Aaron's Rod, Kangaroo and The Plumed Serpent, the novels of the third phase, constitute Lawrence's trilogy on the theme of leadership as well as on the exploration, the "life and thought adventure", of the theme of man-woman and man-to-man relationships. "Nudhishtar observes thatAaron's rod continues "the theme of man-woman relationship, bringing out its limitations and inadequacies, and desiring at length man's need for 'his isolate self-responsibility'. It is this central theme which unites many of the apparently unrelated episodes in the novel."3 On the other hand, Maleski maintains that the novel is concerned with essentially "..."
the question of 'deathless friendship' between man and man ...

And Hoyzhan also seems to be right in saying: "These three books represent Lawrence's hanless infatuation with notions of anti-democratic leadership." Thus Aaron's Rod centres round threefold theme — man and woman relationship, sacred male-friendship and the leadership theme. But these tree themes constitute a single whole — a 'thought-adventure' as Lawrence holds, "... Marriage and deathless friendship both should be inviolable and sacred: two great creative passions, separate, apart, but complementary: the one pivotal, the other adventurous: the one, marriage, the centre of human life: and the other, the lead ahead." This external and sacred relationship of comrades is the final progression from marriage. The novels of the third phase test Lawrence's own doctrine: "One sheds one's sickness in books — repeats and presents again one's emotions, to be master of them." 4

Women in Love ends with leaving Ursula puzzled as to why, having her, Birkin should still long for an additional relationship with a man. Aaron's Rod picks up that left thread and elaborating the theme attempts to explain through an imaginatively conceived situation the need for man-to-man relationship.

The novel opens with a note of Aaron's attempts to find himself. "It is", Shanks says, "a record not of what happens physically but of what happens mentally, the sudden unrush of the mind and will against life and even the most persuasive philosophy of it." It is chiefly because "the

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1. The Forked Flame, op.cit., p.190.
2. The Deed of Life, op.cit., pp.90-1.
3. 'Education of the People', Phoenix, op.cit., p.665.
only history is a mere question of one's struggle inside oneself."¹ The war has ended and Aaron's married life of twelve years reaches at its crisis. This "sickness of the unrecognised and incomprehensible strain" between Aaron and his wife Lottie has set him apart from her as well as has cut him off from his surrounding.² The "curious and deadly opposition" between their two wills results in Aaron a "nauseating ache" and a hostile tension which extends to include his relation with the rest of his "circumambient universe." For a time he tried and succeeded in subduing the deep feeling of antagonism towards his surroundings including his wife's desire to possess his soul by "a woman and whisky: "there were usually a remedy -- and music."³ But later on "these had begun to fail him. No, there was something in him that would not give in -- neither to the whisky, nor the women, nor even the music."⁴ For, his opposing self sits deep established in him like an "obstinate black dog"⁵ which growls and shows its teeth against his surroundings, his opposing forces and even at the mere thought of them. The conflict caused by the vicious circle continues unnerving him on and on. Even his contact with the landlady of the Royal Oak proves distasteful to him. Her very lustfulness which once pricked his senses leaves him cold, rather deadly antagonistic to her. The thought of his wife pinches his consciousness bitterly. To encounter "righteous bullying" in all those he comes across is the result of his hatred and revolt against the possessive love and good-will of his wife. A state of deadlock prevails in his relationship with his wife and his homely circumstances.

³. Ibid., p.18. ⁴. Ibid. ⁵. Ibid.
in the very beginning both Aaron and Lottie loved each other passionately. But now this love turns into "a kind of combat". Indeed, "Lawrence saw the relationship between the sexes", Collins writes, "largely in terms of a fight by the woman to possess the man and of the man's furious struggle to escape, or vice versa."  

At this critical juncture the very thought of escaping his wife's terrible will, which, like a "flat-cold snake coiled round his soul" is squeezing him to death, Aaron leaves his wife and children and goes away. This escape seems quite psychological though not just. It is the tragedy of the two wounded wills. Lottie is aware that in his relationship with her he always "kept himself back, couldn't give himself." But she does not think it a sound reason for Aaron's escape. She rather blames and condemns him that his going away leaving her with all the burden is selfish. Later on she tells him that his escape proves him "too weak", "unnatural and evil", "unmanly and cowardly". Even when Josephine Ford asks him the reason for leaving his wife, he fails to give any particular reason.

But when the sense of responsibility pricks his conscious being torn by conflicting emotions he returns home after almost a year's absence: "the place, the home, at once fascinated him and revolted him." Even Lilly, his

2. Here Eliseo Vivas and David Daiches raise objections that Aaron without any explanation or warning decides to leave his family (The Failure and the Triumph of Art, op.cit., p.24) and that Aaron's escape is "never explored or explained adequately" (The Novel and the Modern World, op.cit., p.174).
3. Ibid., p.61.
4. Ibid., p.39.
5. Ibid., p.120.
6. Ibid., p.117.
friend makes him aware of himself and of his flute (Aaron's 'Red') which is a symbol of his creative life by which he can live freely and independently. He foresees a "violent emotional reconciliation" with his wife, and is filled with a "violent conflict of tenderness" with his wife but when he meets and hears her voice "full of hate", he is again overcome by the old "incomprehensible strain between him and her." He fails to accept her challenge and to confess that he has been wrong to her because beneath her pleading he feels "the iron of her heart". The conflict of the two ways continues till Aaron's final resolution: "life single, not life double"; he says to himself: "Let there be clean and pure division first, perfected singleness. That is the only way to final living unison: through sheer, finished singleness."

Aaron being an artist, moves to Italy with his flute, as he comes to know that Lilly, his friend, has gone to Italy. The whole action of the novel thereafter takes place in Italy. Aaron wanders through Italy looking for a spiritual leader to whom he can submit his wounded individuality. It is in Italy, at Novara, that one Sunday evening he becomes vaguely conscious of the root cause of his strife with Lottie for the first time. He comes to sense that in their deadlock neither of them is to be wholly blamed. He becomes aware that he was partly wrong in his relationship with his wife because he had never wanted, and does he not want to surrender himself and the more passionate a soul, the more it gives itself. But the more absolute remains the law, that it shall never give itself away. Give thyself, give thyself not away." To him both man and woman should...

2. Ibid., p. 123.
4. Ibid., p. 168.
maintain their separate identity in the relationship of love. The attainment of singleness or aloneness is only a preparation for fuller and more vital relationships in the next stage. It was this wrong conception which he followed: "Let all old connections break. This was his craving." Now he realises that his very individuality, his "singleness" itself is dependant on relationship. His isolation from the children had led him to his alienation from life. In Italy, he succeeds first in establishing rapport with the natural surroundings before entering into any meaningful human relationship. As he is impressed by the beautiful atmosphere of Italy, this life-force of nature revives the sense of life in Aaron: the Alps appear to him like "tigers prowling between the north and the south", the wind coming from the snow seems like "the icy whiskers of a tiger." Now he is aware of a new life-quality present everywhere around him and is aware of the dynamically different values of life in the country. Once, travelling by rail from Milan to Florence, he is thrilled with the pleasant surprise by seeing the lovely beauty of the great plain of Lombardy. And in Florence he feels that he is in "one of the world's living centres ... to start a new man in him."

The heart of the "new man" in Aaron tries to leap and touch the hearts of the other human beings and succeeds with the help of his flute. Aaron's 'rod' blossoms again: "The Phoenix had risen in fire again, out of the ashes."

1. Ibid., p. 175.
2. Ibid., p. 208.

Aaron was the son of Aaron the Levite, brother of Moses and Miriam, and head of the priesthood called Levites (Num. 18:1). He was Moses' spokesman and helper during the wilderness; his rod turned into a serpent before Pharaoh, and swallowed the Egyptians' rods also turned serpents (Exod. 7:8-12). He made the Golden calf from the earnings of the people while Moses was away.
His flute is a means of his livelihood as well as the symbol of his liberation. This flute which is Aaron's rod is symbolic of the phallic power as well. His flute performs the "little miracle" of awakening a new woman in Marchesa del Torre who lives a barren and separated life from her husband. She has "a beautiful, strong, sweet voice", but sings for him she falters to an end "bitterly after three verses of the song. Formerly Marchesa was a good singer but at present she suffers from some inhibition due to which she cannot sing. It is Aaron's flute which magically releases her from that inhibition. The married life of Aaron as well as of Marchesa remains sterile that is why Marchesa, once a good singer, after her marriage lost her sweet singing voice. But Aaron's symbolic playing on the flute as flowering restores her desire and ability to sing.

