Chapter—4

Women in Love

Disintegration and Regeneration

The strident expression of faith in the regenerative life process, so strong in *The Rainbow*, persists through *Women in Love* as faith in a supernatural life force, the something else "which is not of human life", rather than faith in man's perception or achievement of divine purpose. This vital force impels the perpetual and divergent flux which Lawrence symbolizes as the stream of dissolution and the stream of creation. Each temporary conjunction of the two represents the creative achievement of immortal relationship. All birth is the consequence not of the propagation of like kinds but of the reconciliation of opposites. It is therefore the "revelation of a pure, an absolute relation between the two eternities."¹ *Women in Love* represents this dynamic relation, emphasizing the essential part played by the forces of dissolution in the total regenerative achievement.

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

We are losing vitality: losing it rapidly. Unless we seize the torch of inspiration, and drop our money bags, the moneyless will be kindled by the flame of flames, and they will consume us like old rags.²

Lawrence sees contemporary society, lacking vitality and inspiration, as offering traditional, artificial pleasure domes instead of true avenues to paradise. He labels these illusions, "cul -de -sacs," as figurative dead ends in the journey of the soul towards natural cosmic harmony. Lawrence believes that as one era collapses in dissolution, a new era succeeds, but that, in modern times, the creative individual must flee a generally destructive society to seek his own salvation. Birkin explains to Ursula, who cannot "see any other" but the "silver river of life," that the true activity of the modern era is dissolution, part of the regenerative process leading to the new order:
“It is your reality nevertheless, he said; that dark river of dissolution. You see it rolls in us just as the other rolls — the black river of corruption. And our flowers are of this--our sea-born Aphrodite, all our white phosphorescent flowers of sensuous perfection, all our reality nowadays.”

“You mean that Aphrodite is really deathly?” asked Ursula:

“I mean she is the flowering mystery of the death-process, yes, he replied. “When the stream of synthetic creation lapses, we find ourselves part of the inverse process, the blood of destructive creation. Aphrodite is born in the first spasm of universal dissolution—then the snakes and swans and lotus--marsh flowers--and Gudrun and Gerald--born in the process of destructive creation.”

“And you and me--?” she asked. “Probably,” he replied. “In part, certainly. Whether we are that, in toto, I don't yet know.”
Lawrence, like Blake, believes in an equilibrium achieved by converse with devils. Similarly, Lawrence's theory of regeneration involving "blood knowledge" resembles Blake's insistence on "an improvement of sensual enjoyment" until, eventually, "the whole creation will be consumed and appear infinite and holy." In the process of his effort to attain a true self, man must detect and avoid his own cul-de-sacs. After rejecting various social alternatives, the novel closes at a point of climax—the death of Gerald—while Birkin and Ursula continue in one direction, and Gudrun in another, in their searches for paradise. Events in each cul-de-sac and the resulting transfigurations and transformations of the self suffered by each major character—in the direction either of creativity or dissolution—provide the structural design of the novel. In this way, the theme of the novel, as well as the image of man as the seed of God and vital forward shoot of humanity, is carried from *The Rainbow*, so that *Women in Love* is, indeed its sequel.

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

In his 1919’s "Foreword" to the novel, he pleads for relationship, communication and intuition as means of survival in a mechanistic society and the role one selects — creative or destructive—determines one's fate:

The creative, spontaneous soul sends forth its promptings of desire and aspiration in us. These promptings are our true fate, which is our business to fulfill. A fate dictated from out-side,
from theory or from circumstance, is a false fate.

The people that can bring forth the new passion, the new idea, this people will endure. Those others, that fix themselves in the old idea, will perish 'with the new life strangled unborn within them. Men must speak out to one another.

It should be noted that Lawrence stresses the difference between self-development and self-absorption; he focuses on the war between conscious and unconscious desire as the source of the self-fragmentation which must be healed in order to bring the peace of true individuality. Birkin links desire to self-expansion or self-destruction in analyzing human motive:

It takes two people to make a murder: a murderer and a murderee. And a murderee is a man who is murderable. And a man who is murderable is a man who in a profound if hidden lust desires to be murdered.6

A dual level of action and conflict--the normal conscious level of traditional narrative and the secondary subconscious level
triggered by symbolism--is a distinguishing feature of Lawrence's fiction. He insists on the uncovering and acceptance of the unconscious as a motivator of human behaviour. According to Lawrence consciousness is man's problem, and he seeks a balance of both mind and blood consciousness.

Lawrence considers that one area where mental consciousness blocks unconscious instinct is that of dual love fulfillment. In *The Rainbow* and *Women in Love*, Lawrence persistently portrays a desire for “eternal, union” with the same as well as the opposite sex. Referred to as ‘Bludbruderschaft’ in *Women in Love*, such union involves physical expression of empathy, resolves psychic conflict physically, does not inhibit primary marriage relationships and is sexual in a creative, but not copulative sense. In “Education of the People” (1918) Lawrence comments:

Let there be again the old passion of deathless friendship between man and man. Humanity can never advance into the new regions of unexplored futurity otherwise. Men who can only hark back to woman become automatic, static. In the great move ahead . . . men go side by side, and faith in each other alone stays them.
And the extreme bond of deathless friendship supports them over the edge of the known and into the unknown.

Marriage and such friendship not only ensure the advancement of man into the new era, but also represent whatever immortality is attainable. At Gerald's death, Lawrence explains that, had Gerald remained "true" to the handclasp of "Gladiatorial" he "might still have been living in the spirit with Birkin, even after death. He might have lived with his friend a further life." Early in the novel, Lawrence demonstrates that the desire for duality in deep relationships exists on the instinctive or subconscious level but is denied on the conscious, socially-reinforced level.

