also she learns self-sufficiency which is based upon a rational and honest judgement of people around her. The desire in Lou for America, after she is tired of British life is confirmed by Phoenix. When he tries to persuade her to take St Mawr to America, she sees in her mind's eye "that country, with its dark heavy mountains holding in their lap the great stretches of pale, creased silent desert that still is virgin of idea, its word unspoken." She sees in anticipation what she later finds there. Phoenix arouses Lou's admiration for his stoic isolation and continuous struggle to assert himself. However in New Mexico, Lou finds him similar to Rico in that he is not more a complete person than her husband.

It is Morgan Lewis who influences her most, as he like St Mawr instructs by example. They cannot have a consecrated relationship because of difference in class and education. The path of enforced chastity which Lou follows in New Mexico has been shown by Lewis in his renunciation of sensuality. Lou at last knows what she wants in America and by the end of the story, she seems to be on her way to achieving it. "She wanted to be still: only that, to be very, very still and recover her own soul:" At the end, Lou does not find fulfilment with another person and she accepts this situation with resignation. But she seems to be the forerunner of those later characters of Lawrence

231. ibid., p.349.
like Lady Chatterley, Mellors, the risen Christ and the Priestess of Ises who can fulfil the personal aspirations as well as the spiritual ones.

Two important tales emerge from the combination of the satirical mode and the American experience. In "St Mawr" the satirical mode is more prominent. Lawrence gives us a satirical insight into the world of Rico, the Manbys and Dean Vyner. Mrs Witt's deadly social skill is satirically based and that gives us ample evidence of Lawrence's great dramatic skill too. The most compelling section of "St Mawr" is that which describes the New Mexico ranch and the successive attempts made by the schoolmaster and the trader who has a New England wife, to impose some kind of rudimentary civilization on raw unsympathetic nature. "For all savagery is half-sordid. And man is only himself when he is fighting on and on, to overcome the sordidness. And every civilization, when it loses its inward vision and its cleaner energy, falls into a new sort of sordidness, more vast and more stupendous than the old savage sort. An Augæan stables of metallic filth. And all the time, man has to rouse himself afresh, to cleanse the new accumulations of refuse. To win from the crude wild nature the victory and the power to make another start, and to cleanse behind him the century-deep deposits of layer upon layer of refuse: even of tin cans."

233. ibid., p.422.
It is a great tribute to Lawrence’s power as an artist that he can give plausibility to the improbable story of a wife sacrificing her husband for the sake of a horse and enlisting her mother’s help to transport the horse to a remote ranch in the south west. Lawrence presents St Mawr vividly and forcefully thereby overcoming this improbability. He concretely presents St Mawr’s coat, gallop, neigh etc. St Mawr is described in literal terms, but there is also a symbolic aura about him.

"The Captain’s Doll"

"The Captain’s Doll" was the first of the short novels to be completed. After Lawrence had completed the first two short novels, he wrote to his American Publisher Thomas Seltzer: ""The Fox" and "The Captain’s Doll" are so modern, so new: a new manner."  He felt that these short novels shared qualities which distinguished them from either his novels or short stories and required a different name - 'novelettes'. Lawrence wrote to the painter Jan Juta on January 9, 1922, from Taormina: "Today thank heaven I have sent off the last of my MSS - three long short stories, will make a real interesting book these three - The Fox, The Ladybird and The Captain’s Doll." These stories were published in March, 1923 in London. "They are probably Lawrence’s most brilliant single assemblage of tales, and

rank with Conrad's "Youth and Two Other Stories" and Joyce's "Dubliners" as the richest of their kind in modern English."

"The Captain's Doll" is closely related to Aaron's Rod. This fact has already been discussed in details in the previous chapter.

