III — LAWRENCE'S RELIGION, LOVE-ETHIC
&
INDIAN TANTRICISM

"There is no break in the great adventure in consciousness. Throughout the howlingest deluge, some few brave souls are steering the ark under the rainbow."

— D.H. Lawrence

Lawrence's love-ethic is an integral part of his romantic concept of life and a parallel study of Tantric and Lawrentian view of love makes interesting reading. Lawrence is a foremost emotional realist of the twentieth century whose sensuous mysticism is the result of the emotional instability of the age caused by scientific advancement and industrial revolution. The modern civilization "as a whole descends like an iron grill to crush the heritage of feeling and faith and the beauty of life." Ours is essentially a tragic age because the primitive religious bonds are broken and the rise of the machine civilization has cut the modern man adrift from religion and from himself. That is why the basic feeling of most of the persons today seems to be one of deep confusion in morals, aims, values, beliefs, and motives: everywhere the undercurrent of feeling is confused, uncertain, strained. Lawrence sensed this opposition between the "creative spontaneity" and "mechanical-material activity" of our machine-society. He continued his ceaseless effort to build up a philosophy of life or a theosophy to follow instinct. "Lawrence", in the words of Anthony Burgess, "sees the growing life-denial of the modern world and he needs a symbol of life's renewal; he finds this in the physical love of man and woman. Sex is holy: it is a door to the abode of the 'dark gods' — whose home is the loins, not the heavens — now only openly worshipped by primitive peoples. Like William Blake, Lawrence rejects reason; the intellect misleads. Only the instincts and the imagination

show the world of reality."¹ Frieda Lawrence rightly holds:

"My Lorenzo (but the fact is he is not my Lorenzo but all the world's Lorenzo) is really a religious reformer. He wanted to put religion, that bond with all and everything, back into living and especially sex, that we don't live like a disturbed ant-hill."²

Only it is not possible to beget a culture unless and until, a truly universal artistic imagination catches fire from its torch and serves without deliberate intent to give shape to a new feeling. Lawrence is a spiritual hero of our age who has characteristically given a shape to his vision of "blood-knowledge." His profound belief in "the religion of blood" is expressed as follows:

"My great religion is a belief in the blood, the flesh as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true. The intellect is only a bit and a bridle. What do I care about knowledge. All I want is to answer to my blood, direct, without fribbling intervention of mind, or moral, or what-not. I conceive a man's body as a kind of flame, like a candle flame, forever upright and yet flowing: and the intellect is just the light that is shed on to the things around. And I am not so much concerned with the things around - which is really mind - but with the mystery of the flame forever flowing, coming God knows how from out of practically nowhere, and being itself, whatever there is around it, that it lights up."³

Religion is based on belief. Here the word "religion" denotes Lawrence's intense belief in blood which is the chief source of bringing Godhead to man by achieving fullness of spontaneous being. Blood is, nevertheless, the most common metaphor in a mystical way to convey his "blood consciousness", still it remains traditional. It carries the same meaning as it

carries in Shakespeare's work - a symbol of the impassioned life. It is a staple of European, and especially, German lebensphilosophie. Lawrence has given a new dimension to the word by his hymn-singing attitude towards the physicality of life. He wants the liberation of the inner man from his own "idealism" which is the result of personal religious sensibility. In his criticism of the tyrannical modern life he is truly the revolutionary of the private life and defines religious faculty as "the inward worship of the creative life-mystery." He further maintains:

"If we want to be free, cannot be free to do otherwise than follow our own soul, our own true nature, to its fulfilment." 

Industrialism plays the part of the villain in his novels as society plays in the plays of G.B. Shaw. It has murdered, dried up the passion impulses and turned men to automata and killed in men all ability to apprehend the religion of living. Hence, his consideration of the divine as essentially erotic in character. The divine, to Lawrence, is realised characteristically in sexual relation between a man and woman; for, salvation lies only in the intimate, private life. His religious quest comprises his reverence for life and his challenge and call to modern man to affirm the beauty and wonder and mystery of the whole life. To Lawrence "the holy ground", the third ground, lies in the "religion of life": "religious truth (is) really felt, in the blood and bones." Panichas, thus, maintains: "for him (Lawrence) religion and life were interdependent facets of the search for the creative and spontaneous fullness of being in the universal sense of the word." 

Lawrence's is a cosmic consciousness. His religion is deep-rooted in the instinctual core of life. It stresses the

1. 'Education of the People', Phoenix, op. cit., p. 608.
2. Ibid., p. 599.
3. 'Introduction to These Paintings', Ibid., p. 562.
need of both spiritual and physical rebirth and rediscovery. Only when this need is fulfilled man achieves "living organic relations with the cosmos" and "mystery of touch" appears as an innate religious experience. For, "by the religious faculty" Lawrence means "the inward worship of the creative life-mystery." His intuitional consciousness insists that man must know himself but to know himself he must, first, be himself:

"The goal is not ideal. The aim is not mental consciousness. We want effectual human beings, not conscious ones. The final aim is not to know, but to be. There never was a more risky motto than that: Know thyself. You've got to know yourself as far as possible. But not just for the sake of knowing. You've got to know yourself so that you can at least be yourself. 'Be yourself' is the last motto."2

Further:

"Jehovah is the Jew's idea of God, not ours. Christ was infinitely good, but mortal as we. There still remains a God, but not a personal God: a vast, shimmering impulse which waves onwards towards some end, I don't know what—taking no regard of the little individual, but taking regard for humanity... It is a fine thing to establish one's own religion in one's heart, not to be dependent on tradition and second hand ideals. Life will seem to you, later, not a lesser, but a greater thing."3

The Lawrentian God, consequently, represents what an "oceanic feeling" stands for Freud. It tallies with Lawrence's explicit invocation of "oceanic God." Lawrence being a profound religious prophet—novelist with his maturing vision is able to look into the very heart of the crisis of the modern world. In evolving a new rhythm of life in vital contact with the living

1. 'Education of the People', Phoenix, op.cit., p. 608.
2. Fantasia of the unconscious, op.cit., p. 64.
and creative cosmos "he is a life-adventurer which means he is a thought-adventurer, an emotion-adventurer, and a discoverer of himself and of the outer universe. A discoverer."¹ Like Samuel Beckett and James Joyce, Lawrence too is sick of the modern mechanical civilization, with its maladies, conflicts and distresses. But while Beckett's is a tragic vision as his heroes die "waiting for Godot" and James Joyce believes in the epiphany of intellect which brings spiritual salvation on the mental level, Lawrence believes in the epiphany of emotion which is synonymous to the realisation of the Holy Ghost or "blood-mystery".

Again, a sound reason behind Lawrence's religious belief is that like Carlyle and Nietzsche he was born in a very religious home where the mother was the ruler. Like them he, too, was taken out of the warm bath of his early evangelicalism and plunged into the rationalist and scientific scepticism of his time. Carlyle battled against the eighteenth century, Lawrence, on the other hand, battled against the nineteenth century. Theirs was a negative approach to science. Thus, Carlyle ended with a religion of his own that was neither Christian nor that of the eighteenth century, Lawrence ended with a religion of his own that was neither Christian nor the popular religion. William Troy rightly observes:

"of the many examples of the artist as 'suffering hero' thrown up by the nineteenth century and afterwards (Blake, Holderlin, Baudelaire, Wagner, Melville, Van Gogh all belong to the traditional), D.H. Lawrence is perhaps the only one who took the next logical step and identified himself overtly with a mystery God."²

Naturally, Lawrence, in his writings, forever brings one back to the sense, to the heart of the cosmos through a mystic labyrinth. He is religious with the deep instinctive sense of religion. His instinctive wisdom is always in the search for his personal

conception of God. His mystery God is nearer to Rilke's terrible angels: they are objects of desire as well as of fear. Lawrence shares the belief of Rilke: "Every Angel is terrible. Still, though, alas! I invoke you, almost deadly birds of the soul, knowing what you are."¹

So far as Lawrence's moral doctrine is concerned it is unique: neither an ethic of responsibility nor an ethic of conscience, but as Philip Rieff has called "an ethic of action."² To him perfect action lies in the act of love where we remain free of both conscience and responsibility, we cease to care, consider and reflect and remain only what we are. This ecstatic doctrine of erotic action is derived from his interest in Nietzsche's Birth of Tragedy. Nietzsche maintains that for brief moments we become "Primordial Being" itself and feel its indomitable desire for being, and joy in existence. As Nietzsche believed in the holiness of passion, Lawrence believes in the same way in the "blood-consciousness". Thus in Lawrence's "critical myth"³ psychology and religion become one. To him each man steers towards his own sort of collision with the power of emotions; this Lawrence believes to be the very core of religious experience: an experience of self. His prophetic intention recalls the half-forgotten knowledge, buried as emotion in the unconscious. He believes like Nietzsche that God is dead and nothing remains except self-love, and the Holy Ghost is the power of love in that self. He declares: "... instead of chasing

³ Ibid., p. 268.
the mystery in the fugitive ... I am myself!" The same idea he expresses in one of his poems entitled "Manifesto":

"Immortality, the heaven, is only a projection of this strange but actual fulfilment, here in the flesh.