Birkin, who despises both the "emotional jealous intimacy" of ideal love and the monopolism of sex, comments to Ursula during their "Crisis of War" in "Excurse" that, although she loved him, she could rip his "soul out with jealousy." Earlier, Ursula herself classifies conventional, monopolistic marriage as "the end of experience". Birkin also discusses with Gerald the narrow exclusivity of the usual marriage, which Birkin calls a "pisaller" to indicate, its last ditch, dead-end quality. Birkin bemoans female jealousy and despises what society calls "marriage", yet he finds
promiscuity pointless, for it provides none of the vital flow of energy generated by sustained relationship such as his mystic marriage. It is the exclusivity and domesticity of conventional marriage which Birkin abhors: "One should avoid this home instinct. It's not an instinct; it's a habit of cowardliness." Later, Birkin avoids such cowardliness. Although Gerald agrees with Birkin's opinion that because marriage is "the supreme and exclusive relationship, that's where all the tightness and meanness and insufficiency comes in." He cannot accept Birkin's idea of an "additional perfect" male relationship which is "equally important, equally creative, equally sacred." "Ironically, Gerald cannot "feel" what Birkin believes his own senses tell him. Since faith is a matter of feeling, not intellect, this remark signals Gerald's internal void or shallowness--his deficiency in common "sense" or instinct. Significantly, when he finally succumbs to the forces of dissolution, he dies in a "shallow" in a mountain cul-de-sac, in total sensory numbness, frozen to death.

Lawrence’s major concern is that men have some satisfaction for "profound social cravings that can only be satisfied apart from woman." It is possible that this is the satisfaction which Birkin seeks in his relationship with Gerald. Lawrence attaches to this male communion a social, as well as a personal, pre-eminence. It is necessary for the life of society, to keep us organically vital, to save
us from the mess of industrial chaos and industrial revolt. Thus, the "additional perfect relationship" which Birkin seeks, is not a matter of sexual profligacy, but of sexual and social vitality.

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

1. Any creature that attains to its own fullness of being, its own living self, becomes unique. ... It has its place in the fourth dimension the heaven of existence. . . .

2. At the same time, every creature exists in time and space. And in time and space it exists relatively to all other existence, and can never be absolved....

3. The force which we call vitality, and which-is the determining factor in the struggle for existence, is, however, derived also from the fourth dimension....

4. The primary way, in our existence, to get vitality, is to absorb it from living creatures lower than ourselves; it is thus transformed
into a new and higher creation. (There are many ways of absorbing: devouring food is one way, love is often another. The best way is a pure relationship, which includes the being on each side, and which allows the transfer to take place in a living flow, enhancing the life in both beings.)

5. No creature is fully itself till it is, like the dandelion, opened in the bloom of pure relationship to the sun, the entire living cosmos.\textsuperscript{13}

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

In the very beginning of the novel the Brangwen sisters are introduced. They are quickly identified as “modern girls, sisters of Artemis rather than Hebe”.\textsuperscript{14} Presented as followers of the virgin huntress rather than as the cupbearer who served the gods and married Hercules, these girls would preserve and assert the self rather
than expend it in a life of service and ventures in to the unknown. They reveal an awareness of the dismal state of man and marriage. We know that Ursula is an integrated self, who accepts both her sensual and ideal selves after her cataclysmic illness following the horse and rainbow visions with which The Rainbow concludes. Gudrun appears as a “self-reliant London artist--a smart woman”. Their concerns are the eternal ones of ‘love and marriage’, although they suffer from the modern sickness. Their ideas overrule their instincts. Modern deathly attitudes are reflected in Gudrun, who gets "no feeling whatever from the thought of bearing children".

Lawrence's satirical and linguistic skill is illustrated in this simple comment, for the fact that ‘Gudrun might expect to get feeling from thinking only’ demonstrates her sensual numbness and what Lawrence calls the modern tendency towards "sex in the head".

Differences between the sisters indicate their tendencies towards either "the silver river of life" or "the dark river of dissolution". Gudrun's "perfect sang-froid and exclusive bareness of manner" is literally a cold bloodedness that indicates little of the warm blood-knowledge which Lawrence advocates; instead, it hints at the self-protective exclusivity of introversion. Gudrun makes no living relationships; she absorbs and compresses life to intellectual concepts and in her art reduces life to small figures: "She knew them,
they were finished, sealed and stamped and finished with, for her."\textsuperscript{19}

Later, she is described by Birkin as being more conventional than the London Bohemian group, yet contrary and self-protective: ". . . she must never be too serious, she feels she might give herself away. And she won't give herself away. She's always on the defensive."\textsuperscript{20} In contrast, our hopes for Ursula's joining the forces of life are raised by her "sensitive expectancy," an emphasis on her natural powers of sense and an extravert or self-offering outlook. In addition; we are told that her intuition still guides her towards further self expansion:

\begin{quote}
Her active living was suspended, but underneath in the darkness, something was coming to pass. . . . Still she had a strange prescience and intimation of something yet to come.\textsuperscript{21}
\end{quote}

Finally, in imagery continued from \textit{The Rainbow}, We learn that her vitality is high and that she represents the new life in the continuous regenerative process: "Her spirit was active, her life like a shoot that is growing steadily, but which has not yet come above ground."\textsuperscript{22} Despite the fact that both girls are teachers and have made for themselves a place in the man's world, "in their hearts, they were frightened".\textsuperscript{23} They despise their father, they wish to "escape" from
their home and they irritate one another. They feel as if "confronted by a void, a terrifying chasm". It is this precipice, symbol of internal disunity and void, down which Lawrence considers modern society is sliding, that Ursula and Birkin avoid, Gudrun side-steps and Gerald seeks out in the final scenes.

The occasion of wedding introduces Gerald Crich whose “real passion for discussion” ironically marks him as an idealist. Throughout the novel, Gerald is roused by intellectual or nervous stimulus. Most notable is the idea of his father's death which drives him to Gudrun for vindication. At Short lands, we find him "pricking up his ears at the thoughts of a metaphysical discussion". Ursula identifies Gerald as a "Nibelung", associating him at once with the heroic warrior-horseman figure, and mythic lands of ice and snow. This, in turn, recalls the "great northern confusion" of the ideal and instinctual life.

Lawrence isolates Gerald as a man apart from natural relationship--the source of vitality. He has killed his brother; he appears in "Diver" as a whitish creature associated with water and gloriying in isolation. He courts fatigue and death in the night waters of "Water Party", fascinated by the room to drown which the underwater world presents. He does not "belong to the same creation" as
others; he is portrayed as a cross between a northern Apollo and a sinister predator, a blend of light and dark who "glistens" from the stream of dissolution:

His gleaming beauty, maleness, like a young, good-humoured, smiling wolf, did not blind her to the significant, sinister stillness in his bearing, the lurking danger of his unsubdued temper.\(^{29}\)

Gerald eventually becomes a predator, maddened by his "unsubdued" passion, but since a wolf is no match for a witch, Gudrun prevails. At first encounter, however, magnetic attraction and the blood-level response of similar sub-conscious darkness is emphasized by words like "magnetised", "paroxysm", "transport" and "sensation".\(^{30}\) We must note that again, Lawrence expresses sexual attraction in terms of electrical and physical response.