In the tale, Hannele is a typical Lawrentian heroine. She appears as perceptive and skeptical as Louisa Lindley and the Brangwan woman. Inevitably, the energy and wit she brings to the prospect of a leader-follower relationship tightens the motivation for both the leader and the follower. Mellown explores the literary background of the story and sees Hannele as typical in a different way. He cites "The Mortal Coil", Gerhart Hauptmann's play Hannele's Henimelfahrt (The Assumption of Hannele) and general legends of Alexander the Great as literary background of the tale. Understanding the comic tone, the strength of Hannele's resistance, and the carefully ambivalent conclusion, Mellown sees Hepburn as developing from the puppet like Friedeburg of "The Mortal Coil" into a conquering male, a saviour. Hannele, he argues develops from the aggressive Marta into "Lawrence's ideal and obeys her male."

Lawrence introduces Hannele and Captain Hepburn by

showing Hannele holding him upside down, sticking pins into him. "It was a perfect portrait of an officer of a Scottish regiment, slender, delicately made, with a slight, elegant stoop of the shoulders, and close-fitting tartan trousers. The face was beautifully modelled, and a wonderful portrait, dark-skinned with a clear-cut moustache, and wide-open dark eyes, and that air of aloofness and perfect diffidence which marks an officer and a gentleman ... That is him. That is him." It is Hannele's puppet, her doll of him and this is the image of Hepburn which is loved by his mistress Hannele. Lawrence seems to accomplish two things by showing this doll. He probably meant to show the dissatisfaction of Hannele and Captain Hepburn with the romantic love relationship they have known in the past. Secondly, he sets up a foil against which to define the tale's new vision of a relationship.

The first scene demonstrates that Hepburn is at a closed end and going nowhere. Like the doll again, his expression is characteristically blank and according to the narrator, most of his actions are staged and directed by others. Hannele while loving Hepburn has literally made a puppet of him. The captain is a doll not only to Hannele but his wife too. On their wedding night, she extracts a promise from her husband to love and adore her. "Why, on our wedding night, he kneeled down in front of me and promised, with

God's help, to make my life happy." Even when he ceases to love his wife, he continues willingly to make love to her:

'But doesn't she expect you to make love to her?'
'Oh, yes she expects that. You bet she does; woman-like.'
'And you - ?' - the question has a dangerous ring.
'Why I don't mind, really, you know, if it's only for a short time. I'm used to her. I've always been fond of her, you know - and so if it gives her any pleasure - why, I like her to get what pleasure out of life she can.'

This shocks the Countess. As the Captain is not entirely clear about his feelings, he seems to drift between the two women - his wife and Hannele. He seems not to respond equally to Hannele's occasional condescension as well as to his wife's cruel manipulations. When he talks about himself, Hepburn tells Hannele that he considers life a cage and himself an insignificant prisoner.

Hepburn's interest in astronomy is his one means of temporary escape. This gives us a clear indication that there is something in him that is being stifled. When he is perched like a cat out on the narrow ledge of the

239. ibid., p.73.
240. ibid., p.67.
boarding house in which he and Hannele stay, carefully tracking the movement of the stars, he seems for the moment real and in genuine contact with himself and his world. Hannele feels that there is magic in him at those moments and what is real about him is his magic.

Through these early scenes, Lawrence establishes a dramatic motive for the leader's conversion - for his decision to seek out some new basis for human relationships. The enemy seems to be the dehumanizing convention of the romantic love tradition.

When Hepburn's wife dies, he is shocked out of his doll-like trance. He leaves Hannele for several months and thinks about his situation. Lawrence poses Hepburn at the apex of a triangle and indicates the alternatives that confront him. One way is that Hepburn can return to Hannele and give himself up to the love relationship he feels is wrong or he can risk losing her for a power ideal which he can only vaguely describe. When Hepburn returns, he has chosen the love relationship, but at the same time, he tries to persuade Hannele to "honour and obey him." Hepburn's decision seems to be effective because it is well motivated and because he risks so much. Unlike Lilly in Aaron's Rod, who sacrifices little in renouncing his former love relationships, Hepburn would lose a great deal if Hannele were to turn him and his new vision down. Dawson

241. ibid., p.130.
demonstrates the influence of Dr Trigant Burrow's theory of self image on Lawrence's portrayal of Hepburn's plight. Developing a theme found in many of his later works, Lawrence shows Hepburn as attracted to and repulsed by the doll-like image of himself he encounters in Hannele and his wife. But Lawrence does not give sufficient reasons for Hannele's need to change nor implications of the word "ober" in Hepburn's closing vision.