Patricia Abel and Robert Hogan observe: "The connection of rod with the flowering tree and with the vulgate appellation of the phallus is unavoidable." In James Joyce's Ulysses, too, we find the flute symbolism but there it is a female symbol while in Aaron's Rod it is distinctly male. (In Indian mythology Lord Krishna's flute too possesses the captivating influence upon the Gopikas). Keith Sagar rightly sums up:

"Aaron Sisson's Rod is his independent spirit, his self-sufficiency. In so far as it might but it is his hope of fulfilment. It is also the phallus which he hopes will be the vehicle of that fulfilment. And finally it is the flute which gives voice to the creative impulse foiled in its human contracts. The flute corresponds to Mount Sinai (Exod. 32: 1-6). To quiet the murmurings of the people the Lord caused Aaron's rod to bud and bring forth blossoms and almonds (Num.: 1-11)." (A Dictionary of Biblical Allusions in English Literature, Walter B. Fulghum, Jr., Holt, Rinehart and Winston, N.Y., London, 1965, p.1).

1. Ibid., p.248.
the spontaneous bird-song of The Whistling of Birds which 'we cannot prevent'.

Aaron helps Marchesa to sing, and he woos her with his flute by allowing her natural consciousness to spring and overflow:

"The music of the flute came quick, rather brilliant like a call-note, or like a long quick message, half command. To her it was like a pure male voice, not only calling, but something, telling her something, and so soul to sleep. It was like the fire-music putting Brunhilde to sleep."3

And then they start both looking "through the music"4, "just coming awake"5: She feels herself floating in the air like a swan and singing alone,

"For swans, and storks make their music only when they are higher, high up in the air. Then they can give round to their strange spirits. And so she."6

The swan is symbolic of the vital flame. Through the song of the flute both are connected in one rapturous note: "His manhood, or rather his maleness, rose powerfully in him, in a sort of mastery. He felt his own power, he felt suddenly his own virile strength and reward. Suddenly, and newly flushed with his own male super-power, he was going to have his reward. The woman was his reward."7 She is

3. Ibid., p. 246.
4. Ibid., p. 247.
5. Ibid., p. 249.
realises that Aaron has done what her husband never could do and that he is "displaced". Aaron through his phallic potency (symbolised in the flute) makes alive not merely his own life but Marchesa's life, too, quite lovely. Aaron is again associated with the eagle:

"Like the strength of an eagle with the lightning in its talons. Something to glory in, something overweening, the powerful male passion, arrogant, royal, Jove's thunderbolt. Aaron's black rod of power, blossoming again with red Florentine-lilies and fierce thunder about in the splendour of his might vested in the thunder of the thunderer. He had got it back, the male godliness, the male godhead."  

This is a kind of resurrection achieved. The meeting of the eagles in mid-air, each borne aloft on its own wings is symbolic of the magical effect of godly male passion as well as resurrection, resurrection which is again symbolised in the phoenix.

But later on Aaron finds Marchesa not as powerful as he thought earlier, rather she seems almost like a clinging child in his arms. Hence, the dissatisfaction comes in their relationship and with the failure of the balancing of the wills he senses "one up, one down" as the only reality "two in one" gives way to "unison in separateness" where "one is up, one down", man up and woman down. Next time

1. Ford holds: "In Aaron's Rod he (Lawrence) has his hero encounter Marchesa for whom Aaron performs some restoration feats with his magic rod, the latter a Biblical symbol which Lawrence adopts to his own purposes. The husband in this instance, as in Glad Ghosts, The Ladybird, and even Kangaroo, gives a kind of curious blessing to the intervention by the dark and potent outsider as if a healer had been summoned to improve his wife's condition of body and spirit. (Double Measure, op.cit., pp. 202-3)."

2. Aaron's Rod, loc.cit.
when he starts playing the part he feels that he cannot cast the spell over her: "It was in some mysterious way
withstanding him. She was withstanding him, and his male power, and his thunderbolt desire. She was, in some
inscrutable way, throwing cold water over his phoenix
risen from the ashes of its nest in flames." 1

Aaron passes through a series of experiences. First, he left his wife because of the failure of the
relationship, secondly, he came into contact with Josephine Ford but the experience with her nearly kills
him because he is forced to "sink towards her". Therefore the relationship can be successful only if it proves to be radically
different in nature from his earlier relations with women
and leaves his intrinsic, inviolable self alone. Lastly,
in the beginning his relationship with Marchesa appears
pleasing but the conflict starts with the realization that
he is "sinking towards her". Marchesa merely takes a man
to use him, to make of him that which will serve her desire.
He senses that Marchesa completely ignores him as an indi-
vidual and uses him "as a mere magic implement" 2. Thus
unless she herself wills it, his "male power" of which he
is very proud can cast no spell on her; there remains no
personal intimacy or tenderness in the relationship -- merely
all sheer destructive sensuality. Nevertheless, "Aaron's
relationship with Marchesa", Yudhishtar maintains, "both
serves to clarify the nature of conflict in his relationship
with Lottie and to bring to him a renewed and intensified
awareness of his need to stand alone and possess his own
soul. And this, it appears to me, is the significance of
the episode in the novel." 3

1. Aaron's Rod, op. cit., p.252. 2. Ibid., p.84 3. Ibid., p.
disagree with F.R. Leavis's Critical Assumptions that the Aaron
Marchesa episode is "irritatingly unsatisfying" because
After the breakdown of his relation with Marchesa Aaron comes close to Josephine Ford and after the end of his affair with Josephine Ford Aaron falls ill -- suffers from flu and it is during his illness that he comes close to Lilly. Their friendship gets affirmed when Lilly rubs Aaron's body with oil. This seems, apparently, a naked intimacy between men but actually as Spilka has pointed out this episode is a "spontaneous rite" of brotherhood, as "a sudden radical pledge to some more than casual relationship between two men ...

By physical love Lawrence means something other than homosexuality." For, it is "a vivid circuit of polarized passion." This rubbing of Aaron's body with camphorated oil is a Biblical symbolism. Ford says, "reader as familiar with the Bible as Lawrence expected us to be will readily recognize that allusion is being made to God's instructing Moses (Exodus XXIX, 7, and XL.15). 'Then shalt thou take the anointing oil, and pour it upon his head, and anoint his'

"... We miss the core of Aaron's Rod if we sidetracked into overlooking the analogy to the prophet consecrating his chief priest who will fail at times to follow in his footsteps (Numbers XII and Exodus XXXII). Aaron Sisson's vacillating attitudes towards the leadership of Lilly, the main subject of the novel, are forecast in the scene of his anointing and consecration." This scene is symbolic of Lilly's dominant role in their relationship: "why can't they submit to a bit of healthy individual authority. The fool would die, without me: just as that fool Jim will die in hysterics: one day -- Tanny's the same." This male friendship

1. Vide, Aaron's Rod, op.cit., p.91.
3. Fantasia of the Unconscious, op.cit., p.106.
also becomes a matter of "one up, one down" and it is in
this circumstance that Lilly's writing ends with
this conclusion that Lanny "ought to submit to men."¹ This
reflects Lilly's desire that Aaron should surrender to him
-- a male friendship as an alternative means of satisfying
an authoritarian impulse.

This connection between Aaron and Lilly has been
viewed by critics in several ways. Some say that it is the
homosexuality of Lawrence which inspires him to create this
relation; for, "Lawrence himself is in the book. He is Raw-
don Lilly. And Aaron is the friend of his dream. That he
is and will remain a dream, Lawrence half recognizes by
leaving the final outcome undecided."² Murry views : "Aaron
is the instinct to which Lilly supplies the consciousness."³
Horace Gregory holds that Aaron and Lilly are the embodiments
of two contradicting elements within Lawrence himself.⁴ How-
ever, "all that Lilly says in the novel about love, marriage,
power, and possession of one's soul is, we might say, a total
proposition which is put to the test in the novel."⁵ Even
the name of Lilly is after Lilly flower symbolic of vital
individuality as we find it symbolically presented in Songs
and Lovers when Paul and Miriam's relation ends. Spilka
observes : "... in Aaron's Rod Lawrence .... (sees) the same
flower, the Lilly, as a symbol of vital individuality ---
'Flowers with good roots in the mud and muck ... fearless
blossoms in air' -- and Lilly, the Lawrence-figure in the

¹ Ibid.
² Murry, op. cit., p.199.
Even Leavis finds Aaron as "an alter-ego", "something very
like a dialogue Intérieur" (D.H.L. Novellik, op. cit., p.38)
and Graham Hough points out in Aaron and Lilly "a dialogue
of Lawrence himself" (The Dark Sun, op. cit., p.120).
⁵ Conflict in the Novels of D.H.L., op. cit., p.225.
book personify (ies) this vividly and almost in name and deed. Lilly points out with Jim Brick-
the theme of love and sacrifice in "a punch in the wind". He says that his life is barren because he has none to

love him. To him love is life to which man must sacrifice. But Lilly counters his argument by pointing out that love
is actually a vice "a sheer ignominy" and merely the craving for love and self-sacrifice makes Jim's life without basis
and not the lack of love. Like a prophet he preaches: "you should stand by yourself and learn to be yourself." Aaron
also believed like Jim but now he understands Lilly's suggestion, "nothing is any good unless each stands alone, intrinsically." But Lilly always doubts whether Aaron will ever accept his doctrine. That is why a punch in the wind
is symbolic of the failure. The basis of man's possessing his own soul in fullness has been regarded as a satisfactory
fulfilment in marriage.