The occasion of the wedding also introduces Hermione, "the most remarkable woman in the Midlands".\(^{31}\) She is Lawrence's portrait of a modern idealist, "a woman of the new school, full of intellectuality, and heavy, nerve-worn with consciousness"\(^{32}\) whose "soul, was given up to the public cause".\(^{33}\) As her surname, Roddice, suggests, she possesses the combined qualities of rigidity and
frigidity. She represents absolute idealism, unbalanced to the point of insanity. Lawrence contrives her murderous bludgeoning of Birkin's head with a lapis lazuli paper weight. Ironically, Birkin has earlier accused Hermione of needing her skull smashed to free her from intellectual bondage. It should be noted that in Lawrence view, assertive feminism heralds the end of an epoch, occurring when men fail to assert themselves.

In Beldover, we find a bastion of idealism, the school. In "Classroom", Lawrence demonstrates the vitiating effect, upon the female, of intellectual activity. Ursula is "scarcely conscious" of the natural beauty of the sunset, or of the passage of time it represents, because of her life in the everyday world which Lawrence sees as illusory and "like trance". Her being is "absorbed in the passion of instruction" of material things. Birkin, described in terms of sun symbolism, appears with his face "gleaming like fire" and pronounces in Biblical paraphrase, "Shall we have the light?" Memories are stirred of Ursula's childhood dream of the sons of God and daughters of men. Sexual relationship, rife with possibility of suffering is foreshadowed: "All her suppressed subconscious fear sprang into being, with anguish." It is heightened by the lesson subject; instead of "structure and meaning", Birkin emphasizes "just one fact,"--the female catkin exists to attract the male and the male to fertilize the
female. It is Lawrence's principle of relativity from his law of life. Symbolic colours illustrate this lesson: red for passion, blood and suffering, yellow for desire and creativity. By contrast, Hermione is drawn in grey and coated in dull green and gold.38 These are colours of stagnation and fading vitality, while grey is also associated with cold stone, half light and the vengeful and ruthless "gray-eyed Athena," the protector of civilization. Hermione is linked with Gudrun in the stream of dissolution by her similar "complete sang froid",39 and her tendency to reduce the actual to the conceptual. Birkin rebukes her: "You don't want to be an animal; you want to observe your own animal functions to get a mental thrill out of them."40 He uses mirror imagery to reject the voyeurism. Hermione sought to make herself an invulnerable consequently; she neglects physical reality to enjoy mental reflections:

There, in the mirror, you must have everything.

But now you have come to all your conclusions, you want to go back and be like a savage,41 without knowledge. You want a life of pure sensation and passion.42
Birkin's word "savage" also applied by Gerald to Gudrun's art, links these women to the, African carving in the London apartment and to the taboo of mindless sensuality. The satiric emphasis of the word "passion" denotes the artificiality of sensation and the destructive nature of the desire. Birkin later alludes to the victimization of Hermione's sense by her mind:

“But your passion is a lie,”... It isn’t passion at all, it is your will. It is your bullying will. You want to clutch things in your power. And why? Because you haven’t any real body, any dark sensual body of life.

The dilemma of the individual in society is stressed by a debate over the issue whether woman is a social being. Ursula maintains that it could be difficult "to arrange the two halves" if woman is, as Gerald claims, "a social being as far as society is concerned. But for her own private self, she is a free agent ..." His statement that the parts "arrange themselves naturally--we see it now, everywhere" is deeply ironic since we have observed three generations of Brangwens, the Criches and Birkin struggle vainly to "arrange" their social and private selves "naturally.”
Birkin's solution to the dilemma is marriage and flight from existing society into a newly-built world in which the self may become individual without sacrificing its integrity to society. The second stage is friendship, through which man extends the frontiers of social consciousness and breaks the Promethean bonds, of sexuality. Since man is abstractly equal only in his basic-needs, but spiritually "all different and unequal", Birkin concludes for Gerald "Your democracy is an absolute lie--your brotherhood of man is a pure falsity". He suggests that communal property sharing would rid man of his enslavement to competitive acquisitiveness to permit individual adventure into the inner reality of self growth.

Consequently, in “A Chair”, Birkin and Ursula renounce possessions and social obligation in the symbolic form of chair, which they give to the young couple still victims of conventional social attitudes. These two represent the “active, procreant female” and “the aloof furtive youth” who is “like a prisoner”. His misery, in failing to escape the social demand that the male enslaves himself to the tyranny of materialism in order to provide a home for the procreant female, is contrasted to the elation of the free relationship enjoyed by Birkin and Ursula. Much more the couple are marrying just “because she was having a child.” We see that self–
transcendence and personal desire are sacrificed to the dictates of social form.

Birkin and Ursula decide on a civil marriage and a life of wandering; they do not agree, however, on the degree of their isolation from society. Birkin wants "a sort of further fellowship" as part of the new heaven. Although he feels near to achieving a "perfect and complete relationship" with Ursula, like her, he distrusts a marriage that is "the end of experience", and asks, "Do I want a real, ultimate relationship with Gerald?" Since Ursula does not feel this need for extra-marital relationship, she rejects everything but monopolistic marriage and insists on the primacy of learning to live alone. Her lack of acquiescence in shared relationship recalls the monopolistic sexuality of the jealous and vengeful Hera. Birkin sees conventional marriage as a social contrivance, exploited by the female:

He wanted sex to revert to the level of the other appetites, to be regarded as a functional process, not as a fulfillment… But beyond this, he wanted a further conjunction . . . balancing each other like two poles of one force, like two angels, or two demons.
Thus man would keep his freedom yet satisfy sexual desire in Birkin's paradise. Convention, however, idealizes "love" and Birkin feels that "women in love" are "always so horrible' and clutching", with "a lust for possession, a greed of self-importance." He finds woman as the Magna Mater "detestable". Birkin's dilemma is that he hates "promiscuity even worse than marriage," and a liaison as "another kind- of coupling, reactionary from the legal marriage".