Unlike Aaron's Rod where Aaron almost blindly rejects the love mode for the power mode, in this tale we are given a sharp picture of Hannele's options and a clear sense of her making a decision. She too stands at the apex of a triangle like Hepburn's, her alternatives too are presented with sufficiently balanced sympathy. This particularly seems to help in creating a dramatic tension in her choosing.

When Hepburn returns, Hannele is about to marry Herr Regierungsrat who represents the old romantic European order she grew up with. Opposing him is Hepburn, with his vision of something new. Like seekers before her, Hannele too is faced with two alternatives and she saves herself by choosing rightly. Lawrence uses this triangular structure to show that unlike her brother follower Aaron, she is capable of choosing. At the same time, Lawrence makes Hannele recognize that she not only suffers by being loved but also

that she destroys by loving and through her he also alters the follower’s motivation in the tale. Lawrence indicates that Hannele will suffocate beneath the love of Herr Regierungsrat, but his major point seems to be that Hannele is violating Hepburn and herself by oppressive love.

Towards the end, Hannele and the Captain go for a holiday to visit one of Austria’s awesome glaciers. In going up the trail, they are caught between two worlds. On one hand are the crowds determined to have fun and on the other is the cold glacier, challenging and dangerous. Here they break into one of Lawrence’s classic battles. The contrasting worlds of the crowd and the glacier reflect dangerous qualities in the two modes of relationship available to Hannele and Hepburn. Life, energy and power can be destroyed by both these worlds.

Lawrence then delays the end of the quarrel as long as he can, probably to indicate the difficulties of the issue as well as to increase the dramatic tension. The fighting couple gets off the mountain into a small boat. As they row slowly to Hannele’s house, there hangs on the air Hepburn’s proposal — marry, honour and obey. The decision is difficult and as they continue arguing, they approach Hannele’s door. At the end, Hannele consents “Do you want to go away tomorrow? Go if you do. But anyway I won’t say it before the marriage service. I needn’t need I?” This is yes

243. ibid., p.134.
with a great deal of no in it. Her last gesture seems more a rejection of her old relationship than a pledging herself to a new relationship. As she steps out of the boat she asks Hepburn to give her the small painting based on his doll he has in his knapsack as she intends to bury it.

If we look at their past relationship, we realize that Hepburn's insistence on obedience can mean that his capacities be recognized and he should not be treated like a doll. Hannele's reluctance and consent are important for it is a safeguard of their humour and humanity. Each time Hepburn assumes the leadership position, Hannele seems to criticize the hero and his vision. At the end, she begins to assume the difficult role of consenting loyal follower and critical mate.

"The Captain's Doll" is a leader-follower tale. Hepburn like Lawrence himself, was probably a person blessed with a vision and a wealth of capacities. He has places he wants to go to and books to write and probably he will dictate his and Hannele's life together. But at the same time, we realize that their relationship will be dynamic for Hannele, though not a visionary herself is capable of loyal and effective opposition.

"The Ladybird"

The original version of "The Ladybird" was written in October, 1915 and the name of that story was "The Thimble." The heroine is apparently a portrait of Lady Cynthia
Asquith. Lawrence wrote to her in October, 1915: "Year showing me that detestable Selfridge sketch of yourself reminds me that I have done a rather good word sketch of you: in a story. I think it is good." According to Roberts, the central incident is based on an event in the life of the Asquiths.

This story is quite different from that of "The Ladybird", having only two characters unnamed, but recognizably the same couple who became Lady Daphne and her husband in "The Ladybird." Count Dionys, the Ladybird itself and almost all the classical allusions are absent and the thimble itself has a very different significance. However, the situation at the beginning is more or less the same in each story.