With the meeting of Lilly and Aaron at a Cafe in Florence the novel unfolds the leadership theme with all
its seriousness but through symbolic action. While Lilly and Aaron are there a bomb is thrown resulting a violent
explosion which smashes Aaron's flute. This smashing of the flute is symbolic of the breaking of the budding symbol of
Aaron's new life, the end of his sexual adventure: "And the loss was for him symbolic. It chimed with something in
his soul: the bomb, the smashed flute, the end." But Lilly advises him that there are times when the creative, pro-
gressive forces of life lapse but at that time the wisest course is to endure. For, "It'll grow again. It's a reed,
a water-plant. You can't kill it." Here water is symbolic of creativeness which may lapse for the time being but
revive again. Thus, indirectly he hints and wishes that

1. The Love Ethic of novel
2. Aaron's Ethic
3. Ibid
4. Ibid
Aaron should live without his wife and submit to Lilly.

The smashing of the palatable Aaron is further reinforced through the "strange dream" which Aaron dreams after the incident. At one stage of the dream Aaron sees that he is in a boat and that he is "two people" and "invisible, conscious self" and a "palpable" self. The palpable or visible Aaron sits at the side of the boat, at the end of the middle seat, with his naked right elbow leaning out over the side. The boat enters open shallows; "the impalpable Aaron in the bows saw the whitish clay of the bottom swirl up in clouds at each thrust of the oars, whitish clayey clouds which would envelop the strange fishes in a sudden mist. And on the right hand of the course, stakes stood up in the water, at intervals, to mark the course." Aaron's naked elbow leaning right over the side strikes the first stake. The boatman utters a strange cry of warning but Aaron does not hear and thus his elbow striking against a second and then a third stake results in the boat swinging steadily on, "into the deep, unfathomable water again." As Aaron remembers at last he draws near lake city, like Mexico where he sees an idol known as Astarte having in her open lap "some eggs; smallish hen's eggs, and one or two bigger eggs, like Swans, and one single little roll of bread." Here the whole dream is symbolic including the "naked right elbow." This symbolism is admitted and analysed by Daleski as follows:

"The moon goddess presides over the painful progress of Aaron's relationships with three women -- Lettle, Josephine and the Marchesa -- and if it is only after he has been hurt for the third time that the palpable Aaron changes his position, though even then he is not aware of any need to do so. The
invisible Aaron, nevertheless (breathes) with relief in the bows' and as they leave the shallows and head for deeper water, for the deep waters, I take it, of an unfathomable relations with Lilly.¹

The smashing of the flute and the dream symphony are testimony of Lawrence's belief that "symbolism alone can suggest" though Vivas claims that the flute symbol which is a quasi-symbol is "concocted and fails to organise the story."² However, Aaron's relationship with Lilly is the crux of Aaron's Rod and it is the friendship theme alone which gives the novel direction.³ After the dream, Aaron meets Lilly because Aaron is relaxed "finding a peculiar delight in giving his soul to his mind's hero."⁴ Lilly argues about the love-mode and the power-mode as the only two great dynamic urges in life.⁵ In love-urge a man wants "to get excited in love ... to be carried away in love" as Aaron does because he wants "to go on, from passion to passion, from ecstasy to ecstasy, from triumph to triumph, till (he) can whoosh (sing) away into glory, beyond (herself), all bounds loosened and happy ever after. Either that or Nirvana, opposite side of the medal."⁶ He points out that since the destiny to unfold comes from within, one must fulfill one's own impulse, whatever the impulse be. If the soul pine for love one should love but he warns that, love and passion are not the goal but only the means. The only goal is the fulfilment of one's own soul's active desire and aspiration. It is each man's responsibility to find fulfilment through a direct participation in life. He explains also his views on power saying that in the mode of power woman must submit

¹ The Forked Flame, op.cit., pp.201-2.
² The Fable and the Triumph of Art, op.cit., p.23.
³ It is never said. Hurry claims: "Lilly wants a homosexual relation with Aaron to complete his incomplete heterosexual relation with Tanny. This he calls "extending" marriage. Other people might find another name for it." op.cit., p.211.
⁴ ibid., p.230.
⁵ ibid., p.242.
⁶ ibid., p.285.
in a "deep, unfathomable free submission" to man. Actually Lilly's own relation with Tanny like that of Aaron's with his wife does not suggest that the woman is prepared to submit. Until Aaron meets Lilly it is not clear that "the power urge is the immediate cause of Aaron's flight from his family." No woman of the novel is ever prepared to submit. Daleski holds:

"Lilly's reference to the replacement of 'the love-mode' by 'the power-mode', which will bring 'profound, profound obedience in place of this love-crying' obscurely implies that a man's willing submission to the 'great soul' in another man may perhaps be a means of inducing the woman to submit as well."2

Anyway, as Aaron has tried long enough to live by the love-mode alone and has exhausted its possibilities, he now realises that "if life is to continue, a shift must be made to the power-mode ... A man must find his own power, when he meets it."3 Lawrence believes that the political reorganization of life would be valuable only as a procedure for liberating the sensual man from the bonds of an rationalistic culture. As Cavitch points out "Aaron's malaise is not the result of social or economic conditions, his emotional illness indicates a sensual failure within his private world of narrowly domestic experience."4 Aaron feels that his soul has been broken and violated by the possessiveness and dependency of his wife. After he leaves home, he understands that he has rejected the principle of the marriage relationship in which he was expected to repudiate his "intrinsic and central aloneness." When Aaron is seduced by a young woman, he falls ill and becomes mordantly

3. The Dark Sun, op.cit.,p.128.
dejected. Lilly who believes in his own superior grace to govern life in lesser beings revives Aaron's will to recover health. Lilly transfers his vitality into Aaron's body by oiling him with oil. With his life-rousing "mindless" rubbing of Aaron's "lower body", Lilly claims Aaron's allegiance to his power. Aaron, however, finds it difficult to comprehend and trust an allegiance to masculine power. Towards the end of the novel when Lilly advises Aaron for submitting his soul to a leader, Lilly's face appears "like a Byzantine eikon at the moment" symbol of a holy power evident in his intent face and suggestive of the fact that men must die to submit their souls to persons like himself. Lawrence himself says, "the great living experience for everyman is his adventure into the woman. And the ultimate passion of everyman is to be within himself the whole of mankind..." The novel, however, ends "rather inconclusively" with these words:

"And whom shall I submit to?" he (Aaron) said. "Your soul will tell you", replied the other (Lilly)."

Moore maintains, "At the end of Aaron's Rod it seems that Aaron will submit to Lilly, give him an allegiance which Lilly has fought for as Naphtha and Settembrini in Thomas Mann's The Magic Mountain fight for the discipleship of Hans Castorp, who like Aaron is an ordinary human being; but it is the ordinary human being -- capable, like Hans Castorp, of becoming 'a genius of experience' -- whom prophetic men want to capture." The themes of power, submission of man to man and woman to man, have been fully treated comprehensively in the following two novels -- Kangaroo and The Plumed Serpent. The ending of the novel reveals one more truth that

3. Aaron's Rod, op. cit., p.290.
"The friendship may be additional to marriage for Lilly but for Aaron it is presented, virtually, as an alternative."¹

The symbolism in the novel is not as sustained and "constitute" to make it an adequately shaped novel as that of The Rainbow and Women in Love. Still, it subserves the novel's unity of purpose.