We shall not look before and after we shall be now.
We shall know in full
We, the mystic Now."2

In this way in Lawrence we find emphasis laid on will and desire (Kama) as the creative impulse, "a living stream"3 and not on intellect. Desire has been given supreme importance even in The Sankhya Philosophy. The Sankhya philosophy holds that only through desire Purusa and Prakriti are united and the union brings creation.4 Lawrence, too, believes in voluntarism and not intellectualism. Lawrence like the Hindu believes that the Universe is the result not of Sin but of Delight. Hence, the difference between Lawrence's approach to life and T. S. Eliot's; for, while Eliot considers creation as the result of Original Sin, Lawrence considers creation as nothing but Delight. Brhadaranyaka Upanishad maintains about the delight of creation that the creator, before the act of creation, was without any joy and he created the Universe to experience delight,

"He, verily, had no delight. Therefore he who is alone has no delight. He desired a second. He became as large as woman and a man in close embrace. He caused that self to fall into two parts. From that arose husband and wife."5

---

This cosmic desire of the creator, this Kama, is endless. The
Creator seeks her (wife) out and in whatever shape or form she
may be, he assumes a similar shape and still unites with her.

\textit{Bhadraranyaka Upanishad} says, "She thought, 'How can he unite
with me after having produced me from himself? well, let me hide
myself. She becomes a cow, the other becomes a bull and thus
was united with her and from that cows were born. The one became
a mare, the other a stallion.} \textsuperscript{1} \textit{Chaman Nahal rightly declares : 
"... it is within the supreme myth of creation as Delight that
Lawrence casts all his work."} \textsuperscript{2} Lawrence's religious quest is a
consistent and continual affirmation of the mystery and wonder
of human life and the cosmos as well as an embodiment of "the
findings of this religious seeker whose vision of rebirth is
one of harmony and unity achieved in both the physical and
spiritual realms of life-experience." \textsuperscript{3} His religion, therefore,
is based on the reality of touch which provides the resurrection
of life from death and decay. By "resurrection" he means the
emergence into greater fullness of being.

All the poets of life, as a fact, are mystics and Lawrence
- a life poet in the Words of Dallas Kenmare\textsuperscript{4} - approaches mys-
ticism with deep lyric seriousness, cosmic-consciousness and
sex-mystery. By cosmic consciousness is meant the capacity of
the individual consciousness to experience a sense of total
unity with all Nature, or the universe. \textit{Mircea Eliade maintains,
"... religious man lives in an open cosmos ... he is open to the

\textsuperscript{4} The Creation is summarized in the \textit{Vedas} by the use of the
symbol OM (\textit{Mandukya Upanishad}, I). As Lawrence is much more
fascinated by this word he uses it several times in his
\textit{Fantasia of the Unconscious}, \textit{op.cit.}, p.14; 'Altitude' and 'a
Fragment', \textit{The Complete Plays of D.H.L.}, \textit{op.cit.}, p.535; \textit{The
Plumed Serpent}, \textit{op.cit.}, p.68.

\textsuperscript{5} \textit{I,iv}, 3 made available by Chaman Nahal in \textit{D.H.L.: an Eastern
View}, \textit{op.cit.}, p.53
world. This means (a) that he is in communication with the Gods; (b) that he shares in the sanctity of the world.¹ It is a mystic belief in the perception of unity which is based on a kind of intuitive knowledge. Hence, Lawrence is a religious poet-novelist as his vision is tinged with mystic, instinctive and emotional evolution. It is never a "bastard mysticism"² as Walter Allen has called it or "a childish phase of development"³ as Frank O' Connor observes. His is "physical mysticism"⁴ which is described by Aldous Huxley as "mystical materialism"⁵ and "inverted mysticism"⁶ by James E. Miller, Jr. and "sensuous mysticism"⁷ by Graham Hough. Here, too, Lawrence proves a religious man. For, "no deeply religious man is without a touch of mysticism; and no mystic can be other than religious, in the psychological if not in the theological sense of the word."⁸ Nevertheless, Lawrence's mystic sense is part and parcel of his cosmic consciousness; Evelyn Underhill rightly holds:

"In mysticism the will is united with the emotions in an impassioned desire to transcend the sense-world, in order that the self may be joined by love to the one external and ultimate object of love; whose existence is intuitively perceived by that which we used to call the soul, but now find it easier to refer to as the 'cosmic' or 'transcendental' sense."⁹

1. Ibid.I,iv,cf.Chaman Nahal,p.54.  2. Ibid.,p.54
3. Adventure in Consciousness, Panichas, op.cit.,p.30
------
4. Start With the Sun, Bernice Slote, op.cit.,p.79.
6. Start With the Sun, op.cit.,p.79.
7. The Dark Sun, op.cit.,p.245.
Lawrence, therefore, evolves a kind of modern pagan religion to free man from the sterility, from the monotonous boredom and mechanical slavery of the machine age.

Lawrence's thought is deep-rooted in a semi-mystical worship of the blood and darkness. He turns from the intellect to the instinct, from the brain to the blood, from the outer light to the inner darkness for salvation. Hence his belief in the phallic cult and emphasis on the right sexual relation. Basically in the universe of Lawrence sex stands as twofold reality. First, the sex act is a manifestation of the Holy Ghost where man and woman come into a pure relation, both spiritual and physical. Here sex provides the source for creative self-fulfilment.

Secondly, the sex act is a union and not a fusion of man and woman. It is the only means by which the man is forced to become pure male and the woman pure female. Nevertheless, sexual act is mostly an affair of the dark for him - darkness because in darkness the lovers become demons. His motto to restore pure maleness and pure femaleness and bring them to a polarity is the testimony of his "phallic mysticism." In all his novels and poems we find the external voice of the divine impulse. They record "the sanctity of a mystery, the mystery of the imitation into pure being." To him "it is no good being sexual. That is only a form of the same static consciousness. Sex is not living till it is unconscious and it never becomes unconscious by attending sex. One has

---

1. By "Phallic" Lawrence means something more than either the male organ or the virility in man; for, the "Phallic Consciousness" which Lawrence repeatedly uses covers the whole span of our existence, organic or inorganic. Applied to sex, it would mean an implicit acceptance of the power and the glory of the body and a sense of love for this power and glory. Virility is one of its aspects. The symbol of the phallus has been used for centuries by almost all races in the world to symbolise the source of energy or the divine power. J.A. Dulaure writes, "when the ancients wished to represent the life-giving power of the Sun and the action of this power on all living creatures, they adopted the emblem of masculinity, called by the Greeks phalus" (Priapic Divinities and Phallic Rites, Paris, Isidore Liseux, 1890, p.9). "Phallus"
to face the whole of one's conscious self, and smash that."  
Lawrence exhibits this fact in almost all his novels. In The  
Trespasser the love-affair of Siegmund and Helena has been des-
cribed in the following way:

"... his blood, alive and conscious, running towards her.  
He remained perfectly still, locked about Helena, consci-
ous of nothing ... She swooned in a kind of intense bliss  
... and his warm breath flying rhythmically upon her, made 
her vibrate through all her body ... It was the long, 
supreme kiss, in which man and woman have one being. 
Two-in-one, the only Hermaphodite."  

About the reality of living sex he maintains:

"... If you have acquired a living for intensity in life, 
you can't do without it. I mean vivid soul experience. 
It takes the place, with us, of the old adventure, and 
physical excitement."  