It should be noted that the socially expedient marriage of the young couple, in the chapter “A Chair”, represents the hate-in-love, death-in-life relationship which Lawrence sees as the affliction of modern society. Further, Birkin sees Gerald's suggestion of marriage to Gudrun as further expression of his conscious conventionality and desire for ascendancy which masks a subconscious death-wish. Birkin calls this "a numbness" or "absence of volition"--of the will to live. The lineage is, again, that of a hell on earth:

And marriage was the seal of his condemnation.
He was willing to be sealed thus in the underworld. . . . Marriage was not the committing of himself into a relationship with Gudrun. It was a committing of himself in acceptance of the established world, he would
accept the established order, in which he did not livingly believe. . . .

In successive instances Lawrence reveals the base of hate beneath conventional "love." When Birkin denies Hermione's cult of spiritual equality, claiming the separateness of "one star from another"\(^{53}\), he thwarts her need for control. Consequently, "He could feel violent waves of hatred and loathing . . . coming strong and black out of the unconscious".\(^{54}\) Consciously, Hermione ignores Birkin's rebellion, but subconscious hatred is aroused so that she later fells him with a paperweight, to expose the "convulsive madness" which Gerald had earlier perceived. Her lust for power baulked by Birkin's detachment, yet unable to yield, Hermione must, for her own survival, remove the "awful obstruction of him who obstructed her life to the last".\(^{55}\) Her pleasure is orgasmic and the deed Cybelene. The smashing of a "head" labelled by Birkin as the vehicle of her sex is described in diction suggesting an earlier voluptuary, Helen of Troy:

. . . it must be smashed before her ecstasy was consummated. . . . A thousand lives, a thousand deaths mattered nothing now, only the fulfillment of this perfect ecstasy.\(^{56}\)
Lawrence satirizes further the self-righteous idealist, as Hermione awakens from her sexually induced sleep in a state of fixed illusion: "A drugged, almost sinister religious expression became permanent on her face."\(^5^7\)

Such perversity, of a relationship not properly founded on mutual trust and affection, leads Birkin to despise love. He flees from the unnatural beating to soothe his scourged soul by rubbing his body against the naturally "lovely, subtle, responsive vegetation". Anti-social reaction sends him to the asexual paradise of natural communion. It is, however, another false paradise; again the note of social insanity is struck: "he preferred his own madness to the regular insanity".\(^5^8\) The swing to isolation is more permanent with this Prometheus; although he does not remain isolated, Birkin is, at least, freed from his disintegrating relationship with Hermione. Nevertheless, there is much irony and bravado in his dream of splendid isolation:

As for the certain grief he felt at the same time, in his soul, that was only the; remains of an old ethic, that bade a human being adhere to humanity. .. He would overlook the old grief, he
would put away the old ethic, he would be free
in his new state . . .\textsuperscript{59}

The emergence of this new self is preceded, as with Ursula at\textit{The Rainbow}'s end, by a self-flagellating letter to a former lover and marked by an illness of a week or so. Like Hermione, both Gudrun and Gerald see others in terms of usefulness to themselves; indeed, social "order" rests on the master-servant idea. Ursula and Birkin, however, acknowledge only independent "otherness", involving neither mastery nor subservience. To demonstrate the subconscious attitudes of the major characters towards relationship, Lawrence uses the symbolism of "Coal Dust", "Sketch-Book" and "An Island."

Gerald, like Hermione, seeks mastery in relationship. As she must prove "some kind of power" even over a stag, so Gerald must overrule the Arab mare. Lawrence's description and Ursula's "hatred" and "pure opposition"\textsuperscript{60} emphasize Gerald's cruelty. Yet Gudrun sees in Gerald's display of ascendancy, something to be "proud" of. She accepts the sexual implication of Gerald's "will to power", because it titillates her own subconscious desire for self obliteration. Lawrence describes the intellectual stimulation in sexually suggestive language: "the sense of indomitable soft weight of the man, bearing down into
the living body of the horse . . .". Recalling Lawrence's use of the horse as a symbol of vitality or sexual energy, we see Gerald suppressing natural instinct for utilitarian reasons and dominating rather than leading the female. His conscious explanation for the subjugation is; "... What use is she to me in this country if she shies?" illustrates the kind of rational truth that ignores "otherness" and what Ursula calls the "right to her own being", inherent even in mares. The tempering of reason with such sense is Lawrence's goal in human relations and accounts for Ursula's discrediting Gerald's "lust for bullying--a real Wille Zur Macht..." as "base" and "petty".

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

There is much foreshadowing of subsequent struggles in Birkin's admission that his "dominant principle has some rare antagonists", since he sees himself as a potential "Son of God" and Ursula identifies herself as a "bolter." Their discussion of Gerald's cruelty to the mare shows him as one who must be "superior" to his horse, yet there is much doubt that he is a superior being to Gudrun. In later discussion about Gudrun's becoming Winifred's art tutor, these doubts are justified by Birkin’s statements and Gerald's revelation of his materialistic values. Birkin warns Gerald that Gudrun "is your equal like anything--probably your superior", a reminder of Lawrence's maxim that to court a contest is to court defeat. But Gerald does not consider teachers his "equal". He cannot recognize as Birkin can, individual superiority of being. As a supporter of social convention," he defines superiority in terms of prestige, power and doing. Thus, we are prepared for his eventually "subjecting himself utterly" to Gudrun.
At the end of "Coal Dust"--a metaphor for the proliferation of the life-strangling effects of industrial hell--Lawrence indicates that Gudrun-shares a "secret" with other destructive characters. It is a "sense of power and of inexpressible destructiveness, and of fatal half-heartedness, a sort of rottenness in the will". In her liaison with the scientist Palmer and the "Friday night" activity of Beldover--label led a destructively "black" and "demoniacal" influence--Gudrun's "nostalgia" is stressed. Such preference for the past instead of "the living, moment", combined with her "half-hearted," lack of vitality and her rotting will to live creatively makes her innate superiority a formidable asset to the forces of the "Devouring".