Nevertheless, it is an artistic blemish that Lawrence directly addresses in any novel. Hence, H. Moore calls it an artistic blemish in the novel. About the structure of the novel Lawrence rightly says, "Throughout Aaron's Rod things break, people separate, presenting a culminating image of social disintegration, so that Lilly can comment on the news of a broken engagement: 'world coming to pieces bit by bit'. The whole structure of the novel is centrifugal."³ Indeed, the stress it lays on 'aloneness' is very central to an understanding of Lawrence's treatment of man-woman relationship in all his work; and it also contains one of the clearest and most forceful statements of Lawrence's view that man's first responsibility is to him, to his own soul within him. This is the main reason that Murry hails this novel as "the most important thing that has happened to English Literature since the war ... more important than Ulysses"⁴ and holds "to read Aaron's Rod is to drink of a fountain of life."⁵ For,

"There is beauty everywhere in Aaron's Rod, beauty of the thing seen, beauty of the seeing spirit; and everywhere the careless riches of true creative power. Aaron's Rod -- truly symbolic name -- satisfies Arnold's test of magic of style. It is life-imparting."⁶

¹. The Forked Flame, op. cit., p.207.
². The Life and Work of D.H.L., Moore, op. cit., p.154. To Vivas the novel appears as "mere reportage".
⁴. Nation and Athenaeum, 12 August 1922, 655-6, in D.H.L.
⁶. Ibid., p.179.
Kangaroo, the second novel of the leadership theme, tackles the question put at the end of Aaron's Rod:
"And whom shall I submit to?" and the ambiguous answer given by Lilly: "your soul will tell you." It advances, analyses and attempts to arrive at a certain conclusion regarding the implications of man's submission to the heroic soul in a greater man. Indeed, Kangaroo is a thought adventure in the "power-mode." Yudhishter maintains, "In Kangaroo the unresolved questions of Women in Love and Aaron's Rod -- man's relation to woman, to other man, and to his own soul -- are taken up afresh and worked out in a new and notably different situation. At the end of the novel we are left with merely the negatives concerning the important question of man's participation in some impersonal male activity."

The novel successfully records Lawrence's life during the years 1916-22 and is based on the conflict with Lawrence's questionings about the meaning of the war. As a fact, the war affected Lawrence in three ways: it shattered his nerves, made him an opponent of democracy and tore him up from his roots in English society. Kangaroo is an Australian novel which shows his longing to search a new anti-democratic religion with a hope to find a meaning in human life.

1. F.R. Leavis writes: "Kangaroo might be described as a day-dream in which he tests the idea of his becoming a leader in political action ..." (D.H.L., Novelist, op. cit., p. 55)
and a solution of the social problem. The novel, therefore, has three movements: the relation between Somers and Harriet, the relation of both of them to their Australian environment and neighbours and Somers' involvement with Kangaroo himself, the leader of a quasi-fascist or the nationalist movement for the regeneration of Australian society. It is, indeed, "Lawrence's spiritual autobiography."¹

In the relation between Somers, a writer and his wife Harriet we find a direct transcription from Lawrence's life; Lawrence can be discerned in Somers and Frieda in Harriet.² Their life is portrayed as based on the strange battle of wills between them even after ten years of their married life: "Somers wanders in the modern world, obeying the dictates of feelings which arise from a wounded sensibility."³ This is the personal problem behind the novel. The main intention of Somers is to prove that the basis of marriage is not love but the perfect submission of the wife to husband. This conflict is recorded in a quite natural Lawrentian way. Aldington holds: "This Somers-Harriet contest is one of the major themes of the book, and marvellously true to the characters of Lawrence and his wife."⁴ But "the themes are not dealt with separately -- they are constantly interwoven, and directly autobiographical passages are mingled with pure fiction."⁵

¹ The Dark Sun, op. cit., p. 128.
² Moore writes: "Kangaroo, the second Lawrence's leadership novel, is a momentous statement of the predicament of civilized man in the twentieth century. The protagonist R.L. Somers, is a continuation of Lilly of Aaron's Rod, but is even more like Lawrence than Lilly was" (The Life and Work of D.H.L., op. cit., p. 166). Even Leavis maintains: "The main figure in Kangaroo Richard Lovat Somers, is clearly and without disguise Lawrence, the book explores in a kind of fictional experiment the possibility for Lawrence of political action. It presents also, with an insight and an integrity that can be poignantly affecting, the drama of his relations with the Frieda" (D.H.L.: Newton, op. cit., p. 45).
³ The Deed of Life, op. cit., p. 106.
Somers, Lawrence’s *Kangaroo* hating the post-war Europe decides to go to a new country: Australia. But in Australia, he finds a sense of meaninglessness of everything and there he meets nobody socially. The sense of irresponsible freedom, of do-as-you-please liberty seems to him utterly uninteresting and detestable and compels him to repent. Once he hated Europe but now he feels Europe better than Australia and expresses his views on the Government, ministers, democracy and personal and impersonal life. Yudhishter rightly says, *Kangaroo* is a record of Somers-Lawrence’s life-and-thought adventure as well as of his attempts to understand his changing developing self; and the novel can be best understood and appreciated only if the reader bears in mind what it was intended by its author to be." It is full of magical freshness, vividness, immediate feeling of life and convincing imagined scenes.

While Somers is empowered by such thoughts he meets his neighbour Jack Callcott and forms friendship because "his eyes had a touch of mystery." The intimacy of Jack Callcott and his wife makes him feel that he is returning to the front-tierless, relaxed intimacy of his working-class boyhood. But the male-friendship, the pledge of Bruderbruderschaft, he does not like as he has learnt now to be more reserved. Somers still wants some kind of living relationship with other men but not blood-brotherhood or love or affection. He finds pleasure and closeness in the talks with Jack "but Somers would never be pals with any man. It was n't in his

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5. The Dark Sun, op.cit., p. 127.
nature. Later on, Somers comes to know about Jack Calcott's political interest in his country. He demands Somers's friendship and his help. This seems to Somers a challenge to that activity in the world of men which the isolated domesticity of a much-married life has entirely denied him. In this context the question of marriage is introduced for the first time; through the symbolism of ship the marriage relation has been suggested. The ship "Harriet and Lovat" is at sea and for that a captain is essential. Somers is the captain, "lord and master" who "sailed the fair ship Harriet and Lovat in the waters of perfect love." Again, the other recurrent symbol of phoenix is used to reveal the mystery of marriage:

"Somers: '... I want you to yield to my mystery and my divination, and let me put my flag of a phoenix rising from a nest in flames in place of that old rose on a field azure.'"

Harriet cried, '"... of course, you lonely phoenix, you are the bird and the ashes and the flames all by yourself! you would be. Nobody else enters in at all. I --- I am just nowhere -- I don't exist'.

'Yes', he said, 'you are the nest'.

Somers wants to sit "himself in glory on the ashes, like a resurrected phoenix, with an imaginary crown on his head. And she was to be a comfortable nest for his impertinence." For, Somers holds that Harriet "was to submit to the mystic man and male in him, with reverence, and even a little awe" but she becomes agitated over Somers's philosophizing. Harriet revolts and talks with Calcott, "all this intimacy and lots of Somers replies that he has to struggle with the world of men. As a man among men he

1. Ibid., p.45.  
2. Ibid., p.190.  
3. Ibid., p.192.  
4. Ibid., p.193.  
5. Ibid., p.194.
has no place. Perfect equal love in marriage is not possible. Somer or later the question of dominance comes up. To him healthy married life requires acknowledgement of male dominance. But Harriet refuses it. Somers claims no superiority over Harriet on the basis of his sex. If he is to be lord and master he is to be that only in his role as the forward-seeking male exploring unknown worlds. Hence Kangaroo depicts Somers-Lawrence's exploration of the world of men.

The encounter with Kangaroo, the nickname of Ben Cooley, the leader of the 'Diggers' organisation, gives rise to conflict within Somers himself. This conflict leads to a conflict with his wife and later on with Kangaroo and what he stands for. The Diggers' organisation leads the nationalist political movement with the aim to establish a kind of benevolent dictatorship in Australia. Kangaroo believes that society should operate on one principle, the principle of love so that there is maximum of individual liberty and minimum of human distress. He wants to replace the old Christian-Democratic world with this new way of life. Like Nietzsche Somers believes that the motive of communism is to deny authority. Hence, a conflict between the two political movements of Australia is recorded between the nationalist (Kangaroo) and the Communist. The leader of the Communist movement is Willie Struthers with whom Somers meets later on. Kangaroo embodies love while Willie Struthers stands for mere lust for Power.