Lady Chatterley's Lover explicitly analyses the phallic 
cult and presents "genitals being beauty". The whole novel, though 
condemned on the ground of obscenity and pornography, is a compe-
lling love story, a warm, phallic song of love where sex has been 
honestly treated. In the love-act of Mellors and Connie Lawrence 
proves the phallic ecstasy becoming at last a purification:

"Shame, which is fear: the deep organic shame, the old, 
old physical fear which crouches in the bodily roots 
of us, and can only be chased away by the sensual fire, 
at last it was roused up and rooted by the phallic hunt 
of the man, and she came to the very heart of the 

---

corresponds to Lingam and its divine power is the main content 
of the Tantras. Even Vatsayana (Kama Sutra), Koka Pandit 
(Rati Rahisva), Kalyanmalla (Anang Ranga), Kokak (Kama-Kala) 
agree with the same view.

2. The Lamp and the Lute, Bonamy Dobree, Frank Cass & Co., Ltd., 


---

1. Ibid., p. 374.
3. Ibid., p. 69.
real bedrock of her nature, and was essentially shameless. She was her sensual self, naked and unashamed. She felt a triumph, almost a vainglory. So! That was how oneself really was! There was nothing left to disguise or be ashamed of. She shared her ultimate nakedness with a man, another being.

... The Phallus alone could explore it. And how he had pressed in on her!

... At the bottom of her soul, fundamentally, she had needed this phallic hunting out, she had secretly wanted it, and she had believed that she would never get it. Now suddenly there it was, and a man was sharing her last and final nakedness, she was shameless ... It needs sheer sensuality even to purify and quicken the mind. Sheer fiery sensuality, not messiness.  

In his A Propos of Lady Chatterley's Lover Lawrence says: "... Our completeness, when our sexual act and our sexual thought are in harmony, and the one does not interfere with the other." Hence, for him "the full conscious realization of sex" balances up "the consciousness of the act, and the act itself. Get the two in harmony. It means having a proper reverence for sex, and a proper awe of the body's strange experience .... obscenity only comes in when the mind despises and fears the body, and the body hates and resists the mind." In the sexual act that which is female in man is given to the woman and that which is male in her draws into the man. The man singled out into a purer maleness, the woman into a purer femaleness. This brings a realization of the otherness of the other being on the third ground which is the greatest achievement. This is done by the Holy Ghost who is the reconciler between the sacred and profane, spiritual as well as sensual. As Lawrence wants to bring the "blood-knowledge" into balance with the "mind-knowledge", like the philosophers and religious thinkers he

3. Ibid.
seeks a golden mean, a middle way and the idea of bringing the instinctual and the intellectual into a polarity which stands as his ideal. Emotion belongs to the body and the mind serves the purpose of the rudder, not motor. Lawrence always stresses that the blood, the flesh, the instinct should operate in balance with the intellect and not alone and then only an individual can achieve his "fullness of being."¹

To Lawrence "sex is the balance of male and female in the universe, the attraction, the repulsion, the transit of neutrality, the new attraction, the new repulsion, always different, always new."² To trust in the inward rhythm of man and woman is the secret music of life. It is because "man experience the great rhythm of emotion man-wise, women experience it woman-wise, and in the unison of man and women it is complete."³ Lawrence being the prophet of phallic consciousness believes in phallus as a bridge to bring this unison of man and woman. To him "God is in the bush like a clenched dark fist or a thrust-phallus."⁴ He declares:

"... marriage is no marriage that is not basically and permanently phallic, and that is not linked up with the sun and the earth ... Marriage is not marriage that is not a correspondence of blood. For the blood is the substance of the soul, and of the deepest consciousness."⁵

He further maintains:

"The phallus is a column of blood that fills the valley of blood of a woman. The great river of male blood touches to its depth the great-river of female of blood -- yet neither breaks its bounds. It is the deepest of all communications, as all the religions, in practice know."⁶

---

1. 'Education of the People', Phoenix, op.cit., p.603.
2. Ibid., p.504
3. 'A Propos of Lady Chatterley's Lover', Phoenix II, op.cit., p.504
4. 'Aristocracy', Ibid., p.481.
5. 'A Propos ...', Phoenix II, op.cit., p.505
6. Ibid.
Lawrence's "extraordinary organic sensibility"\(^1\) pins faith on this "blood-contact"\(^2\) which is a creative process. To him "the phallus is only the great old symbol of godly vitality in a man, and of immediate contact"\(^3\) which brings the cosmic rhythm to life. "His main concern is with the deeper emotional life, that is why to him "sex is the great unifier. In its big, slower vibration it is the warmth of heart which makes people happy together in togetherness."\(^4\) Sex is a communicator of a sense of warmth, of glow and when "the glow becomes a pure shine, then we feel the sense of beauty."\(^5\) This beauty is a mystery, "an experience", a living reality: "Beauty is truth, truth beauty." The Upanishads also tell us: "Anandarupam amrtam wadviphati", all that is, is manifestation of His joy, His deathlessness. This state of bliss\(^6\) which is called samrasa makes the man a "whole man" because he achieves the wholeness of experience and "only the mystic can be called a whole man, since in others half the powers of the self always sleeps."\(^7\)

As a fact, deepest religious experience is usually described in terms of sex and love. Aleain Danielou by analysing the feelings expressed in the Hindu erotic sculpture points out:

"The yoni and the lingam symbolise the creation of the world. Their union represents Action (Karma).

\begin{enumerate}
\item Love, Freedom and Society, Murry, op. cit., p.42.
\item 'A Propos ...', Phoenix II, op. cit., p.508.
\item Ibid., p.508
\item Ibid., p.512
\item 'Sex Versus Loveliness', Phoenix II, op. cit., p.529.
\item Lawrence does not fit in with the Christian tradition because unlike Christianity which believes that universe is the result of Sin (hence the concept of Original Sin in Christianity) he believes that universe is the result of Delight.
\item Mysticism, Underhill, op. cit., p.63
\end{enumerate}
The woman is the fire, her womb the fuel, the invitation of a man the smoke. The door is the flame, the entering the ember, pleasure the spark. In this fire the gods pour the offering."

Even in The Song of Solomon of the Bible which is a love drama the religious experience is expressed in erotic terms:

"Let him kiss me with the kisses of his mouth: 
For thy love is better than wine". (Chapter I)

"Stay me with flagons, comfort me with apples: 
For I am sick of love". (Chapter II)

"Thy two breasts are like two young roes that are twining, 
Which feed among the lilies. 
Until the day break, and the shadows flee away, 
I will get me to the mountain of myrrh, 
and to the hill of frankincense." (Chapter IV)

"Thy navel is like a round goblet, which wanted no liquor 
Thy belly is like an heap of wheat set about with lilies. 
Thy two breasts are like two young roes that are twins." (Chapter VII)

The religious poets of the metaphysical school, too, express their experiences and feelings in terms of love and sex as we find in the divine poems of John Donne, Richard Crashaw, George Herbert, Francis Quarles etc. Their use of the words like "embrace", "love", "bridal", "breast heaves", "fire", "spark", "dove", "court" etc. give concrete shape to abstract divine thoughts: feelings and thoughts, thus, are successfully blended. The same blend of thought and passion is present in Lawrence's love ethic. George Bataille observes: "The inner experience of eroticism demands from the subject a sensitiveness


to the anguish at the heart of the taboo no less great than the
desire which leads him to infringe it. This is religious sensi-
bility. 1 And this religious sensibility is behind all the wor-
ks of Lawrence. Mark Spilka is right in saying:

"Lawrence was a religious artist, and that all his work
was governed by religious ends. In his fiction, for
example, he tried to write a kind of fourth-dimensional
prose, so as to give his readers the effect of religious
depth." 2

Bonamy Dobree, too, holds that Lawrence "is a mystic ... His
is a robust religion, to be reached only through an intense
appreciation of the physical, especially of the sexual. The
religion of which he is priest and prophet is a phallic one." 3

Thus, his novels set forth the conditions of manhood, woman-
hood and marriage as he feels and understands them in his own
life.

To Lawrence "what is sex, after all, but the symbol of
the relation of man to woman, woman to man? And the relation
of man to woman is wide as all life ... always unknown." 4

Sex is a good, straight, clean and joyous gift of Nature which
can make for great delight and even spiritual fulfilment of
our being. Substitute soul for the mind, and we are speaking
in terms which equate modern thinking with the religious
philosophy revealed in Khajuraho's holy structures or in the
Vedas, the Puranas, Kamsutra or Tantric literature of ancient
India. In Lawrence's novels sex has been treated as divine.
Indeed, in the present age when a straight belief in God and
religion is getting more and more outdated, sex is the one
instinct of man which can still make us experience mystical
ecstasy.