In "Sketch Book" Gudrun recognizes in Gerald "her escape from the heavy slough of the pale, underworld, automatic colliers" for which one part of her felt nostalgia. Female idealization of the male as such a transcendent archway to the unknown, a device frequently used in The Rainbow, is here described in terms of shimmering purity and linked to electrical force. As Gerald rows toward her;

An intensification of pride went-over his nerves
because he felt, in some way she was completed
by him. The exchange of feeling between them-
was strong and apart from their consciousness.\(^{68}\)

We are told that Gudrun's "voluptuous, acute apprehension of him made the blood faint in her veins".\(^ {69}\) Sexual attraction is described as "blood knowledge". Gerald appears both God and Devil as, his bent, rowing figure seems "to stoop to something" while the "glistening" of his white hair\(^ {65}\) recalls "the electricity of the sky."

Because of Gudrun's early confession of her search for "a highly attractive intellectual of sufficient means"\(^ {70}\), the picture of her as a materialistic "user" is strengthened. Finally, after Gerald recovers Gudrun's sketches which he and Hermione drop in the water, we discover, in the glance which reveals their "diabolic free masonry", that their relationship is based on the subconscious play of power between Gudrun's soul--which "exults" in the potential destruction of another--and Gerald's--which would "subject itself utterly". And Gudrun knows\(^ {71}\) that "he would be helpless "in the association with her".\(^ {72}\)

In direct contrast, "An Island" portrays the freedom and creativity which will mark Birkin's union with Ursula. Gudrun sketches in the "oozy" and "festerling chill" of the marsh, but the
carefree Ursula "wanders" by a "bright little stream" and is serenaded by a lark. Meanwhile Birkin, shaken by the realization of mankind's innate self-assertiveness, which Hermione's attack has forced upon him, is physically ill because of psychological depression at the thought of mankind as expendable and "anti-creation, like monkeys and baboons". Yet his tolerance of such stunted development reveals to Ursula the ‘love-hate’ social bondage that makes man a Prometheus. Again, the male desire to serve is contrasted to the female tendency to conserve:

. . . all the while, in spite of himself, he would have to be trying to save the world... she hated the Salvator Mundi touch. . . . It was despicable, a very insidious form of prostitution.74

Yet, behind Birkin's desire to improve humanity lies faith in a reality, beyond the tangible, which is related to the natural world. Lawrence's similar belief in the natural-supernatural reality of the fourth dimension and in a truth beyond conventional "love" is expressed by Birkin as belief in "the unseen hosts", both angelic and demonic, powerful beyond man:

There is the grass, and hares and adders, and the unseen hosts, actual angels that go about freely
when a dirty humanity doesn't interrupt them--
and good pure-tissued demons: very nice, . . .

I believe in the proud angels and the demons-
that are our fore-runners. They will destroy us
because we are not proud enough.75

Gerald and Gudrun demonstrate the love-hate force of
destruction; Ursula and Birkin demonstrate the reverse inclination
towards creativity. Creative conflict in search of equilibrium is
contrasted to destructive conflict in search of supremacy through
physical or will power. Simultaneously, conflict rages within the
self. Ursula loves the vitality of Birkin's physique yet she detests his
"priggish Sunday-school stiffness" and his Salvator Mundi pose. In
contrast to the diabolical and virginal white fire associated with
Gerald and Gudrun, the sexual attraction of Birkin and Ursula is
expressed in terms of creative fire. The duality of love and hate
strikes a balance of vitality in Ursula which makes her appear to
Birkin as "almost supernatural in her glowing, smiling richness".76
The qualities of Birkin's "image of woman", like Lawrence's
dauntless, primal female, are supernatural ness, benevolence,
awesomeness and majesty. When he determines to resign his job—
part of the "dying organic form of social mankind"77--Ursula agrees
when she learns that he has an income "to live on." However, jealous
of Birkin's retaining any connection with Hermione, Ursula insists on sexual "love" as the desirable absolute rather than Birkin's "freedom together." She is still distinguishable as the procreative female, tending towards the static and crippled by the instinct "to deceive herself" that it is the future that is important. Faith, not love, is the cornerstone of Birkin's proposal, and ‘the present’ is the only significant time.

Later chapters of the novel, in general, pursue the two streams, the dark of Gerald and Gudrun and the light of Birkin and Ursula—to their respective psychological consummations in death and degeneracy or the living relationship. The cattle scene in "Water Party" exposes the Cymbeline female. Gudrun's Eurhythmics portrays the unassailable, assertive female as did Anna's naked dance. Rejecting male relationship, she selects contest: she awes Gerald's bullocks by manipulating their fear and fascination, then, unable to surrender "self" to the unknown, she becomes assertive and strikes Gerald. Her position is the antithesis of the one Birkin sees as natural--mutual respect of uniqueness and female recognition of the male as creator -- a son of God. The outcome of their psychological contest is forecast in Gerald's silent accord with Gudrun's promise to strike the last blow. At the conscious level, they each call this "love".
In fact, his mother's individualism and father's Puritanism are surpassed in Gerald's mechanism. His is the madness of the absolute: "He had all his life been tortured by a furious and destructive demon which possessed him sometimes like an insanity." He produces a mechanized hell where the system is God and the miners are fragments whose "hearts died" but whose "souls were satisfied." Thus, Gerald accomplishes the organic dissolution which Lawrence sees as the product of mechanical organization: "This is the first and finest state of chaos." Ironically, even Gerald is not necessary in such a perfect system. Consumed by an idea and lacking vitally supportive human relationship, Gerald personifies "the void within," With "his centres of feeling . . . drying up," he grasps at debauchery "with some desperate woman". Finally, reduced by mechanization, only Gerald's will survives: "He felt that his mind needed acute stimulation before he could be physically roused." Such a state of degenerate sexuality, Lawrence describes as "sex in the head." Gerald's ultimate fate is madness: a jealous beating of Loerke, near strangulation of Gudrun, and his own suicide. The "reality" constructed at Shortlands is, therefore, merely a mad travesty of paradise. In 1916, Lawrence wrote:

Now it is time for us to leave our Christian-democratic epoch, as it was time for Europe in
Michael Angelo's day to leave the Christian - aristocratic epoch. But we cannot leap away, we-slip back . . . and go mad.\textsuperscript{84}

Lawrence insists that the failure to experience transcendence, the inability to accomplish transformation, is fatal.