Kangaroo wishes that Somers should help him in teaching the people of loving each other with a "pure and fearless" love. He believes that the perfect love men have for one another, passing the love for women and persons can only be saved when man's love for beauty, for truth, for the Right are all made possible. Somers is convinced in
the beginning that in order to be complete and whole, love must manifest itself in all these aspects. But he is conscious of something besides all this. He disagrees with Kangaroo's view of one fire of love as the inspiration of all creative activity. Somers does not accept this belief in love being the exclusive force of living inspiration. On the contrary, Somers's faith in his awareness of the great God of the lower, dark self appears to Kangaroo incomprehensible "mysticism and metaphysics." Somers refuses to accept Kangaroo's gospel of the omnipotence of love not for his authoritarianism but for the following three intertwined reasons: first, because Kangaroo believes exclusively in the power of love, secondly, because he does not comprehend the sinister nature of the mob and finally because Somers himself is incapable of faithful partisan allegiance. Eric Bentley points out: "Like other Heroic vitalist, Lawrence can drop his defense of relativism when he comes to his favourite absolute. He can drop his collectivism when he comes to the favored individual: himself." Somers believes in the reality of the dark God that is why he repudiates Kangaroo because he believes exclusively in love and does not despise the mob. Somers bitterly detests this mob-mindedness. Instead of the self-indulgent, expansive emotion of love Somers propounds the aristocratic virtue of courage. To him love should be wedded to power. Kangaroo's vicious doctrine comes to full picture when Somers refuses Kangaroo's vicious will-to-love doctrine, and he angrily and haughtily brings their conversation to an ominous end. The fear is so much aroused in Somers that he recalls the wartime experiences in Cornwall presented in "the Nightmare" chapter of the novel. This chapter is criticised as not

3. op.cit., p.234.
befitting to the episodes of the novel — quite uneven. But it is justified on three grounds, first it "explains the attitude and deepens the characterization of the protagonist"\(^1\), secondly, it "illuminates the background of Somers' thought"\(^2\), and finally it accounts for the reason of his escape from Europe to Australia.\(^3\) The deep sense of fear which Somers experiences under the gaze of Kangaroo compels him to remember his wartime experience in England, one fear reminds him of another as well as, "the two fears are essentially of the same kind, and of the same thing."\(^4\) Kangaroo is "almost a symbol of the Saviour."\(^5\) The Christian democratic ideal of love, however, is as inadequate as the vast mob spirit of democracy which gives rise to war. The ultra-freedom in Australia frightens Somers as it seems to him like a still pause before a thunder-storm. Thus he refuses to accept Kangaroo's gospel and determines to stand alone as his own judge of himself absolutely, for, "This is the greatest secret of behaviour to stand alone, and judge oneself from the deeps of one's own soul."\(^6\)

Later on, Somers comes into contact with Willie Struthers, the communist leader who believes in accumulating forces of social violence. The doctrine of lust for power inspires him to turn to his own deepest soul. He is the

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3. Authority and the Individual: A Study of D.H.L.'s Kangaroo, The Critical Quarterly, F. iii, Autumn, 1959, 208. Even H.T. Moore holds, "Somers' experiences during the war are completely those of Lawrence; being hounded out of Cornwall, having to report regularly to the police, being summoned to Medical examinations for possible conscription — Lawrence had lived through all this and in Kangaroo he wrote of it in a vivid and bitter poetry full of nostalgia for the Cornish Coast" (The Life and Work of D.H.L., op.cit., p.169).
vengeful mob, too, like Kangaroo but he has a belief in the power. Somers' dilemma is to choose between Kangaroo or Struthers. He accepts the validity of the communist leader's belief in "trusting love of a man for his mate." But he fails to believe in the absoluteness of love, whether between man and woman or between man and man. He does not give supreme importance to love in human life in any form that is why he rejects Kangaroo's as well as Struthers' insistence on the absoluteness of love. To him love is only an eternal part of life, but only a part, subordinate to the deeper self. 

"human love is a truly relative thing, not an absolute. It cannot be absolute." If the order is reversed then it becomes a disease "a vast white strangling octopus." Without the God-passion, human love is bound to kill the thing it loves. Lawrence is convinced of this; in the beginning of the relation with Kangaroo and Struthers because they stand for taking revenge on all ideals. Kangaroo and Struthers stand for "the vengeful mob." When Somers asks himself whether he is Timotheus crying Revenge!, the answer comes from his inner soul "oh, revenge, yes, he wanted to be avenged." But he does not take part in the revolution except struggling with himself and thus Kangaroo is the journal of this struggle.

Somers meets Kangaroo and emphasises time and again the importance of the dark God. He differentiates it from Kangaroo's conception of God of love. According to Somers from the Great dark God emanates not only the spiritual love of Christ, but also the sensual passion of love.

1. Ibid., p. 220.
2. Vide, Ibid., p. 221.
and he tries to convince Kangaroo that it is time for the spirit to leave us. But Kangaroo is not convinced. At a certain meeting we see that there is an attack and Kangaroo gets a bullet in the belly. The wounded Kangaroo tells Somers that he can recover only through the knowledge that his love is reciprocated. The words "I love you" stick in Somers' throat and Kangaroo dies.\(^1\) The bombing and the death of Kangaroo are symbolic that love is not reciprocated; the relation fails. "The refusal of the dying Kangaroo's appeal for love," Graham Hough says, "is an equally explicit rejection of the other appeal of Christianity -- the paths of the dying Saviour. Somers has already rejected love offered; he now refuses love asked for; he escapes to be with himself and a dark God ..."\(^2\) At the end of the novel we find Somers with Harriet departing from Australia with his belief in the Dark God and the remembrance of "the empty house" and "the sea ... dark and cold and inhospitable."\(^3\)

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1. Keith Sagar points out, "Somers's rejection of Kangaroo is similar to Lawrence's of Russell several years earlier" (The Art of D.H.L., op.cit.p.132). Draper, on the other hand, holds, "Kangaroo ... is a strange mixture of culture and will, intellect and a deep essential tenderness, whose love of his fellow-men consumes him as a victim in the end, and sings Somers" (Unsigned Review in Times Literary Supplement, 20 Sept. 1923, 617, in D.H.L.: The Critical Heritage, pp.214-5). However, Spilka rightly observes, "... friendship ceremony occurs in Kangaroo, when the writer Somers soothes the aching throat of fatherly Ben Cooley, the would-be dictator of Australia; but Somers is looking for something beyond blood brotherhood, so the friendship fails to take." (The Love Ethic of D.H.L., op.cit.,p.159.\(^4\)

2. The Dark Sun, op.cit.,p.136.

Somers' belief in the 'dark God' is Lawrence's belief in the Holy Ghost. Anthony Beal says that Lawrence "does little to define the dark Gods." Graham Hough also holds that we should accept the concept of dark God as something Lawrence himself does not understand but he is in the process of defining. To Harrison it seems that Lawrence is "rather vague" and "does not know himself just what he does want." R.P. Draper, too, fails to come to the conclusion whether the concept should be understood as simply the antithesis of the god of love, or should be taken as "the symbol for some pantheistic conception which gives the individual a profound sense of identification with 'great creative nature' and at the same time a sense of being commanded by powerful authority within himself." Indeed, this God is "forever dark forever unrealisable forever and forever. The unutterable name, because it can never have a name. The great living darkness which we represent by the glyph, God." And "every living human soul is a well-head to this darkness of the living unutterable. Into every living soul wells up the darkness, the unutterable. And then there is travail of the visible and invisible." This dark God is not only the God of love, but also of fear, of passion and the silence. He is the embodiment of "Pan, the Pan-mystery, the Pan-Power." He defines in one of his poems God and the Holy Ghost:

"... the Holy Ghost is with us in the flesh, in part of our consciousness. The Holy Ghost is the deepest part of our consciousness. Wherein we know ourselves for what we are and know our dependence on the creative beyond."
He is the God who gives man the deep blood tenderness that is deeper than love, the God that makes man realise his own sacred aloneness. He is "the mysterious life-suggestion, tempting for admission." An individual has access to the dark God only through his own "inward soul" and he gets into the contact with Him through "the profound unconscious." His seat is in "the living darkness" of the living human soul. Hence "darkness" is denotive of the unknown and "living" because it is all the time changing, developing, assuming new shapes, entering the human soul in the form of new impulses and life-suggestions. Moore observes: "This is not as some would have it, Nazi mysticism, which would be tribal: the 'dark God' bears a superficial resemblance to some of the early Nazi symbols, but only superficial reasoning would attempt to link them. Lawrence's 'God' comes out of the mine-darkness and out of Indian concepts of the Chakra and the Kundalini."¹ This belief in the dark God is not an attempt to "delude himself, he (Lawrence) is to live" or "an imaginative solace for his own incurable distress."² In this God-influx Somers trusts more and more and decides that one should stick to one's own isolate being and the God in whom it is rooted. But Somers realises this also that one cannot lead a life of entire loneliness. Man must live in vivid rapport with the mass of man. To deny this is to cut one's own roots. None can live a lonely life, even the greatest ones. It is the individual alone who can save humanity alive. But the greatest of the great individuals must have deep, throbbing roots down in the dark red soil of the living flesh of humanity.³ For this the only

¹ The Life and Work of D.H.L., op.cit.,p.171.
² Son of Woman, Murry, op.cit.,p.258.
³ Kangaroo, op.cit.,p.332.
way is "the communion in power, the assumption into glory. La gloire." To Somers "Man, whether in a savage tribe or in a complex modern society, is held in unison by these great vibrations ... First, the great influence of shadow of power, causing trust, fear and obedience; second, the great influence of protective love, causing productivity and the sense of safety." Caesar and Napoleon leaned too much on the side of power, and Somers-Lawrence is against them. Lincoln and Woodrow Wilson leaned on the side of love. Thus it is wrong to say that in *Kangaroo* Lawrence has his "narcissistic and counter-narcissistic image of himself" in Somers. The most jaundice-eyed view is forwarded by Harrison: "What Lawrence became increasingly certain about in writing *Kangaroo* was the need for aristocracy, authority, rule, based on the natural superiority of certain individuals." It seems Harrison has not taken the trouble to follow Lawrence the artist.