It is the story of a woman's first meeting with her badly disfigured husband on his return from the war. They had married in the early days of the war, but during his absence she fell ill and after, she recovered she realized with fear, how little she knew about the man she had married. As she muses in this way, she pushes her hand down the side of her sofa and finds an old thimble. When her husband arrives, although at first she is unresponsive, they gradually realize that this can be a new beginning - a rebirth after

the death of their old life. At the end, the husband throws away the thimble which his wife had shown him during their conversation. This probably signifies the giving up of the past which the thimble represents.

As Lawrence wrote in a letter: "It is a tale of resurrection, but not the Christian resurrection to a life beyond literal death and beyond this world; rather a rebirth in this life from the ashes of an old dead life, the life of 'this Europe now this England.'"  

During the early part of the war, Lawrence wrote about the devasting and fearful aspects of the war. The effect of the war was that the old life could not be patched up and there could only be resurrection of an individual on a national and universal scale. Lawrence saw individuals as microcosms of the larger units to which they belonged. He also believed that the values of Edwardian England would be destroyed, since the war had brought about such a profound change in the individuals. Lawrence wrote many letters on this theme to Lady Cynthia Asquith. In a letter written on October, 30, 1915, and accompanying "The Thimble", Lawrence stated:

This is the story: I don't know what you'll think of it. The fact of resurrection, in this life, is all in all to me now. I don't know what the story is like, as a story. I don't

want to read it over - not yet ... The fact of resurrection is everything now: whether we dead can rise from the dead and love, and live, in a new life, here ...

If the war could but end this winter, we might rise to life again, here in this our world. If it sets in for another year, all is lost. One should give anything now, give the Germans England and the whole empire, if they want it, so we may save the hope of a resurrection from the dead, we English, all Europe. What is the whole empire, and kingdom, save the thimble in my story? If we could but bring our souls through, to life.

This letter shows the generalizing intention of the story. There are no references to public life, Europe or the Empire and only two characters are involved in the story. The hope of this couple seems to be a great hope. The thimble is valuable because it is a relic of the past and also because it is made of a precious metal. There seems to be a symbolic force in the gesture of throwing away the thimble which ends the story.

"The Ladybird" set between 1917 and 1918 has war as its subject. In this tale, we can feel an ever present sense of the horror of the war. Lawrence's effort to involve himself
in public life had failed and it gave way to fierce withdrawal. His own private freedom had been clamped down with the banning of The Rainbow, his expulsion from Cornwall on the suspicion of spying, his failure to find publishers for Woman in Love and refusal of passports to America. In 1917, he wrote to Lady Cynthia Asquith as he felt her to be a natural aristocrat:

I feel angry with you, the way you have betrayed everything that is real, by admitting the superiority of that which is merely temporal and foul and external upon us. If all the aristocrats have sold the vital principle of life to the mere current of foul affairs, what good are the aristocrats? As for the people, they will serve to make a real bust-up, quite purposeless and aimless. But when the bust-up is made and the place more or less destroyed we can have a new start.

The tale's plot outline is simple. Lady Beveridge, an elderly English aristocrat, goes to visit the German prisoners in a London hospital. There she meets Count Diorys Psanek who is a family friend of long standing. She returns to meet Count Psanek a few days later with her daughter, Lady Daphne. A strong attraction develops between the Count

and Lady Daphne. It presents an opportunity for the Count to explain his views, that right human relations are based on power, obedience and faith and in fact, he gropes for the right word. The lady's husband, Basil returns in the middle of the story. He provides a dramatic counter to Count Dionys. Finding the Count's ideas truer, Lady Daphne pledges herself to him. But she remains with her husband Basil when the Count has to go to Germany, although between the Count and Lady Daphne there is a real bond.

Cowan sees Basil as a slain Apollo, the Count as Dionysian in both his destructive and creative energies and Daphne as the prize to be won and the recipient of the goods that attends the Count's victory. Moynahan calls the Count "a lineal descendent of Dracula." Engel finds the Count more "intellectual, varied and charming" character than Hepburn of "The Captain's Doll."