So Gerald and Gudrun are united by their shared desire for physically reductive sensuality. In the chapter "Rabbit" Gudrun's "passion of cruelty"\textsuperscript{85} is disclosed as she handles ‘Bismarck’. Like the reactionary German prince and political leader, who is his namesake, Bismarck is a powerful destructive force. Unlike Birkin's imaginary hare, free in a world devoid of humans, 'Bismarck' is confined but unaware of his limitations. Being content, he eats greedily in his caged area until he feels the restriction of a human grasp. Then he exerts his demonic strength violently and destructively; he screams before death. Gerald and Gudrun are aware of the analogy with man's experience. The scream provides Gudrun's subconscious ecstasy, while the red gashes Bismarck tears in her arm satisfy Gerald's craving for stimulus by tearing "the surface of his ultimate consciousness".\textsuperscript{86} They share an "obscene recognition" of their slightly mad pleasure in destructiveness. Yet Gudrun's knowledge of evil is so comprehensive that Gerald feels "as if she
had torn him across the breast, dully...", and he turns "aside". By reducing sexuality to masochism, Gudrun denies anything but the rabbit in Gerald, and fails to see the Son of God beyond.

Lawrence berates purely procreative sex in the 1916 letter to Mrs. Carswell:

Children and childbearing do not make spring... It is the truth, the new perceived hope, that makes spring. And let them bring forth that, who can: they are the creators of life... So that act of love, which is a pure thrill, is a kind of friction-between opposites, interdestructive, an act of death. There is an extreme of self-realisation, self-sensation* in this friction against the really hostile opposite. But there must be an act of love which is a passing of the self into a pure relationship with the other, something new and creative in the coming together of the lovers...

Lawrence sees hope and faith, the "new idea", as the creation of the truly loving human relationship--itself the product of human suffering and conflict. The child, like the Crown, the
Holy Ghost and the Rainbow, is merely the symbol of the regeneration inherent in the relationship of reconciled opposites.

In its regenerative quality, the relationship of Ursula and Birkin differs from that of Gudrun and Gerald. Instead of death, Ursula seeks "a new union" to end the suffering she has endured since her "repudiation" of conventional society and her conflicting feelings about Birkin have left her devoid of relationship. This situation, in Lawrence's philosophy, accounts for human misery and lack of vitality. Ursula's new desire for union rather than "independence" is indicated by her "suffering" from exposure to the moon -- symbol of separateness and sensuality. Just as Birkin abhors the destructiveness of sexual passion and seeks tenderness, so Ursula begins to feel the urge to merge with "the other." Birkin defines heaven: "To be content in bliss without desire or insistence anywhere: . . . to be together in happy stillness". From Ursula, Birkin wants that self-offering which he calls "the surrender of her spirit" or "the golden light of her creative spark". Specifically, this involves the relaxation of her will in surrender to fate: "I want you to trust yourself so implicitly that you can let yourself go". Moreover the letting go is to be indifferent to self, not ecstatically indulgent.
The moon-stoning scene reproduces these concepts at the subconscious and dramatic levels. With thestoning, Birkin enacts his wishes to obliterate both the unyielding female will and the lust of the procreative Cymbeline female (symbolized by the moon) from daily existence (symbolized by the pond). His act also dramatises his preference for a new life gained by the destruction of the established order, represented by "the water that was perfect in its stillness, floating the moon upon it". This state is static as opposed to the flux of "the immediate present." Elsewhere, Lawrence argues that "There is no round, consummate moon on the face of running water...." Birkin's own Dionysiac destructiveness makes him insatiable: "Like a madness, he must go on." Yet from this conflict, the desired peace eventually appears:

He saw the moon regathering itself . . . the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments. . . . gleam after gleam fell in with the whole, until a ragged rose . . . was shaking upon the waters again, reasserted, renewed. . . .
Such traditional symbolism links Birkin and Ursula with the creative stream of life and the literary concept of heaven which appears as a rose over Dante's paradisal mountain top.

It should be noted that Lawrence has an optimistic faith in an alternative process of 'freedom'—paradise of the new era:

...a lovely state of free, proud singleness, which accepted the obligation of the permanent connection with others, and with the other, submits to the yoke and leash of love, but never forfeits its own proud individual singleness, even while it loves and yields.\(^\text{97}\)

Lawrence's paradise is created neither by isolationism nor mindless dependency, but by inter-dependent individuality. Birkin's vision of this goal is described in terms of physical transformation and transcendence to the New Jerusalem:

There was another way, the way of freedom.

There was the paradisal entry into pure, single being, the individual soul taking precedence over love and desire for union, stronger than any pangs of emotion, a lovely state of free
proud singleness, whoch accepted the permanent connexion with other, and with the other, submitting to the yoke and leash of love, but never forfeits its own proud individual singleness, even while it loves and yields.  

Thus, when Birkin, inspired, proposes, he is rejected because Ursula clings to the traditional view of the love "that, Birkin must be her man utterly, and she in return would be his humble slave..." Frustrated by Ursula's inability to substitute conciliatory relationship for the old physical servant, spiritual slave dependency, Birkin turns to Gerald. Such reaction from the unsatisfactory state of love between the sexes, is Lawrence's explanation of homosexuality. Although events are asexual, there is a suggestion of the parallels between wrestling and sexual activity as relief of the tensions of ennui. In "Gladiatorial" the men wrestle to a stalemate exhausting the enmity of competitiveness between like kinds. In their naked isolation, the men are reduced to physical "blood consciousness" and freed from social influence by Gerald's repeated requests that they not be interrupted by his servant. Just as inter-sexual combat represents a struggle with the demonic forces in one's nature, a connection is made between intra-sexual conflict and the struggle with the creative alter-ego.
Thus, when Birkin comes, rejected, to Gerald, he remarks; "And so you came here to wrestle with your good angel, did you?"\textsuperscript{101} Gerald, as an introvert, shuns an act of love which is a passing of the self into pure relationship with the other. Even with Birkin, Gerald’s responses are rudimentary. Consequently, deprived of regenerative relationship, his vitality exhausted, he pursues the oblivion of all. It is this partial, lapsed relationship, symbol of the un-fulfilled soul, which Birkin mourns in the novel's final cry, "He should have loved me, I offered him." In this concluding speech, although Ursula regards Birkin's views as impossibly idealistic, Lawrence's belief in the reality of the fourth dimension and the trans-substantiation of the human spirit is expressed in regret at Gerald's lapse in faith, symbolized by the broken hand-clasp.