1. Eroticism, Trans. from the French by Mary Dalwood, John
2. The Love Ethic of D.H.L., Mark Spilka, op. cit., pp. 856
4. 'We need one another', Phoenix, op. cit., p. 193.
The act of love becomes a male-female polarity which is given an appropriate metaphor of "star equilibrium" in which the separate identities of the lovers are maintained even at the moment of consummation. In the domain of action man should be the initiator, the positive; woman's position is on the emotional side. Lawrence maintains that when one feels assured in his virility, the other in her femininity, each acknowledges the perfection of the polarized sex circuit; the sexual act becomes without surrender to either partner, a marvellous fulfilment of each one by the other. This cosmic optimism of Lawrence is radically opposed to the pessimism of Schopenhauer. Here Lawrence is essentially like Blake and Nietzsche in his praise of the untapped powers of men and his hatred of the rules and forms which curb those powers. Lawrence is great because he stood for truth and the heroes of humanity are always condemned like Lawrence and crucified like Christ.

The central feature of Lawrence's thought, therefore, is its dualism. He himself declares:

"I know I am compounded of two waves ... I am framed in the struggle and embrace of the two opposite waves of darkness and of light."1

These are the twofold motives — the motive of peace and increase and the motive of contest and martial triumph. "As soon as the appetite for martial adventure and triumph in conflict is satisfied, the appetite for peace and increase manifests itself, and vice versa. It seems a law of life."2 Lawrence presents this theory of duality, "the double rhythm"3 in his works through symbols: the dark and the light, the eagle and the dove, the tiger and the lamb, or the lion and the unicorn.

It is the evening star at the dividing of the day and night, but itself neither day nor night. It is the crown for which the lion and the unicorn eternally fight. It is the lovely rose-blossom which contains and transcends us. It is the music which comes when cymbals clash upon each other, absolute and timeless. It is the rainbow which results when night clashes on day, "which is darkness at once and light, the two-in-one". These symbols are expressive of the duality of male and female, love and law principles. Lawrence's chief aim is to establish the relation between the opposing forces within the individual psyche because "there is a great polarity in life itself. Life itself is dual". Lawrence, thus, presents this duality in the phraseology of Male-Female, Change-Stability, Doing-Being, Action-Feeling, Utterance-Emotion, Lion-Unicorn, Day-Night, Light-Darkness etc. This dual principle can never be reconciled, nor can one triumph over the other: "Remove the opposition and there is collapse, a sudden crumbling into universal nothingness." This dual poles apply equally to the human psycho-spiritual being against sensual being. We are divided in ourselves against ourselves. That is our cross. This dual consciousness is the very core of man. There is a basic hostility in all of us between the physical and the mental, the blood and the spirit: "Mind-Consciousness extinguishes blood-consciousness and consumes the blood." The concept of the Holy Ghost serves the purpose of the reconciler between the father and the son viewed as opposites.

4. Murray also agrees with this view though with some hesitation and doubt; for "doubt" is the outcome of the break of relation with Lawrence. He says, "All his life long Lawrence laboured to convince himself and other people that sexual desire carried with it its own validity: that the spiritual and the sexual were distinct ..., in a man and woman who are whole ... the spiritual and the sexual might be one." (Son of Woman, Jonathan Cape, London, 1954, p.32).
It is the absolute — the unifier of the self, the supreme relation between Father and Son — not a relation of love but an absolute relation of opposition and attraction. In the Holy Ghost, we have our oneness of being, our totality of consciousness. It is soul and mind and psyche transfigured into oneness. The sin against the Holy Ghost, the Balancer is unpardonable because once the balance is destroyed, the soul is broken and our being becomes inchoate.

Lawrence Writes:

"... the Holy Ghost, since the Holy Ghost is with us in the flesh, is part of our consciousness. The Holy Ghost is the deepest part of our own consciousness wherein we know ourselves for what we are and know our dependence on the creative beyond.

So if we go counter to our own deepest consciousness naturally we destroy the most essential self in us, and once done, there is no remedy, no salvation for this, nonentity is our portion."¹

He gives a symbolic name to this reconciler "the rainbow". Lawrence again analyses this duality-principle in his famous essay, "Study of Thomas Hardy" where he uses the words like "law" and "love". Law is the natural law of the body, love is the counter-movement of the spirit with the distinctive conditions of being and of knowing. This is the difference between the flesh and the spirit. Lawrence believes that the polarity can be attained not by the flight of the soul from the flesh to the spirit but by the combined activity of soul and spirit imagined as opposites and as complementary to each other. The polarity of the two is viewed as a third principle — Creative

---

principle or the Holy Ground. Love and law, therefore, prove as the complementary principles not only of life itself but of all creation.

The reference to the father and the son -- the two principles -- are also present in the theology, "The God of the body, the rudimentary God of physical laws and physical functions"; the father is the divine manifestation of the female principle of Law": "... in the God of the Ancient Jew, the female has triumphed. That which was born of woman, that is indeed the God of the Old Testament." On the other hand, the New Testament is "the great assertion of the male ... and in its beauty, the union of Male and Female." The Son is the divine manifestation of the male principle of love. Christ is imagined as having risen "from the suppressed male spirit of Judea" to live "the male life utterly apart from woman." Naturally, the body of Christ, "that of Him which was woman" had to be put to death to terrify that He was Spirit, that He was Male, that He was Man, without any womanly part." Hence, Lawrence finds in the Christian conception of the Trinity a similarity to his male and female principles. The father and the son are reconciled in one Godhead by the Holy Ghost, in a union similar to that which he wishes to see established between man and woman. Here, ostensibly, Lawrence's argument seems self-contradictory. For, Jewish monism, the insistence that there is "But One Being", is imagined as further evidence of the female character of Judaism, whereas the male conception of "manifold Being" manifested in Christ's

2. 'Study of Thomas Hardy', Ibid., p.450.
3. Ibid., pp.451-2.
4. Ibid., p.452.
5. Ibid.
6. Ibid.
words "Thou shalt love thy neighbour as thyself" and thus made the great utterance against Monism, for the command means "Thou shalt recognize thy neighbour's distinction from thyself and allow his separate being ..."  

Here, man possesses "the desire to single out one thing from another, and to reduce each thing to its intrinsic self by process of elimination" and the male principle appears becoming not only Multiplicity and Diversity but singleness, Intrinsic selfhood, Distinct Identity as well. Actually, Lawrence holds that Singleness, apparently the male quality, is the product of the union of male and female: Two-in-one. These qualities of Multiplicity and Singleness belong to both. But this equilibrium can result only from a prolonged conflict. Today man and woman treat sex philosophically as a mind-relationship and a means for self-seeking; not a desire for meeting but for seeking his or her own in the other. Thus it has become imperative to go through an "awful process" of bitter conflict till they are gradually rid of "self-consciousness and sex-in-the-head" and the self becomes Whole again.

The Holy Ghost is "the pure spark" which "springs from out of the balance" between man and woman as well as between the father and the son. "Sex ... is only the point where the dual stream begins to divide, where it is nearly together, almost one." This is the "moment of perfect being." Graham Hough denies this dualistic belief of Lawrence in male and female principles. He holds: "Lawrence is not constructing the world on the model of sexual duality. The father, for example, is on the same side as the female." But I agree with Daleski's statement:

1. Ibid., p.452.  
2. Ibid., p.451.  
4. 'Him with His Tail in His Mouth', Reflections on the Death ..., Phoenix II, op.cit., pp.434-5.  
5. 'Study of Thomas Hardy', Phoenix, op.cit., p.459.  
6. Ibid., p.455.  
7. The Dark Sun, op.cit., p.225.
"Lawrence does construct the world of male-female duality. The male-female opposition is not merely an instance of a dual reality but its underlying principle."

Lawrence himself says: "everything that is, is either male or female or both, whether it be clouds or sunshine or hills or trees or a fallen feather from a bird ..." This dual love between man and woman is "the melting into pure communion". Sigrid Undset rightly observes:

"Lawrence dreamed of a sexual act in which the individuals die from their old ego and are reborn to a new life, each as master of his own soul, but united with his mate in profound tenderness saved from all lust of power involved in sexual feeling, cleansed of all the elements of petty vanity which are a part of all erotics, but with their manly or womanly self-consciousness intensified ... "No other author in the whole world had taken sex so desperately seriously as he ...