The main conflict in the tale seems to be a war between love and power - which in mythic level seems to be translated from the conflict between Apollo and Dionysus. The underlying question here seems to be what kind of human contact provides the better basis for a relationship. The Count explains over a series of conversations that people

must learn to recognize the natural aristocrat. The Count says "Ah, but my chosen aristocrat would say to those who chose him: "if you choose me, you give up forever your right to judge me. If you have truly chosen to follow me, you have thereby rejected all your right to criticize me. You can no longer either approve or disapprove of me. You have performed the sacred act of choice. Henceforth you can only obey." When Daphne blurts out: "They wouldn't be able to help criticizing, for all that." the Count replies that to criticize is to betray, pure and simple and this remarkable equation seems characteristic of leadership fiction. Basil counters with an argument that in a right human relationship there is no submission or obedience to the other person but only to the thing between them.

In this tale, there are other issues besides the one of love and power. The Count says that more than anything else on earth he wants room for his anger to grow. That wish appears to be a major motif and goes back to the novel Women in Love.

A problem arises when we the readers pose the Count's belief in corruption, anger and destruction against his leader-follower vision. The tale does not seem to offer us any help in understanding whether the leader-follower vision is ideal for future human relationships.

253. Ibid.
The argument between love and power assumes that human relations are important and here rises another problem. The Count explicitly expresses a desire to be alone, generalizing it into a broad belief in the unimportance of human relationships. The Count argues that cathedrals and wars give the real measure of eras and also says that the quality of human contact is a by-product of something else. According to him, human relationship is insignificant. When we add the Count's belief that all leaders must be alone, to his belief that human relationships are unimportant, we end up seeing the whole question of whether love or power creates the finer human contact.

In the tale, Lady Daphne is introduced as a woman having a belief in loving humanity and in a "determination that life should be gentle and good and benevolent." Though she has been brought up by her mother "her whole will was fixed in her adoption of her mother's creed, and in condemnation of her handsome, proud, brutal father who had made so much misery in the family." But this adherence to such a creed is a perverse denial of her essential self for she has a "strong reckless nature." As a result, there is a growing frustration in her: "whereas her blood was reckless, the blood of dare-devils. Her will was the stronger of the two. But her blood had its revenge on her. So it is with strong natures today: shattered from the

255. ibid.
256. ibid.
inside." As a result of this frustration, Daphne moves as if she is dead. Her baby has been born dead and her two brothers have been killed in the war.

In Daphne's marriage too, this death is further projected. Basil, when he comes back from the war is described thus: "there was a curious deathly sub-pallour, ... He was different. He was like death; like risen death. She felt that she dared not touch him. White death was still upon him." Basil maintains that having been through the ordeal of the war he feels that he has arrived at a higher state of consciousness and through it a higher state of life. He has also reached a higher plane of love:

It is the constant burden of Lawrence that, where life is viewed in terms of the achievement of a state of heighted mental consciousness it is life as well as 'blood consciousness' that is denied; and it follows that the love which is a co-relative of such a state of consciousness is as sterile as the life with which it is equated. This, at all events is what Basil's love for Daphne is shown to be.

The consciousness of loving has replaced the body of

257. ibid., p.210-211.
258. ibid., p.243.
love in Basil and he is ineffectually prostrate in front of Daphne. "He suddenly knelt at her feet, and kissed the toe of her slipper, and kissed the instep, and kissed the ankle in the thin black stocking." Basil's worship of Daphne turns her into a goddess. He shows that he has attained a higher plane of love when he tells Daphne that his feelings for her "isn't love, it is worship. Love between me and you will be a sacrament, Daphne." This higher plane is too ethereal to support life and when he regards himself as a sacrifice in his love for her, it seems to conceal a desire for death. "I can't help kneeling before you, darling, I am no more than a sacrifice to you, an offering. I wish I could die in giving myself to you, give you all my blood on your altar, forever."