Eventually, Birkin avoids a similar fate with Ursula by reconciling their divergent demands for fidelity and passion. Angered by Birkin's fidelity to the ideal of female purity in his hypocritical relationship with Hermione, Ursula calls Birkin “a whited sepulcher”.\textsuperscript{102} She reviles Birkin's worship of ideal purity with Hermione, while using herself sexually to satisfy a real need for dissolution, thus gratifying his dual wish for spiritual bride and physical harlot.\textsuperscript{103} Feeling herself defiled, Ursula hurls into the mud Birkin's present of three rings symbolizing the conjunction of
passion, in a red opal, fidelity, in a blue sapphire, and creativity, in a yellow topaz and representing Birkin's alternative to the traditionally monopolistic emblem of an engagement ring.

The point of change occurs when Birkin concedes "his old position" after Ursula has flounced off. His heart wins over his mind and he wants her to return to him simultaneously, in accordance with Lawrence's belief that desire initiates events, Ursula, too, concedes to her feelings, submitting by means of a gift of heather as a modern olive branch. Lawrence depicts the physical transformation accompanying the allotropic state which heralds the changing self: Birkin's life "dissolved in darkness over his limbs . . ."; he is "as if asleep, at peace . . . and utterly relaxed". Their true union is marked both by transformation and transcendence to a better state of "tenderness" instead of sexual greed:

Then a hot passion of tenderness for her filled his heart. He stood up and looked into her face.

It was new . . . in its luminous wonder and fear.

He put his arms round her. . . . It was peace at last. The old, detestable world of tension had passed away at last, his soul was strong and at ease.
This union of ideal and physical response achieves Ursula's childhood dream about the sons of God seeing the daughters of men. Then ensues a moment of spiritual ecstasy. Ursula "feels as if under a fate which had taken her".107 Touching Birkin's body moves her from a chaotic, promiscuous past into an alignment with Birkin:

She traced with her hands the line of his loins . . . a living fire ran through her, from him darkly. It was a dark flood of electric passion she released from him, drew into herself. She had established a rich new circuit, a new current of passional electric energy, between the two of them, released from the darkest poles of the body and established in perfect circuit. It was a dark fire of electricity that rushed from him to her, and flooded them both with rich peace, satisfaction.108

Thus, here, we see that libido finds its expression and is fulfilled in a relationship of ‘balanced polarity’. The regenerative nature of the experience is clearly pronounced;

It was a perfect passing away for both of them, and at the same time the most intolerable
accession into being, the marvelous fullness of immediate gratification, overwhelming, outflooding from the source of deepest life-force, the darkest, deepest, strangest life source of human body, at the back and base of the loins. ¹⁰⁹

When she rises, from a tableau which recalls Lawrence's painting "The Renaissance of Man"

. . . sweeping away everything, and leaving her an essential new being, she was left quite free, she was free in complete ease, her complete self. . . finally, mystically-physically satisfying. She had thought there was no source ¹¹⁰ deeper than the phallic source. ¹¹¹

Later, in Sherwood Forest, by more conventional sexual intercourse, Birkin conveys the "superior wisdom" that the tangible, not the ideal, is real and that tenderness, not passion, is enduring. Lawrence's distaste for voyeurism accounts for the, appropriate darkness of the scene, which is a nighttime counterpart of the bright inn scene.
By contrast, the love-making of Gerald and Gudrun is exclusively phallic, exhaustive' of energy, self-protective and consequently wary of the "leap into the unknown":

... her hands were eager, greedy for knowledge. But for the present it was enough. ... Too much and she would shatter herself, she would fill the final vial of her soul too quickly, and it would break.\textsuperscript{112}

It should be noted that their goal is not one of transcendence but rather the nullity of oblivion: "the finality of the end was dreaded as deeply as it was desired".\textsuperscript{113}

Their love-making is solely a night-time occurrence, without tenderness and Gudrun's "touching" is confined to the head rather than to the pelvis so representative of sensuality and "otherness" and so electrifying for Ursula. Consequently, since the mysterious process of "alignment" never materializes for Gudrun, there is no "closed circuit" and-no transformation nor transcendence.

The sordid interlude in Gudrun's bedroom to which Gerald comess skulking, muddy and frightened, is a purely reductive affair. Gerald seeks in the female the Magna Mater;
And she, she was the great bath life, he worshipped her. Mother and substance of all life she was. And he, child and man, received of her and made whole.\textsuperscript{114}

On the other hand Gudrun's ecstasy is found in "subjection." Since she is unable to yield herself, she is "exhausted and wearied" not regenerated. For, although she admits to herself a need "for the wonderful stability of marriage"\textsuperscript{115} consciously, her choice is for a "Glucksritter" type of man to help her "tilt at the world." Psychologically, she plays the mistress to Gerald's Don Juan so she agrees to accompany him one tyrolean holiday

Birkin's experience is apocalyptic: "This marriage with her was his resurrection and his life" and is finally sealed in a civil ceremony. The geographical movement of Birkin and Ursula from England to Europe corresponds to their experience of entering the fourth dimension and to the conclusion of Lawrence's metaphor of seed of life, sustained through both the novels \textit{The Rainbow} and \textit{Women in love}:

There was no sky, no earth, only one unbroken darkness, into which, with a soft sleeping
motion, they seemed to fall like one closed seed
of life falling through dark, fathomless space.116

As they peer from the ship's bow into the foreign darkness,
their channel crossing corresponds to their "final transit out of life"
controlled by materialism. It is plain that "the paradisal glow on her
heart and the unutterable peace of darkness in his," which is
described as "enduring", represents the ultimate in human
relationship, "the all-in-all."117 There is no moon in this dark scene,
recalling Birkin's moon-stoning frenzy and his desire for a union
beyond love and passion. Lawrence uses the rose as symbol of
ultimate unity in his essay “Love” as he did in the chapter "Moony."