However, the temptation to sever himself from the 'flesh of humanity' and lapse into a state of utter unconcern is particularly strong for Somers in Australia still we cannot say that this is Lawrence's fascist tendency which comes into picture as Stebelton H. Nulle, an American fascist claims Lawrence as an unfulfilled Hitler. The love of the Nationalists suggests the Kanderadschaft of the fascists, no doubt, but we should note that at the end of the novel

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5. Keith Sagar holds: "The plot -- the conflict between the fascist Digger Movement and the communists -- is not indigenous material. It derives from Lawrence's experience of Italian politics and is merely grafted on to Australia, however skilfully." (The Art of D.H.L., *op. cit.*, p.135). Murry's argument that "the *Kangaroo*, is itself
Kangaroo dies and his death is symbolic of the refusal of his doctrine by Somers who is the only Lawrence figure in the novel. On the other hand Somers realises that man's utmost need is to be livingly related to the rest of mankind, to have his roots deep in the "flesh of humanity" and that he cannot take part in mass activities or revolutions which kill the independent, self-responsible soul in man. He rejects both love-absolute and the power-absolute and believes in the dark God who is the unifier, the balancer of the two extremes. In the whole novel the protagonist confronting the opportunity of becoming a "leader of men" in a more or less purely invented situation, set in Australia, comes to realise what it would mean in practice; and finally refuses to take his chance because it demands going against his deepest convictions. Huxley rightly observes: "Kangaroo describes a later stage of the debate between the solitary artist and the man who wanted social responsibilities and contact with the body of mankind. Lawrence, like the hero of his novel, decided against contact. He was by nature not a leader of men, but a prophet, a voice crying in the

NOT convincing is irrelevant to the inward movement of the book" (Son of Women, op. cit., p.250) is misleading and an attempt to underrate the novel as a "chaotic book" (Ibid., p.238). The importance of their presence (Kangaroo and Struthers) in the novel lies in the fact that they represent two extremes to be rejected and "If you learned flatly to recheck things which are false to you, you wouldn't sell yourself to such deadness. One should stick by one's own soul, and by nothing else. In one's own soul in one's soul one knows the truth from the untruth, and life from death. And if one betrays one's soul knowledge one is the worst of traitors." (The Collected Letters, op. cit., p.509).

1. Lawrence maintains: "... that which I may never deny is the Holy Ghost which relates the dual Infinites into one whole, which relates and keeps distinct the dual nature of God. To say that the two are one, this is the inadmissible lie. The two are related, by the intervention of the Third, into a Oneness." (Twilight in Italy, op. cit., p.54.)
wilderness -- the wilderness of his own isolation. The desert was his place, and yet he felt himself an exile in it.\(^1\)

The novel is rich in the political ideas but lacks rich symbolic handling. Kangaroo is a "symbolic figure" but "symbolic of what? Lawrence has something on his mind, but he does not succeed in communicating it clearly."\(^2\) That is why sometimes he appears as a fascist hero and sometimes representing Christianity. Another reason for this is, as Graham Hough has suggested, that "Lawrence has no adequate symbolism at hand."\(^3\) So far as the evocation of the Australian environment is concerned it has drawn pictures with sustained brilliance. Even Richard Aldington praises and insists that the supreme achievement of the novel lies in its unforgettable vivid and accurate pictures of Australia.\(^4\) Indeed it is a thought-adventure with an organised exploration of the relationships between Somers and Harriet, with the world of man engaged in some collective activity and with "the dark God", i.e., Somers's relation with his own soul. Thus, Yudhishtar rightly observes:

"Kangaroo explores artistically a significant phase of our life in terms of man's complex relationships; it reveals to us certain conflicts we must face and resolve; warns us against possible pitfalls; and makes us aware of some of the questions we must ask ourselves, and answer for ourselves. A novel needs do no more."\(^5\)

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2. The Dark Sun, op.cit., p.133.
3. Ibid., p.135.
"The only thing one can stick to is one's own isolate being, and the God in whom it is rooted. And the only thing to look to is the God who fulfils one from the dark. And the only thing to wait for is for men to find their aloneness and their God in the darkness. Then one can meet as worshippers, in a sacred contact in the dark."¹

This belief in the dark God of Somers-Lavrend is explored further in The Plumed Serpent, the last novel of the leadership theme, in the religio-mystic way. To give the idea more concrete shape Lawrence has taken the help of the Quetzalcoatly myth of Mexico. As William York Tindall points out, Lawrence has derived the Quetzalcoatly myth from Mrs. Nuttall's information, Lewis Spence's God of Mexico (1923) and Secret Doctrine of Mme Blavatsky. This myth provides "objective correlative" to his belief. Justifying this belief Lawrence says that "this animistic religion is the only live one, ours is a corpse of a religion."² Colin Clark observes, "In The Plumed Serpent the rejection of the machine-principle is even more absolute than in Lady Chatterley's Lover; and here we find, logically enough, that sexual fulfilment has nothing to do with will or frictional voluptuousness."³ For, Lawrence's ultimate aim in the novel is "to redefine God's role in human life and to restore to it a vital quality"⁴ because the true God is expressed in the creative experience of every new human relationship. Hence it is an intensely religious book. It handles the theme of a restoration of instinctual and religious values which are lost in the world of industrialism. By religion Lawrence means an uncontrollable sensual experience and by

4. Adventure in Consciousness, Panichas, op.cit., p.95. Even R. Lewis maintains, "The Plumed Serpent is an attempt to prove, in imaginative enactment, that the revival of the unnecessary religion is possible." (D.H.L. Novelist, op.cit., p.69)
sensual he means "an experience deep down in the senses, inexplicable and inscrutable." Lawrence, a terribly religious man finds his belief attested in the mystic ritual of the primitive gods of Mexico because Lawrence is the foremost enemy of the machine-civilisation.

The Plumed Serpent, is therefore an adventure, an adventure through the primitive Aztec religious myth because religion provides a system of values relative to the fundamental requirements of the individual and the community. At the very crisis, personal or collective, it is called in to prevent disintegration, strengthen the bonds of human cohesion and co-operation, and sanctify human life and conduct. The novel is rooted in the motto of "mystic-blood submission" as a means to create a new world of passionate belief. It marks Lawrence's search for "wholeness of being" for which the Quetzalcoatl myth stands--a religious belief in two in one as the mystical bird symbolises the unity of the two opposed elements serpent and bird, earth and sky, blood and mind, dark and white. To Lawrence Christianity affirms death of the body and life of the soul, whereas the Aztec revival affirms the life of the body and the soul together. The novel is rich in "exotic symbolism." W.Y.

1. 'New Mexico', Selected Essays, op.cit., p.183.
3. D.H.L., K.Young, op.cit., p.32. In Mexico Lawrence suffered a tubercular attack that kept him chronically ill. His writings, therefore, during this period reveal attitudes of sexual ambivalence that differ sharply from those expressed in his earlier works. Instead of his usual distress over the sensual weakness of male characters who are dominated by aggressive women, Lawrence displays a fascinated horror as overpowered female characters surrender themselves to sexually virulent males. The three stories written during the summer in New Mexico, St.Mawr, The Woman Who Rode Away and The Princess, are about women with an evil spell over their lovers who deliver themselves to erotic destruction in the mountains of western America. Kate Leslie, too, like the women of these tales, delivers herself to violent forces connected with the land—to the horror and climax of death—rattles, which is Mexico, the high plateau of death.
Tindall maintains:

"The Utopia of Quetzalcoatl was a more perfect refuge for Lawrence's fancy ... In The Plumed Serpent, by far his best novel as the outstanding example of primitivism in our time, Lawrence used the myths of the Aztec to carry his message."