On the other hand, Count Johann Dionys Psanek tells Daphne: "I belong to the fire-worshippers" and tries to release the wild energy that is bottled up inside her. In Daphne's sewing of some shirts for the Count we clearly see the different demands made by Basil and the Count. At the thought of having a shirt made by her around his body the Count is thrilled and enraptured and he says, "I shall feel you all round me, all over me." From this we can clearly see that in Basil's relationship with Daphne, he wants to be encompassed as in a womb. On the other hand the Count wants

261. ibid., p.244.
262. ibid., p.247.
263. ibid., p.221.
264. ibid., p.246.
Daphne and not the maid to sew his shirt and he wants to fit him exactly just as he wants a woman to be his mate. Soon Daphne becomes aware of a dark flow between the Count and herself and although she resists him with her mind she becomes drawn by his account of true love. "True love is dark, a throbbing together in darkness, like the wildcat in the night, when the green screen opens and her eyes are on the darkness." We are led to believe by Lawrence that the love between the two will be different from the love between Daphne and her husband.

Lawrence argues that solitude is best for the leader, while for the follower subservience is best, followed by sleep. In the tale's climax, he tried to make this argument concrete.

The Count's power as a man is clear from the spell he casts on Daphne. Before his return to Germany, Basil invites him to spend a fortnight at the beautiful mansion of Lord Beveridge. During his stay there the Count croons to himself at night in his room. Here Lawrence seems to draw on the myth in which Dionysus pipes his followers into the underworld at each third year from where they will be reborn. Daphne is fascinated and captivated by the Count's lonely singing and she responds to what she believes as his call to her and it becomes "almost an obsession to her to listen for him." She is sure that he is calling her: "To be

265. ibid., p.232.
266. ibid., p.266.
gone to the call from beyond: the call. It was the Count calling. He was calling her. She was sure he was calling her. Out of herself, out of her world, he was calling her." Being unable to resist, one night she goes to his bedroom. In their first real encounter, the leader seeks no follower and wishes to be alone. But the follower comes and intrudes. Daphne sits in the Count's room, under his spell. She finally reaches out to him and then suddenly slides to his feet, crouching in an ancient gesture of adoration. "He was something seated in flame, in flame unconscious, seated erect like an Egyptian king-God in the statues. Her fingertips slid down him, and she herself slid down in a strange silent rush, and he felt her face against his close feet and ankles, her hands pressing his ankles, her face against his feet, and there she clung in the dark, as if in space below him. He still sat erect and motionless." The metaphor of the Egyptian king-God is strikingly suggestive. The character of the Count is made vivid through this metaphor. The still darkness of midnight has evoked an ideal atmosphere. Against this background, the characters exchanged their feelings in a movingly impassioned way. What was horrible for Basil to do to her - worship, bow down, give over self-responsibility, is right for her to do to the Count. Dionys feels he is no longer a man but an ancient Greek statue. He accepts Daphne's worship and desire reluctantly. His reward is however negligible and it is

267. ibid.
268. ibid., p.269.
solitude which he desires. Daphne's reward is great as she
now can finally sleep. "She felt she could sleep, sleep, sleep - forever" and that she "had a strange feeling as
if she had slipped off all her cares. She did not care, she
did not grieve, she did not fret any more." She was the
Count's wife in the dark " - you are the night wife of the
ladybird, while you live and even when you die." The
Count called her his "wife in darkness." As such and 'in
this, too, she believed him. She would not have contradicted
him, no, not for anything on earth: lest contradicting him,
she should lose the dark treasure of stillness and bliss
which she kept in her breast even when her heart was wrung
with the agony of knowing he must go." The kind of bliss
which Daphne enjoys after this midnight meeting is movingly
described by Lawrence in the aforementioned lines.

We feel that Lawrence is manipulating his heroine
according to his ideas of the moment. Earlier, he writes
that Daphne is essentially an angry woman, a wild
cat, an adder, a part of the vast destruction of culture, while
later he describes her blissful state.