This duality between the male and the female principles is the kernel of Indian Tantricism. The Tantra is regarded as a fifth Veda. It is a sex-yogic practice which imagines the ritual of Chakras in the body from Kundalini to Sahasrara Padma and creates the mythology of Shiva and Sakti symbolic of the supreme divine Being and 'energy'. It believes:

"Bhogo yogayate samyak duskritam sukritayate
Mokshayate cha sansarah kuldharmakuleshwari."
("O Mistress of Kula! in Kuldharma, Bhoga— enjoyment becomes complete yoga— union of Jiva with Brahman--, bad deeds are made good deeds, and the world becomes the seat of Liberation" — Kularuva Tantra)

2. 'The Study of Thomas Hardy', Phoenix, p. 446.
5. 'Tantra' means 'Treatise on the doctrine'. It is famous for its reverence for woman, who are regarded as forms of the divine mother. It is the phase of Hinduism which lays stress on the worship of Sakti or 'Energy' and the literature relating to this cult is called 'Tantra'. There are various doctrines concerned with the phases of development which are the different Tantras. This doctrine is in the dialogue form between Siva and Sakti.
The fundamental theological position of the Buddhist Tantras (Vajrayana) and that of the Hindu Tantras (Saktaism) is the same. The Hindu Tantras believe that male and female (Siva) and (Sakti) are the two aspects of the reality while according to the Buddhist Tantras men and women are nothing but the manifestation of Unaya and Prajna in their ultimate nature. Mircea Eliade, too, observes, "in Tantrism woman ends by incarnating Prakriti (= nature) and the Cosmic Goddess, Shakti, while the male is identified with Shiva, the pure, motionless, serene spirit. Sexual union (= maithuna) is above all an integration of these two principles, cosmic nature - energy and spirit ...; the partners are no longer human beings, they are detached and free, like the Gods."^1

In the Buddhist Tantras Prajna means the goddess (bhagavati) or the Mudra (it technically refers to the woman to be adopted for the sadhana) or the MahaMudra, or the Vajrakanya, or the young woman (yuvati) or often the female organ. In short, Prajna stands for the female organ while Unaya stands for the male organ. But Prajna is given more importance because the female is regarded as the abode of all pleasure which is great bliss (Mahasukha). These Prajna and Unaya are also named Lalana and Rasana which are the names for the two nerves Ida and Pingala described in the Hindu Tantric nerve-system. The nerve where these two nerves are united is called the Avadhuti which is again the middle nerve corresponding to the Susumna nerve of the Hindu Tantra and this nerve is regarded as the way leading to nirvana: the abode of Mahasuka. In the Hindu Tantra the nerve Ida corresponding to the Lalana has the

---


---

1. The Sacred and the Profane, op.cit.,p.171.
nature of the moon and is said to be the Sakti and Pingala, corresponding to the Rasana, has the nature of the sun and called as the Purusa. This is elaborately described in the Sammohana Tantra. Again, Prajna is described as the vowel "a" or the series of letters beginning with "a" (ali) and Upaya described as the consonants, or the letter "ka" (kali). This ali and kali are described with the moon and the sun, the night and the day respectively. The unification of all duality in an absolute unity is the real principle of union which is called Vasanaddha. This is the perfect enlightenment -- buddhatva. The conception of maithuna (conjugal intercourse) or Kama-kala of the Saiva or Sakta Tantras refers to the same principle. "Siva is pure illumination (prakasa-matra-tanu) or the abstract self-shining thought with all the principles of activity contrasted within him (antarlna-vimarsa); Sakti is the principle of activity or the inherent activity of thought (Vimarsa or kriyasakti) and she contains the seed of the future worlds (bhava-cara-cara-cara-cara-bijam). Siva ... realizes himself through the Sakti ... This principle of 'Egohood' is called the 'mass' produced through the union of Siva and Sakti (jiva-Sakti-Maithuna-pinda)... This 'Egohood' is the son, as it were produced through the union of the Siva and Sakti. This Siva is the Kama (he who is desirable) and the Sakti is the Kala and their union is the Kama-Kala."

The perfect knowledge of the Samsara as the Sunyata or as the pure consciousness is called nirvana. Nirvana is the ultimate reality, the Dharma-Kaya, the Lord Buddha, the

Vajra-dhara or the Vajra-Sattava which is the Mahasukha, the Bodhicitta, the Sahaja, the pure consciousness and the nature of which is bliss. Dr. S. Radhakrishnan observes: "Knowledge to Jakti is the road to Salvation, which is dissolution in the blissful effulgence of the Supreme ... Jivanmukti or liberation in this life, is admitted. Liberation depends on self-culture which leads to spiritual insight. It does not come from the recitation of hymn, sacrifices or a hundred fasts. Man is liberated, by the knowledge that he is himself Brahman (Mahanirvana Tantra, XIV, 115, 116)." It is described in the Hevajra Tantra that the Lord (Bhagavan) is explaining his own nature to the Bodhisattva Vajragarbha where he says:

"I am existence — I am not existence, I am Buddha (perfectly enlightened one) as I have perfect knowledge about things; fools can never know anything of me. I dwell in the Sukhavati of the vagina of the good thunder-woman (sad-vajra-yosit) which is of the form of the letter 'e' and which is the abode of the jewels of the Buddhás. I am the preacher, I am the religion — I myself am the audience; I am the worshipped, — the sovereign of the world, — I am the world of everything that belongs to the world. I am the nature of the Sahaja-bliss, — I am Parama-nanda as well as Virama-nanda, etc.; I am the faith like a light in darkness. I possess the thirty-two marks (of greatness) — I am the Lord with the eighty consonants; I dwell in the Sukhavati of the vagina of the female in the name of semen."

It further describes:

"... without him (i.e. semen) there is no bliss, and again without bliss he cannot be. As he can never be related, there is no other source of realising him excepting the divine esoteric practice."

2. Hevajra Tantra, MS. pp. 36(A) - 36(B), also in Samputika, MS. (Royal Asiatic Society of Bengal, No. 4854), p. 47(A).
3. Ibid., p. 36(A), Samputika, MS., p. 47(A).
The perfected man awakens the Kundalini and pierces the six Chakras; for, the human body is treated as the Brahmapura, the city of Brahman. There are six chakras which may be called the six dynamic Tattvik centres in the body — the muladhara, svadhisthana, manipura, anahata, visuddha and ajna. Even in the Old Testament the kidney is associated with the heart as the seat of the emotions.

Muladhara is a triangular space in the middle portion of the body with the apex turned downwards like a young girl's vulva. It is like a red lotus of four petals between the base of the sexual organ and the anus. The four petals pointed downwards are the four forms of bliss — Yoganananda (Yoga bliss), Permananda (Supreme bliss) and Viranand (Vira bliss). In the centre of this centre is Svayambhu-linga. Citrini-nadi is described as a tube and the linga is called the door of the Brahman (brahma-dvara) through which the Devi ascends. The lotus, linga and brahma-dvara hang downwards. The Devi Kundalini, more subtle than the fibre of the lotus and luminous as lightning, lies asleep coiled like a serpent around the linga, and closes with Her body the door of the Brahman. The Devi has forms in the brahma, Kundalini is the Mother of prana, which she, the Mula-Prakriti, illumined by the light of the supreme Atma generates. When awakened, it is she who gives birth to the world made of mantra.

Svadhisthana is a six-petalled lotus at the base of the sexual organ, above muladhara and below the navel. "Water" evolved from "fire" is the Tattva of this Chakra. The six petals cover cradulity, suspicion or mistrust, disdain, delusion, false knowledge and nitilessness. Manipura-chakra is ten-netalled golden lotus figuring above the last in the region of the navel. "Fire" evolved from "air" is the Tattva of this Chakra. These ten petals are of the colours of a cloud and on them are the blue Varnas where there is the abode of Agni, the Lord of Fire and infront of him are Rudra and his Sakti who is known as Bhadra-Kali. Rudra possesses three eyes and two hands. With
one of these he makes the sign to grant boons and blessings
and with the other he dispels fear. Near him is the seat of
the four-armed Lakshmi-Sakti whose mind is maddened with
passion (mada-matta-citta). Above this lotus is the abode of
Surya. This region which is known as the solar region drinks
the nectar which drops from the region of the Moon.

Anahata-chakra is of deep red coloured lotus of twelve-
petals situated above the end and in the region of the heart.
"Air" evolved from "ether" is the Tattva of this lotus. This
lotus bears a mandala which is known as the Tri-Kona Sakti
within which there is a red vana-linga, called Narayana or
Hiranyagarbha and near it lives Isvara and His Sakti Bhuvanesvari.