The novel opens with Kate's arrival in Mexico. She is the protagonist of the novel, "in certain respects a later version of Ursula Brangwen of The Rainbow and Women in Love, the questing women who seek emancipation in union." It is the story of a European Woman in search of her soul as about the need for a primitivistic revival of leadership. The search which starts with Aaron's Rod ends with the creation of a religious state in The Plumed Serpent, an "organic" state. It is never "pernicious" and it is wrong to call it "the worst of all Lawrence's novels." Kate is depicted in the novel as on the quest of the dark forces and the dark man to submit herself to as the heroine of The Woman who Rode Away does towards the end of the story. The heroine of the story is a married woman, Kate is a twice-married lady of forty but now a widow. She divorced her first husband and married James Jeachim Leslie, an idealist, a social philosopher, an agitator in the cause of the new mass democracy. But his idealism consumed him and she remained infertile. Now she has started a new life, the tale of her descent into the heart of herself begins. She has come

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1. 'The Plumed Serpent', W.Y.Tindall in The Achievement of D.H.L., op.cit.p.178. Even Lawrence confesses, "I still say this is the most important of all my novels" (The Collected Letters, op.cit.p.259). To call it "cynical and heartless book Lawrence ever wrote" (The Deed of Life, Moyhahan, op.cit.p.90) is disagreeable.
4. At the beginning of the story, The Woman Who Rode Away, we find the heroine of the story dying of ennui. To her life seems barren, never magical. Still, romantically
to Mexico, the land which had once worshipped death and sustained life by constant and incomprehensibly wanton and murderous human sacrifice. She realises at her fortieth birthday that "she is no longer in love with life,"¹ and like the heroine of The Woman Who Rode Away to escape her barren ennui, "a kind of death agony" she wishes to die to the old self which is incapable to hold her anymore.

While coming to the capital of Mexico city she senses degenerate life everywhere. She goes to a bullfight with two American friends Owen and Villiers who want to enjoy the thrills of life though they are against this murderous scene. The bull-fight is symbolic of the commercialised degradation of an ancient religious rite. While they go to enjoy the scene through the symbol of beetle the nature of the life of Mexico city is revealed.² The beetle symbolises the knowledge in dissolution and corruption. The beatlemen of Mexico stand for principles of evil. Crowded with "sordid individuals" she feels "a real panic of hatred against this Americanism which is coldly and sensational."³ She came to Mexico with the intention to restart her broken life because in Europe she found people had lost their soul but in Mexico it appears to her that people have no soul: "She had been beating her wings in an effort to get away. She felt like a bird round whose

she cherishes the wish to make her life magical. One day in search of knowing the primitive way of life she follows the direction towards the habitation of their rhythms and rituals. Their drugs transform her consciousness. The story, virtually, is a myth of resurrection which is achieved after the woman's symbolic death. For "in the Aztec calendrical rites the heart of a woman victim was offered to the moon in February at midnight to promote fertility" (J. de Acosta, The Natural and Moral History of the Indies, London, 1880, II, p. 3487).

². cf. ibid., p. 12.
body a snake has coiled itself. Mexico was the snake."¹ She fears of "such sordid, individuals" who want to "pull her down, pull her down, to the dark depths of nothingness."
The bull-fight stands as a "symbol of the wanton brutality and of the kind of publicly ritualistic death suitable to a debased Mexico."² So, she leaves the scene. But the rains start and she finds herself assisted to a car by one General Viedma whose real name is Don Cipriano whom she finds not in the crowd but at the gate. This scene symbolically implies that Kate is against the bestiality from which she is fated to suffer throughout the novel. It reveals Kate's spontaneous reaction against the blood-sacrifice but after her initiation into the Quetzalcoatl religion towards the middle of the novel she will have tolerance as well as courage to indulge in the rite.

The second chapter entitled "Tea-Party in Tlacolula" which presents the hebetude of her alternatives, the death within her and the death without Kate meets with Judge Bulp and his wife with her "silly social baby-fad".¹⁶ The source of their talk she finds more and more bored. Then she meets Don Cipriano and "Don Ramon. Their meeting pleases her and rescues her from boredom but she is fascinated by Cipriano, the bearer of the dark-power, the serpent-power because she feels in him a sort of yearning towards her as if "a sort of appeal came to her from him from his physical heart in his breast" and "the very heart gave out dark rays of seeking and yearning." While they all discuss, Don Ramon and Don Cipriano present their belief that Mexico can meet the future only by means of some kind of projection of its psyche through the revival of the Aztec Gods of the Quetzalcoatl religion. Later on, she comes to know about the return

¹. Ibid., p. 79.
of the Aztec Gods in Mexico through the newspaper. She gathers the information that at the little village of Sayula a golden bodied dark-bearded figure stalked from the lake and took some clothing from peasant women washing on the shore and called himself a messenger of the newly reborn god, Quetzalcoatl. She, further, comes to know that Don Ramon's hacienda is nearby. The information makes her curious and she proposes to go there. Kessler observes:

"The call signifies that destiny has summoned the hero and transferred his spiritual centre of gravity from within the pole of his society to a zone unknown... After the call to adventure, the hero crosses the first threshold... The crossing of the threshold is usually denoted by a trip across water... This crossing marks a dying to the old self and figures the promise of rebirth."1 Murry observes: "The religion of Ramon and Cipriano is Lawrence's religion... This religion is the perfected expression of his own male creativity."2

Kate, in search of her wholeness of being comes to Ixtlahuacan from where she is to cross the lake of Sayula to reach at Sayula village. She chooses a crippled boatman from among the clamouring Indians. This scene and the selection of the boatman are quite significant. The landscape is strange: "no sound, even no life." As they start sailing off upon the waters, they face a swimming Indian who demands a gift from them declaring that the lake belongs to the "old Gods of Mexico" and that he is one of the messengers of the god. This challenge shows that now she is in the special region of her mythic mission. The water of the lake, a "phallic miracle,"3 has been curiously described, even as "frail-rippling sperm-like." When she

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stops the journey, the boatman reaches the shallow water and brings up a little earthenware pot called "ollita" as an Aztec offering and gives to Kate as the sign of an unspoken understanding. She arrives at Sayula and once looking through the window of her hotel she finds the water of the lake "the eternal tremble of pale-earth, unreal waters", "filmy water that was hardly like water at all." This search for wholeness takes place upon this spectral Mexican lake which is the centre of the beginning of the spiritual regeneration of Mexico. This journey of Kate to the lake of Sayula is as interesting, attention-grabbing and full of suspense as Conway's journey from Baksul to Shangri-la in James Hilton's *Lost Horizon*.

As Kessler observes, "once settled in her house at Sayula with an Indian woman named Juana as her cook, maid, and the securiage of her patience the second great phase of Kate's descent opens: 'initiation'." Juana becomes her source of information and gossip. Her reluctance to talk of the doings of the Quetzalcoatl men makes Kate more and more curious. The complex primitivistic religion of Quetzalcoatl is in direct conflict with the Catholic Church. When she reaches Sayula, she sees for the first time the new-old religion in action. She witnesses and enjoys the sound of drums and Indian dance. In entering the dance she suddenly realises communion with cosmic forces beating even in stones. She comes closer to the pulse of the cosmic rhythm -- a dance of life. Chaman Lal holds: "Dancing is that realisation of objective beauty that invites to love and worship." It is "the dance of the naked blood-being defending his own isolation in the rhythm of the universe." "Nakedness in instinctual innocence",

Cowan suggests "becomes, in fact a basic symbol in Lawrence's equation of the prelapsarian and pre-Columbian worlds. Occurring first in the nude stranger's emerging from the lake to announce the return of the ancient gods then in the nude man's rising beside Kate's beat to ask her tribute to Quetzalcoatl, the symbol is repeated on the occasion of any formal ritual in the Aztec revival."¹ When she participates in the dance, the rhythm of the cosmic movement transports her to be consumed in the cosmic rhythm: "gone in the deep absorption of men into the greater manhood, women into the great womanhood. It was sex, but the greater, not the lesser sex. The waters over the earth wheeling upon the waters under the earth, like an eagle silently wheeling above its own shadow ... Her personal eyes had gone blind, his face was the face of dark heaven ... "² Once her desires are gone she becomes consummated in the greater womanhood which reveals "the death in her of the Aphrodite of the foam"³ and thus her fascination for Cipriano and the religious doctrine are an attempt to actualise her wish of the consummation in the greater womanhood after the death of her old ego. It is a cosmic religion which Lawrence praises in his essay 'New Mexico', the religion which brings the individual into contact with the great cosmic source of vitality to provide him strength. "This effort," Lawrence writes, "into sheer naked contact, without an intermediary or mediator, is the root meaning of religion."⁴ Rexroth maintains that the freshness of the novel's symbol is "tremendously exciting."⁵ Kate hears the hymns containing the idea that Jesus is going home and Quetzalcoatl is going to take the place of Jesus in Mexico.