"The Ladybird" seems to rest on the assumption that men
and women are different. While men are active leaders and
workers, women are passive followers and sleepers. Like in

269. ibid., p.270.
270. ibid.
271. ibid.
272. ibid., p.273
273. ibid.
the "Wintry Peacock", "You Touched Me" or "The Fox". Here too in this tale, Lawrence seems to be compartmentalizing what he once saw as an unified field of human energies and potentials. He seems to oversimplify by giving attributes to men and women respectively what he formerly gave to humans collectively.

"The Rocking-Horse Winner"

This tale tells the story of a young boy who rides off into the dreamland on his wooden rocking horse and succeeds in attaining secret knowledge. Through this secret knowledge, he wins a lot of gold and gives everything to his true love. But beneath this fairy tale there lies another aspect which is a nightmare compared to the wish-fulfillment narrative. It is the cold-hearted mother who is the true love of the boy. This boy embarks on a hopeless quest because for every success he brings, he has to face a greater ordeal. Like the exhausted and terrified daughter in the fairy tale Rumplestiltskin of Grimms Fairy Tales, this son is also perpetually set to amass gold. As there are no magical dwarfs to come to his help, this boy meets a tragic end during his exploratory quest. In this tale, there are three levels of reference - social, familial and psychological.

Critics of the tale have tended to emphasize one level over the other. Snodgrass concentrates on the psychological, particularly on the allusions to masturbation in Paul's
Goldberg on the other hand, draws the readers' attention away from Snodgrass's Freudian reading to the social level by citing convincing parallels between Lawrence's tale and Dickens's Dombey and Sons. Both works constitute criticism of a vast obsession with money, which each author saw as strangled all human emotions and love. Thus Paul's mother is as much a victim as Paul himself is.

George Ford sent an addendum to Goldberg by tracing other references to rocking horses in Dickens, noting their usual alliance with mechanical activity. While Koban gives a psychological study of the mother in the tale as an allegory of death—both Paul's and his mother's as well as a moral fable criticizing society.

Judged as a presentation of the social reality, this story seems to be a satire on the equation of money, love, luck and happiness. It is the mother who is the main target of satire. She cannot be happy unless she has a constant flow of money. Maybe for this reason, quite interestingly she is gradually led to the belief that good luck and money are the same thing. Paul yearns for some response and

affection from his mother. He too is led to thinking that love is related to luck and lucre. Elements of tragedy are apparently inherent in such an assumption. The tale ends quietly illustrating that such equations have terrific consequences. Paul's mother represents a society run on money.

The most moving episode in the story is the one when Paul wants to know from his mother as to what constitutes luck. Here Lawrence has revealed in an inimitable way, the workings inside the mind of the tender and delicate boy. As to how the word "Luck" became a kind of obsession for the boy is presented here in a moving way. This obsession passing through some terminal phases finally crystallized into the feeling that their house is a house that whispers. The masterly technical triumph is to be noticed here.

The agony and inner restlessness inside Paul's tender mind caused by the tension-filled marriage of his mother is brought forth in the following exclamation; "There must be more money! Oh - h - h, there must be more money. Oh, now, now - w! Now - w - w ever! More than ever!" This exclamation shows Lawrence's mastery over language and this also raises this story to the point of greatness.

On the familial level, we find in the tale the

dramatization of an idea which Lawrence had implied in Sens and Lovers, but overtly stated in these late tales and in a late autobiographical fragment. The idea is that mothers shape their sons into desirable opposites of their husbands. When they do not have the power to alter whatever they desire in their mates, they try to prevent their sons from developing those qualities or even try to alter their sons. In this tale, the woman cannot alter her husband's worthlessness. She tries her hand in the world of commerce and money. She fails, partly because of a lack of opportunity and then turns unconsciously to her son, Paul. If we read this tale in this way, we see that Paul's death owes less to the specific character of his mother's demands. Rather, the vehemence of the demand hastens his death. Paul cannot live and grow and dies partly because he is too good a son and his mother has unbounded desires, with absolutely no way to fulfill the desires.