Visuddha-chakra or Bharatisthana is above the last and
at the lower end of the throat (Kantha-mula) which is the seat
of the Devi of speech. The Tattva of this Chakra is "ether".
This lotus is of smoky colour bearing a triangular region which
is the abode of Ardhanarishvara.

Aina-chakra or para-malka or mukta-triveni (because
from here the three nadiis Ida, Pingla and Susumna separate) is
a two-petalled lotus situated between the two eye-brows. Above
this chakra there is the secret chakra known as manas chakra
with the faculties of hearing, touch, sight, smell, taste and
sleep. Above this is Soma-Chakra and above this niralamahanur,
the house without support where yogis see the radiant Isvara.
Above this is the pranava shining like a flame and above
pranava the white crescent Nada and above this last the point
called Bindu. Then there is a twelve-petalled white lotus with
its head upwards over which there is the ocean of nectar, the
island of gems, the altar of gems, the forked flame and therein
Nada and Bindu. Near it is the crescent nirvana-kala, luminous
as the Sun. Near nirvana-kala is narama nirvana-sakti, the
tattva-jnana above which are Bindu and Visarga-Sakti, root
and abode of all bliss. The Sahasrara-padma, thousand-petalled
lotus hangs with its head downwards from the brahma-radhra above all the chakras. This is the region of the first cause (Brahma-Loka). It is the great Sun both cosmically and individually in whose effulgence Parama-Siva and Adya-Sakti reside.

By vairagya (dispassion) and keeping the mind in its unmodified state, this yoga is attained. This knowledge of Aham Brahmasmi ("I am the Brahman"), does not produce liberation (moksha) but is liberation itself. "Maithuna" (sexual intercourse) is the union of the Sakti Kundalini with Siva in the body of the worshipper. This, the Yogini-Tantra says, is the best of all unions for those who have already controlled their passions (Yati)\(^1\). Mircea Eliade rightly says, "... the nirvanic consciousness is an experience of absolute light, but when it is obtained by means of maithuna it is capable of penetrating into the depths of organic life and discovering, there also, in the very essence of the semen virile, the divine light, the primordial splendour that created the world."\(^2\)

Tantric literature, therefore, deals with a great number of opposing pairs that have to be reunited. The Sun and the Moon must be made one as well as the two mystic veins ida and pingala symbolic of these two heavenly bodies and the two breaths prana and apana. Above all prajna (wisdom) must be joined with upaya (the means of attaining it), Shunya (the void) with karma (compassion). Here Nevaïra Tantra speaks of a mystic state of "two in one" when the female element is transformed into the male principle.\(^3\) This reunion of contraries corresponds to a paradoxical

1. Introduction to Tantra-Sastra, Sir John Woodroffe, op. cit., pp. 120-1.
The coexistence of samarasa (state of bliss) and nirvana as "there is no nirvana outside samarasa". However, some Tantric schools point out that samarasa is attainable principally by Maithuna (ritual union of the sexes) and is characterized by the "staying" or "immobilisation" of the three principal functions of a human being: breath, seminal ejaculation and thought. As a result of this union of opposites the experience of duality is abolished and the phenomenal world is transcended. Evelyn Underhill rightly analyses: "This act, this condition of consciousness, in which barriers are obliterated, the Absolute flows in on us, and we, rushing out to its embrace 'find and feel the Infinite above all reason and above all knowledge' (Ruysbroeck, De Sentem Gradibus Amoris, chapter xiv), is the true 'mystical state'. The value of contemplation is that it tends to produce this state, release this transcendental sense; and so turns the 'lower servitude' in which the natural man lives under the sway of his earthly environment to the 'high servitude' of fully conscious dependence on that Reality 'in whom we live and move and have our being'." Thus duality is the very core of Indian Tantricism. Mircea Eliade maintains:

"All relative existence implies a state of duality, and consequently implies suffering, illusion, and 'slavery'. The final goal of the Tantricist is to reunite the two contrary principles --- Shiva and Sakti --- in his own body. The Sakti, who sleeps, in the shape of a serpent (Kundalini) at the base of his body, is awakened by certain yogic techniques, she moves through a medial channel (Susumna) by way of the cakras up to the top of the skull.

1. Hevajra Tantra, II, IV, p.32.
2. Mysticism, E. Underhill, op.cit., p.51
(Sahasrara), where Shiva dwells, and unites with him. The union of the divine pair within his own body transforms, the 'ogin into a kind of 'androgue' ... As a result of this union of opposites the extreme of duality is abolished and the phenomenal world transcended."

Tucci, too, observes:

"After the fifth stage all five are fused into the unique and sole Sakti rises up to the Sahasrara, restored to the transcendent unity.

In this intuition of Hathayoga, in this imagined palingenesis of the initiate -- transformed into a mystical mandala in which the world flux is repeated -- there flow together the most ancient experiences of an India always disposed to transmute primitive cosmic correspondences into psychic relations.""

This runs parallel to the famous connotation of the Rg Veda which believes in a ternary division of the world into Bhuh, bhuvah, svah, i.e. earth, atmospheric sman and heaven created by three appropriate words, the sounds pronounced by vac, the word. These three divisions are quickly transformed into a quaternary series, since beyond the sky (svarga) is the luminous space in which at times, appears the celestial eye, the Sun." These three are located in the body: these three centres are sexual organs, the heart, and the brain, and on the top of the head the brahmarandhra, the 'orifice of Brahma' from beyond which is accomplished the 'leap' into the other sphere.

1. The Two and The One, op.cit., pp. 117-118.
3. Mircea Eliade maintains: "The awakening of the Kundalini is equivalent to the breaking of the ontological plane; that is, to the plenary realisation of the symbolism of the centre" (Images and Symbols, Trans. Philip Mairet, Herville Press, London, 1961, p. 54).
5. Eliade also holds: "The discovery of the mandala in his own body indicates a desire to identify his 'mystical body' with a microcosm." (Images and Symbols op.cit., p. 53).
It is difficult to say whether Lawrence is directly influenced by this religio-cosmic symbolism of the Tantra system. So far as indirect impact of this doctrine is concerned there are many evidences present in his works. Some critics have also hinted that Lawrence's love-ethic is influenced by Indian Tantricism though none has admitted the influence boldly. H.T. Moore maintains:

"Lawrence's 'God' comes out of the mine-darkness and out of Indian concept of the Chakras and the Kundalini."

He further says,

"The East had long tempted Lawrence, as his interest in the writings of Besant, Blavatsky, Pryse, and others showed. Brewster has pointed out that in spite of Lawrence's loss of interest in Buddhism while in Ceylon, 'his sympathy for other forms of Hindu thought remained.' A Sinhalese writer, Martin Wickramasinghe, he said (in his book Lawrence and Mysticism, 1953) that Lawrence had affinities with an occult form of Indian mysticism known as the Tantra. And Sri Aurobindo has suggested that perhaps 'Lawrence was a Yogi who had missed his way and come into a European body to work out his difficulties'."

Martin Wickramasinghe points out only the affinities between Lawrence's sex-mysticism and the Tantra sex-vogic practice without giving a detailed analysis and mentioning the influence of Tantra on Lawrence. Frederick Carter, too, starts his discussion with the idea of nerve centres "controlling a great power, serpentine dragon-like force" that lies within every human being but he never produces or advances any clear evidence regarding the influence of the Tantra on Lawrence's thought. G. Wilson Knight merely points out the resemblance between Lawrence's love-ethic and the process

of Kundalini. Indeed, there are evidences present in his works which show that Lawrence was deeply influenced by the Tantra. His male-female duality, sexual communion which transcends the ego and belief in the phallic cult as the serpent-power are clear testimony that he is influenced by the Tantra-process of God-realisation in the body. That is why he believes in the greater life of the body which is an eternity to him: "... God the father, the Inscrutable, the unknowable, we know in the flesh, in woman. She is the door for our in-going and our outcoming. In her we go back to the father; but like the witnesses of the Transfiguration, blind and unconscious." For, "everything that has beauty has a body, and is a body; every thing that has being in the flesh/... And God? unless God has a body, how can he have a voice and emotions, and desires, and strength, glory or honour?" It is simply that instead of giving emphasis to Yoni Lawrence has given importance to Phallus or Linga. Simone de Beauvoir rightly points out:

"For the cult of the Goddess Mother, Lawrence means to substitute a phallic cult; when he wishes to illuminate the sexual nature of the cosmos, it is not woman's abdomen but man's virility that he calls to mind."