And then we are like a rose. We surpass even
love, love is encompassed and surpassed. We
are two who have a pure connexion. . . But the
rose contains and transcends us, we are one,
rose, beyond.118

Birkin and Ursula have achieved the inexhaustible cosmic
relationship since;

She was herself, pure and silvery, belonged
only to the oneness with Birkin, a oneness that
struck deeper notes, sounding into the heart of
the universe, the heart of reality, where she had never existed before.\footnote{119}

The fact, that being soul mates is preferable to being merely sex mates is conveyed by the phrase "struck deeper notes" and sealed as a perfect state by Laurence's use of the word "rose" as a verb to describe Ursula's attainment of individual perfection: "She rose free on the wings of her new condition."\footnote{120}

In his satire of the cul-de-sacs which complicate and confound man's route to paradise, Lawrence moves from 'Beldover's' industrialism and idealism, to 'Shortlands' anarchism, to the 'Pompadour's' Bohemianism, to 'Breadlby's' conservatism and finally, to the decadence of 'aestheticism', with its base of cynicism, in the land of ice and snow. Birkin's earlier forecast has prepared us for "the mystery of ice-destructive knowledge, snow-abstract annihilation".\footnote{121} Gudrun's assertive nature challenges Gerald's natural promiscuity and predatory instincts. A contest, by Lawrence's law of life, requires a triumph; we are not surprised at the "superiority" of Gudrun, who drives Gerald to jealous madness and suicide. She, who cannot yield to natural orgasm, is moved to consummation by the geographical symbol suggestive of the womb, the source she longs to return to. In the tobogganing scene, Gudrun achieves the same esoteric, solitary ecstasy. When Gerald is alarmed by "her brilliant
eyes," which registered "transfiguration" and she acknowledges the thrill as her "complete moment"\textsuperscript{122}, the tragedy of her isolation is apparent. "Something" is defeated in Gudrun as cynicism flourishes.

Unable to find life meaningful, she shares with Loerke, a fellow artist, the aesthetic attitude that art is the absolute. They dramatise Birkin's early statement that "only artists produce for each other the world that is fit to live in".\textsuperscript{123} Loerke, portrayed as a sewer rat and troll, is linked to the world of magic and mischief. His name connects him with the Scandinavian legendary villain whose malice and jealousy destroyed the popular Balder as Loerke destroys Gerald. The artist's mechanistic spirit is recorded in his industrial friezes and his amorality in his lack of reverence for life. Accordingly, he emerges as the Glucksritter whom Gudrun seeks. His cynical sculpture of the girl on the horse repels Ursula. Sensing that art is the expression of a view of life she dislikes the symbol of the child victimized by sexual passion as portrayed by the stiff brutality of the cold, green-bronze horse. Loerke's repulsiveness is heightened by his insistence that art is unrelated to the everyday world. Loerke’s doctrine that only the nubile are "useful" to him completes Lawrence's portrait of a soulless monster, "quite as emotionless and barren" as Gudrun.

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

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

1 Phoenix II, p. 412
2 Ibid., pp. 473-74
   Hereafter all references are from this edition.
4 Letters I 263
5 Keith Sagar, D. H. Lawrence: A Calendar of His Works, With a Checklist of
   the Manuscripts of D. H. Lawrence by Lindeth Vasey (Manchester:
6 Women in Love, P. 36.
7 Kieth Sagar, p. 90.
8 Women in Love, P. 540.
9 Ibid., p. 347.
10 Ibid., p. 7
11 Women in Love, P. 397
12 Ibid., p. 397
13 Phoenix II, P. 469.
14 Women in Love, P. 8.
15 Ibid., p. 8.
16 Ibid., p. 9.
17 Ibid., p. 193.
18 Ibid., p. 8.
19 Ibid., p. 15.
20 Ibid., p. 105.
21 Ibid., p. 10.
22 Ibid., p. 57
23 Ibid., p. 8
24 Ibid., p. 11.
25 Lawrence’s mingling of the “Pagan- mythic” and “Christian-spiritual”
   motifs of western culture by his use of name is discussed in Alastair Niven,
   D.H. Lawrence; The Novels (Cambridge: Cambridge Univ. Press, 1978)
27 Ibid., p. 35
28 Ibid., p. 54.
29 Women in Love, P. 15.
30 Ibid., p. 16.
31 Women in Love, P. 17.
32 Ibid., p. 103.
33 Ibid., p. 17.
34 Ibid., p. 47.
35 Ibid., p. 38
75 Ibid., p. 142
76 Ibid., p. 145.
77 Ibid., p. 147
78 Ibid., p. 140.
79 Ibid., p. 257.
80 Ibid., p. 260.
81 Ibid., p. 260.
82 Ibid., p. 262.
83 Ibid., p. 262.
84 Letters, I, P. 445.
85 Women in Love, p. 270
86 Ibid., p. 273
87 Ibid., p. 274.
88 Emphasis added.
89 Letters, I, 468.
90 Women in Love, p. 284.
91 Ibid., p. 282.
92 Ibid., p. 283.
93 Ibid., p. 277.
95 Women in Love, p. 279.
96 Ibid., p. 279.
97 Ibid., p. 287
98 Ibid., p. 287.
99 Ibid., p. 299.
100 Phoenix II, p. 508. “The homosexual contacts are secondary, even if not merely substitutes of exasperated reaction from the utterly unsatisfactory nervous sex between men and women.
102 Ibid., p. 347.
103 Ibid., pp. 345-46
104 Ibid., p. 345.
105 Ibid., p. 349.
106 Ibid., p. 349.
107 Ibid., p. 350.
108 Ibid., p. 353.
109 Ibid., p. 354.
110 It suggests the significance of ‘phallic consciousness’ that is illustrated fully in Lady Chatterley’s Lovers.
111 Women in Love, p. 354.
112 Ibid., p. 375.
113 Ibid., p. 375.
114 Ibid., p. 389.
115 Ibid., p. 424
116 Ibid., p. 437.
117 Ibid., p. 438.
118 Phoenix, p. 155.
119 Women in Love, P. 460.
120 Ibid., p. 460.
121 Ibid., p. 286
122 Ibid., p. 473.
123 Ibid., p. 233.
124 Ibid., p. 536