In this story, we additionally note that in Lawrence's presentation of the society which is governed by money ethic and in his dramatization of an over-jealous mother a special effect is achieved. In this case, it deals mainly with the hobbyhorse. As observed by Snodgrass and others, Paul, the lonely pre-adolescent boy continually retreats to his room and in great secrecy mounts his play horse and rides himself to trancelike ecstasy:

When the two girls were playing dolls in the nursery, he would sit on his big rocking-horse, charging madly into space, with a frenzy that made the little girls peer at him uneasily. Wildly the horse careered, the waving dark hair of the boy tossed, his eyes had a strange glare in them. The little girls dared not speak to him. When he had ridden to the end of his mad little journey, he climbed down and stood in front of his rocking-horse staring fixedly into its lowered face.

This little boy's action and its result brings powerfully into echo, Lawrence's description of masturbation - physical and psychic, in his essay "Pornography and Obscenity." Lawrence, while discussing censorship, praises art that inspires genuine sexual arousal, that invites union with the other, whether that other is another person, an idea, a landscape or the sun. Obscene art is essentially solipsistic and it arouses the desire to turn inward, to chafe, to ride the self in an endless and futile circle of self stimulation, analysis and gratification. In masturbation there is no reciprocity, no exchange between self and the other. If we apply Lawrence's indictment of masturbation to Paul's situation, we see that Paul has been

taught to ride himself. This obsession has been inherited by him from his mother. The most obvious contrast to Paul's hobbyhorse is St Mawr who is startlingly alive. Lou's revelation which is brought about by her insight into the consciousness of St Mawr invigorates and expands the self. Contrarily, Paul's revelation arouses no such consciousness of the other.

If we take these three levels of reference and seek out their complementarity, we can see the rich logic of the tale. The money ethic, the devouring of sons by mothers, and the preference for masterbation are parallel in cause and result. All develop and respect only the kind of knowledge that will increase one's capacity to control. Paul learns about horses with only the thought of his earnings. At the same time, Paul's mother does not care to learn anything about her son as she does not find him useful to her. Paul mounts his hobbyhorse only as a way to fulfil his own ambition of success and happiness. The horse and the son are not seen to have a life of their own. Again the resolution of each level has the same ironic denouement - the quest for absolute control leads to loss of control. The mother wants her house to be luxurious and proper but in actuality whispers haunt the house. The mother and Paul appear to be obsessed while trying to control love and fortune. Paul dies and he loses all chances of gaining human love and contact which he had been seeking all along. At the end, the mother loses the very means by which she can gain
Thus after surveying the four long stories of D. H. Lawrence and also one of his very well-known stories, we may venture some observations.

Each story has got an uniqueness, though it may be grouped with some other stories. Lawrence was attracted by the school of realism in fiction but gradually he transcended the limits of realism. The use and treatment of myths and fairy tales give an extra dimension to his stories. His mode of treatment of the same reveals his genius as a writer.

The vision of man's future is Lawrence's most abiding point of interest. Often, he sought to visualize this in terms of the divergent manifestations of personal relationships. The theme of personal relationship is his forte. He used the up to date concepts of psychology and psychoanalysis in his treatment of this theme. In doing this, he displays his link with the intellectual milieu of his time. Yet, the originality of his vision was not overpowered by such concepts. The probable attitude that Lawrence's stories are renderings of modern theories of psychoanalysis is not at all acceptable.

It may be asserted that the feeling of sensual exultation is a matter of endless curiosity to Lawrence. He attempts to find out the various aspects of the relationship between the body and the mind of man through bodily
exultations. He can be called a body-mystic in that sense.

Lawrence is a most outstanding writer of this century because of his profound and relentless concern with the future of the human civilization. He analyses the ailments of the present-day-civilization with astounding freshness and penetration in his best short stories.