But Lawrence's belief in woman as the source of God-realisation cannot be challenged and this belief is clearly and unmistakably a belief in Sakti or energy of the Tantra system. To him "the man may be the initiator in action, but the woman is initiator in emotion". In one of his letters he writes:

5. Fantasia of the Unconscious, op. cit., p. 94.
"... a woman that I love sort of keeps me in direct communication with the unknown, in which otherwise I am a bit lost."  

Lawrence hates Buddhism, for his preference is to Hinduism, "I don't like Buddha at the best: much prefer Hinduism."  

It is clear that Lawrence had interest in Hinduism, therefore, throughout his work he has used terms of Hindu religion and philosophy like Nirvana, Purusa and Prakriti, Shiva, Yoga, Om, Lotus etc. In The Plumed Serpent the dictum "Mani padma om" is a testimony of Lawrence's belief in the Tantric system. About his belief in Kundalini we know from his letter written to Brewster on 3 May 1927:

"Kundalini : believe me, that is change of life ... you patiently put up with it, and you come through to something else, another freer self. We have been too repressed and too, 'spiritual' all our lives: and too much insisted on the sympathetic flow, without a balance of the combative ..."

Again, while discussing with Mabel Luhan (Lawrence's hostess in Taos who had been married three times and was subsequently to marry her Indian friend Tony) when she expressed her infatuation with Tony and said that in Taos Tony and the mountains of Taos had gradually awakened her heart, Lawrence replied "the unfolding of Kundalini". According to the Tantra the highest and the lowest of the centres of Power are both guarded by Kundalini in Her two aspects. As in the Muladhara, so in the Sahasrara Padma she covers the cleft in the male power with her hood. She coils round

2. Ibid., p.888
the universe with her tail within her mouth. The serpent lying within its tale within its mouth is a Tantric symbol:
"Between the anus and the generative organ is the yoni, having its mouth downwards. There is what is called the root. Kundalini is always there. Encircling all the nerves with her body of three and a half coils with her tail in her mouth, she lies within the cavity of the Susumna nerve."¹

Lawrence believes in the Kundalini power. He writes: "There at the navel the first ... the mystic contemplation of the navel."² Hence, he has taken this symbol as "serpent of eternity"³ and pins faith on the "solar plexus."⁴ He describes the value of the serpent power in these words:
"Education can never become a serious science until human psyche is properly understood. And the human psyche cannot begin to be understood until we enter the dark continent of the unconscious. Having begun to explore the unconscious, we find we must go from centre to centre, chakra to chakra, to use an old esoteric word ... We must discover the psychic results of the interaction, the polarized interaction between the dynamic centres both within and without the individual."⁵

He wants to restore this process for the liberation of the free spontaneous psyche in the modern times because "in the previous sympathetic era the flower of the universal blossomed in the navel."⁶ Even one of the sections of this essay "Reflections

---

"Paschimabhimukhi yoni gudmedhantralga
Tatra kundan samakhyatan tatrasti kundli sada
Samvästaya Sakala nadi Sardhtrikutilakriti
Mukhe neveshya sa pucham susumnavivere stheta."
— The Siva Samhita.
3. 'Him with His Tail in His Mouth', Phoenix II, op.cit., p.427.
5. Ibid., p.233.
6. Ibid., p.234.
on the Death of a Porcupine" is entitled "Him with His Tail in His Mouth". Besides, a prosaic poem entitled "Him with His Tail in His Mouth" bears the influence of Sakti-yoga of the Tantra. In this poem Lawrence's purpose is that one must "set off in different directions, not in different directions of space and time, but different directions in creation: within the fourth dimension... it's something to attain. You travel in the fourth dimension, not in yards and miles, like the external serpent." Here "Him" instead of "Her" is used because of his emphasis on linga or Phallus as substitute for yoni. His conception of "the life-flow a life-energy" symbolised as "eternal serpent" is synonymous to the Mandalini chakra of the Tantricism:

"What we want is life, and life-energy inside us. Where it comes from, or what it is, we don't know, and never shall... This we know, now, for good and all: that which is good and all: that which is good, and moral, is that which brings into us a stronger, deeper flow of life and life-energy: evil is that which impairs the life-flow." This "eternal serpent" leads us to "the Garden of Paradise." Hence his assertion, "Let us pronounce the mystic om, "from the pit of the stomach, and proceed." In his poem entitled "Snake" the known merges with the unknown. The Snake is "as one who had drunken" becomes "like a forked night on the air" and ends "like a god!" And,

"Where peace like a river flows, saying nothing, no more to be said."
Again in his poem "Be it so" he refers to the same Tantric doctrine:

"O, if a flame is in you, be it so!
When your flame flickers up, and flickers forth in sheer purity
For a moment free from all conceit of yourself and all after thought
You are for that moment one of the gods
Jesus or Fafnir or Priapus or Jiva."

The same idea is present in his "Man is More than Homo Sapiens":

"Man is not quite a man
Unless he has his pure moments, when he is surpassing
... and Jesus himself could not have denied that at that moment the angry man was a god, in godliness pure as Christ, beautiful but perhaps Ashtaroth, perhaps Jiva, perhaps Huiztilopochtli with the dark and gleaming beauty of the messageless gods."

Thus,

"While people live the life they are open to the restless skies, and streams flow in and out, darkly from the fecund cosmos, from the angry red sun, from the moon up from the bounding earth, strange pregnant streams, in and out of the flesh, and man is an iridescent fountain, rising up to flower for a moment godly ..."

---

2. Chaman Mahal in his illuminating study D.H.L.: An Eastern view rightly observes: "... Shiva, was the personification of Shakti, which means power - power of destruction and of regeneration (sexual power) ... In temples dedicated to him, the idol is a stone Lingam, a phallus, placed in a round base, and thousands upon thousands of Hindus pay homage to it (the phallus, the Lingam, signifies the divine sex act, which maintains the universe in a state of perpetuity). Lawrence was himself aware of the existence of his Hindu god and the rituals associated with his name ..." (Atmaram and Sons, New Delhi, 1971, pp.31-32). Lawrence was so much impressed by this Hindu thought that he told Earl Frewster, "I have always worshipped Shiva." (D.H.L., Reminiscences and Correspondence, Earl & Achsah Frewsters, LONDON, Martin Secker, 1934, p.112).
3. Ibid., pp.112-13.
4. 'Two ways of Living and Dying', Ibid., p.113.
This reality of "the dark gleaming beauty" "the phallus alone could explore it". "The Phallus", Lawrence admits, "is a symbol of creative divinity. But it represents only part of creative divinity" because without Sakti (female divinity) Siva (male divinity) is not complete or whole. Wholeness comes when the Two are One on the holy ground. His visit to the Etruscan places attested his belief in the "phallus" as life-giving symbol where he found "Everything ... in terms of life, of living" because "the Etruscan consciousness was rooted quite blithely in these symbols, the phallus and the arx". Here the phallus stands for the lingam and the arx for the female organ: "the womb, the ark of the covenant, in which lies the mystery of eternal life, the manna and the mysteries".

The Tantra believes that Atma-inana comes after the destruction of the consciousness. Liberation from consciousness is the motto of this system of belief. When self is liberated from the consciousness, there is the attainment of Ananda or ecstasy which is nirvana:

"... where, with slow patience of intuition we can uncoil the ghastly snake-tangle of our unconscious emotions. Emotions which would come up like flowers, were thy not coil strangling on one another like snakes".

4. Ibid.

Dr. Chaman Nahal in pointing out the affinity between Lawrence's and the Hindu thought observes: "the end of all Lawrence's work is the Self, and it is there that the affinity between Hinduism and D.H.Lawrence is most marked and conspicuous ... the Upanishads are many in number ... but the subject discussed in each is the same: the Self (Atman). Even in the Vedic hymns, it is clearly expressed that all reality is the same. It now comes to be specifically formulated that the reality within man (Atman) and the reality outside (Brahman) are one and the same, and that
The same process is seen at work in Lawrence's love ethic. He declares "Give me resurrection after crucifixion". Only unconscious self, he further maintains, can attain ecstasy:

"To be able to forget is to be able to yield to God who dwells in deep oblivion, only in sheer oblivion are we with God. For when we know in full, we have left off knowing".  

Lawrence finds peace in "the healing darkness" where tenderness and ruthlessness live strangely together. The darkness is symbolic of the unconscious. This unconscious is the divine presence in man, from which all genuine civilization draws its energy.

Lawrence, too, like the upholders of the Tantric doctrines forms his cosmic chemistry on the symbolism of sun, moon, dark, light, night, day, flame, fire, serpent etc. His essay entitled "The True Principles" deals with the "oriental symbolism" of "the lotus of the navel", flowers, fire etc. To Lawrence, the artist of cosmic consciousness, nature provides "mandala" or "yantra" as an extension in nature of the abstract belief as symbols: nature becomes an extended metaphor. In his story The Sun Lawrence vividly describes:

---

there is no Authority, or God, as a unit apart from the Atman and the Brahman taken together ... The effect of such a development is first, the concentration by the Upanishads of all spiritual authority within man, and second, the firm assertion that this spiritual authority can be comprehended only through intuition" (D.H.L. : An Eastern View, op. cit., p.33). Sri Aurobindo analyses this process of spiritual authority within man in his The Life Divine; see pp.64-66; New York : Greystone Press, 1949.

3. "This word", Sir John Woodroffe says, "in its most general sense means an instrument or that by which anything is accomplished ... object of worship" (Introduction to Tantra Sastra, op. cit., pp.91-2.).
"It was not just taking sunbaths. It was much more than that. Something deep inside her unfolded and relaxed, and she was given. By some mysterious power inside her, deeper than her known consciousness and will, she was put into connection with the sun, and the stream flowed of itself, from her womb. She herself, her conscious self, was secondary, a secondary person, almost and enleaker. The true Juliet was this dark flow from her deep body to the sun." 1

The woman moves from the sterile touch of her husband to life-giving contact with the sun. She lies naked, laughing to herself, with a flower in her navel. The story presents the picture of the woman's living contact with the sun. Towards the end of the story Maurice announces: "she had seen the flushed blood in the burnt face, and the flame in the southern blue eyes, and the answer in her had been a flash of fire. He would have been a procreative sunbath to her, and she wanted it." 2 Symbol, thus, is the fairly uniform meaning of image. Robert H. Thouless rightly observes:

"Unconscious thinking tends to use symbols. That is one explanation of the very large part symbolism plays in religion ... if we wish to appeal to something more than the surface of the minds of an audience we must speak in symbols ... their appeal reaches the unconscious process of thought." 3

It is also because "the true power of the image lies in the fact that it is an abstraction, a symbol, the bearer of an idea." 4

Consequently, Lawrence's love-ethic bears the influence of Indian Tantricism. "The impact", V.K. Gokak rightly says,

2. Ibid.
"may be one of stimulation or assimilation, of acquiescence or revolt." The source of the influence of Indian Tantricism on Lawrence is twofold — contact with his friends and books on the relevant subjects. So far as the friends who might have influenced his ideas are Earl T. Brewster and Mrs. Aschaah Brewsters (the Buddhists), Boshi Shen and Dhan Gopal Mukerjee. Even through Frieda, his wife, he came to know more about Indian religion and see India. Lawrence had "regards" for Mukerjee and about Brewster he writes:

"B., who has just come back from India, is so surprised to see the phallic stones by the doors of many tombs. Why it's like the Shiva Lingam at Pashupatas! It's exactly like the lingam stones in the Shiva caves and the Shiva temples!"

And that another serious thing. One can live one's life, and read all the books about India and Etruria, and never read a single word about the thing that impresses one in the very first five minutes, in Banaras or in an Etruscan necropolis: that is, the phallic symbol...

This statement shows how Lawrence was deeply impressed by Indian mystic symbol of Linga. This "lingam" is the symbol of the two in one. It is the combination of male and female genital parts. Besides, Lawrence read many books about the East as it is mentioned by H.T. Moore in his The Intelligent Heart:

"The East had long tempted Lawrence, as his interest in the writings of Besant, Elavatsky, Pryse and others showed."  

At one place Lawrence himself writes:

"I read the History of the East— it is a very bad little book. But something in me lights up and understands these old, dead peoples, and I love it: Babylon, Nineveh, Asurbanipal, how one somehow suddenly understands it."  

Lawrence's fascination for the Hindu religion and its mystery is admitted at one place: "Many thanks for the one-o words. It is a great success with the Brewsters, and a Hindu called Boshi, who tells us at great length the Sanscrit meaning of it all."  

He has used the word "Oom" several times in his works, even in his play Altitude: a Fragment. Lawrence further clarifies his belief in Hinduism:

"I'm reading about the Etruscans, and looking at their remains. They interest me. I suppose they are the dead opposite of Buddha: but not of Brahma or Siva."

He writes to E.H.Brewster,

"I am glad you find India interesting... It's nice to know the Swamis, and talk to them: but I don't see the point of bathing in the Ganges and reciting holy books merely. One needs a bho-tree, but one doesn't want to be tied to it by the legs, like a chicken or a string... I think in the autumn, if you are still there and it's not too costly, I should like to come out, alone. I should like to try the contact, too."


---

1. The Intelligent Heart, op.cit., p.360.
In his play *Altitude: a Fragment* (1924) Mary, one of the characters, confesses:

"I think the Indians are *always* right. I doubt if any young man is capable of having revelation. I doubt really if any man is capable of having a revelation. Next time I really believe it will be a woman. The next Redeemer will probably, almost certainly, be a woman."¹

Again, in *Fantasia of the Unconscious* which describes his theory of 'the solar plexus' and which is in tune with the Tantric doctrine of Kundalini Lawrence writes:

"I have found hints, suggestions for what I say here in all kinds of scholarly books, from Yoga, and Plato ..."²

He further says:

"Any attempt at a further generalization takes us merely beyond the consideration of life into the region of mechanical homogeneous force. This is shown in the cosmologies of eastern religions ..."³

Kenneth Rexrooth rightly observes:

"*Fantasia* is an extraordinary book ... it is certainly a landmark in the history of psychoanalysis. It is an attempt to combine the empirical neurology of Kundalini Yoga with his own interpretation of Jung's psychology and with a theory of sexuality which may be either his own or derived from popular, occultist expositions of certain Gnostic sects and rumors of the practices of Shakti-Yoga ..."⁴

In this way, it is clear that Lawrence's love-ethic is somehow, directly or indirectly, highly influenced by Indian

2. Fantasia of the Unconscious, op.cit., p.6.
Tantricism. In the ecstatic mystic realisation which is the shaping spirit of his works Lawrence, too, like a Tantric Siddha feels:

"We ought to dance with rapture that we should be alive and in the flesh, and part of the living, incarnate cosmos. I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea. My soul knows that I am part of the human race, my soul is an organic part of the great human soul, as my spirit is part of my nation." !

Lawrence's novels, hence, explore most fully the relationship between man and woman and their conflicts. Yudhishtar rightly observes:

"Not men or women, but their living, changing relations to the 'circumambient universe' is his theme. Lawrence found in the novel a perfect medium for revealing 'the changing rainbow of our living relationships'" .

His primary concern is to help us live, by revealing to us our life as a series of living, changing relationships with all the conflicts inherent in them. As Chaman Nahal puts it, "The delight in diversity -- the invariable self-releasing perpetuity, irrespective of moral, social, and ethical demands and limitations -- is the theme of most of Lawrence's work ..." 2 And for this he uses the technique of cosmic symbolism, "to make the sub-conscious conscious, to make articulate the sub-conscious communication between people, to present unfamiliar and un-understood states of mind" 4; and in the following chapters

---
2. The Conflict in the Novels of D.H.L., Yudhishtar, Oliver and Boyd, Edinburgh, 1969, p. 44.
4. The Conflict in the Novels of D.H.L., op. cit., p. 56. Lawrence in his letter to Kyle Crichton explains the artist's position: "you don't concern yourself with the human inside at all, only with the insides of steel works. It's the sort of consciousness the working man has: but at the same time he's got a passionate sub-conscious. And it's this sub-conscious which makes the story: otherwise you have journalism. Now you want to be an artist, so you've
all the novels from The White Peacock to Lady Chatterley's Lover are examined primarily as symbolic rendering of Lawrence's artistic-imaginative exploration of the deep religious truth of life, the record of his "spiritual odyssey".  

---

got to use the artist's faculty of making the subconscious conscious." (The Collected Letters of D.H.L., on cit., p.106).