¹ D.H.L.'s American Journey, op.cit., p.106.
² The Plumed Serpent, op.cit., p.140.
³ Ibid., p.439.
⁴ Selected Essays, op.cit., p.187.
Kate meets Carlota, a catholic, the wife of Don Ramon who worships her husband but is against her husband's and Cipriano's attempt to restore the gods and considers this attempt a height of madness and insanity. Thus instead of having any sort of life with her husband's mystic goal she goes against him and turns her sons, too, against him. She opposes his vision that man and woman form a "Two" by uniting in the rapport of their sexes as the male and female principles of the universe. To her this harmony destroys female's being and in the connubial struggle for mastery, she dies. Carlota stands for Christian love which is always opposed by Raman, the living representative of Quetzalcoatl. While she is dying, Kate too is present. About Carlota's death and Kate's curious watching Kessler says, "Thus, in witnessing Carlota's haunted death Kate has entered the last threshold, beyond which the secret mystery will be disclosed to her. She has seen and assented to the perishing of the last version of the former life of the European woman; she has assisted at its extinction, without sympathy, and has found herself desiring a new sacrament."¹ Carlota's very name is historically despised in Mexico as a symbol of white repention. In the Church her black dress, hysterical behaviour, and death suggest the "last station of the Cross" of white consciousness. About the significance of the character of Carlota and her death Graham Hough writes:

"But it is Carlota who dies, and at this point the old sexual obsessions return. What is being defeated in Carlota is partly indeed Christianity, but partly the 'white' woman who has given to her husband charity and devotion, but never herself."²

Kate comes very close to Don Cipriano, the creature of the Pan-world. 'Cipriano' has the connotation of Cyprian and Cypress stands for "the isle where the ancients worshipped

² *The Dark Sun*, *op.cit.*, p.156.
the goddess of love." Here Cipriano is the god of love, one of the avatars of those long-celebrated dark Gods. Once when Cipriano and the believers of the Quetzalcoatl religion are attacked, Kate participates in the attack and shoots an Indian at point-blank range. This shows the completion of her initiation in the Quetzalcoatl religion whose living Gods are Ramon and Cipriano. In the beginning the bull-fight appears obnoxious to her but now she can not only tolerate the ugly scene (as in the case of Carlota's death) but can participate too. Her soul is reaching submissiveness and her reluctance to surrender is about to end. For her soul is indeed the consummation of all the passions.

A couple of months after Carlota's death Ramon marries Teresa, a young Spanish woman of good family. She worships Ramon because he has restored her self-respect after rescuing her from her two brutish brothers. Her belief in herself as a woman has been restored by Ramon. Kate, finding her submissive adoration to Ramon as sacrifice accuses Teresa. But Teresa realises joy in only serving him and never comes into Kate's persuasion.

Meeting with Teresa signifies that woman's peace and fulfilment lie only in her submission to the male power. Ramon's exhausted life becomes fresh only through the submissiveness of Teresa. This submissiveness of Teresa appears to Kate as an insult to her aristocratic pride because self-assertion is the characteristic of the western female. She always feels in Mexico the assertion of the fact that "blood is one blood, we are all of one blood-stream. In the blood you and I are undifferentiated." She does not like

this submissiveness and wants to escape to Europe, the land
of self-possessed individualism. In all her symbolic reali-
sation Kate finds some problems still though she
is wheeled, as in the dance towards the sun, the
brighter sun in its counter motion, also light
upon her. Still, when Cipriano asks her to marry him she
accepts the marriage-proposal to be performed by Ramon in
an informal "religious ceremony." She becomes Malintzi to
Cipriano, the living Huitzilopochtli. Ramon is the living
God of Quetzalcoatl, the God of love while Cipriano is the
living God of blood and sacrifice. That is why
Huitzilopochtli is opposed to
the soft roll of drums of Quetzalcoatl.1 Cipriano's submi-
sion to Ramon means the submission of the sacrifice to love
to achieve the mysteries of Godhead. Thus, in Cipriano's
marriage with Kate Ramon performs the task of an initiator.
Again, Ramon offers a dream of innocence regained to Kate.
The marriage is performed and it concludes in the dark
symbol of a serpent night of phallic power which unites
Kate and Cipriano "as one star". He stands here as an ini-
tiator in the same position as a Guru in the Tantric
Practice. However, the whole process of initiation into
the sacramental union has been presented as a parody of the
holy orders as it is nicely analysed by Cowan in his D.H.L.'s
American Journey.2 Even the Litany is parodied and the
whole process is in tune with Lawrence's theory of psychic
anatomy, the four dynamic centres located in the body. As
Cowan puts it: "in The Plumed Serpent, the achievement of
centrality — in the eyes, in the navel, in the circular
dance, in the dark sun, in the self -- is, mythically, the

repetition of divine creation, the achievement of Godhead through creation of the self.\(^1\) The sexual union of male and female, in the polar equilibrium of the Morning Star and the Evening Star, together, is sacramental. So far as leadership is concerned, Ramon is a moral rather than political reformer.

Kate cannot resist Cipriano's "casting the old twilit Pan-power over her." He represents a living embodiment of the ancient Aztec spirit of mystic phallic life. By this time she learnt that a single, separate soul is only half a soul and the union to all new life, to all present living and future possibility lies in the vivid blood relation between man and woman. She realises that if she merely goes on cultivating her ego and individuality, she would, like many other elderly women of her acquaintance, spend her life in a tired, dissatisfied and unfulfilled way. Kate comes to the conclusion that man and woman do not exist in their own right as individuals with selves and that each lives only in the duality of male-female, life and death, "the morning star":

"For the living live
And the dead die.
But the fingers of all touch the fingers of all
In the Morning Star."\(^2\)

Chaman Lal points out, "the eagle-serpent myth reached the New World from India."\(^3\) In the Tantra practice Sahasrara-Padma is the meeting-place where the Sadhaka, forgetful of

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1. Ibid., p. 117. The concept of centrality is presented through circle imagery. It corresponds to Jungian mandala symbol as well as Tantric mandala symbol. Lawrence places within his magic circle a divine centre, the mythic construct of the world Navel; for every creation repeats the pre-eminent cosmogonic act, the creation of the world and "whatever is founded has its foundation at the centre of the world" (Cosmos and History: The Myth of the Eternal Return, M. Eliade, trans. Willard R. Trask, Harper & Brothers, N.Y., 1969, p. 18).
2. The Elusive Serpent, op. cit., p. 401.
all is immersed in ineffable bliss and becomes **Padaana-Siva** and enjoys ecstasy: "above the lotus is the abode and region of **Sunya**, the solar region drinks the nectar which drops from the region of the Moon."\(^1\) The Morning Star of **The Plumed Serpent** is the **Sahasrara-Padma** of the Tantra Yoga. In the novel it is the symbol of Quetzalcoatl. Ramon says, "Remember the marriage is the meeting-ground; no true coming together of man with the woman, into a wholeness, there is no marriage, And if there is no marriage, there is nothing but an agitation ... the meeting-ground, which is like a star between day and night, between the dark of woman and the dawn of man, between man's night and woman's morning ..."\(^2\) When Kate's marriage to Cipriano is performed there is rain symbolic of the time of fertility and spiritual rebirth. It is, further more, symbolic of the union between the sky and earth, above and below as well as the realisation of bliss just as when the **Sadhaka** reaches his Kundalini in **Sahasrara-Padma** there is the rain of nectar. The Morning Star is the symbol of Quetzalcoatl and that the idea of Quetzalcoatl is nearer to Tantricism can be proved through Lawrence's own words: "... the word Quetzalcoatl ... Ah, the names of the gods! Don't you think the names are like seeds, so full of magic, of the unexplored magic? ... I say them over and over, like they say **Mani Padma Om**! ..."\(^3\) Tantricism is the religion and yoga emphasising the mystery of the female power. In the novel Lawrence clearly hints - the ancient mystery of the female power consists in glorifying the blood-male. Kate, therefore, is determined to abandon some of her ego and to sink some of her individuality in her relationship with Cipriano. The whole

\(^1\) Introduction to Tantra Sastra, Woodroffe, *op.cit.*, p.52.  
\(^2\) *The Plumed Serpent*, *op.cit.*, p.346.  
\(^3\) ibid., p.68.
individuality she will not surrender, she will simply make her submission as far as she needs and no further. Thus, Cipriano's "phallic fallacy" appears as the captivating force -- "phallic mystery" -- behind her decision and makes her aware of "the mystery of primordial world". Cipriano appears to her as a "power", a "living male power, undefined, and unconfined ... as if, from him, from his body of blood could rise up that pillar of cloud which swayed and swung, like a rearing serpent or a rising tree, till it swept the zenith, and all the earth below was dark and prone, and consummated." This is the admired maleness which is represented through Cipriano, "the Pan-male" and his masculinity compels Kate to surrender her will. This is the phallic mystery, power of the old dominant male through which the wholeness of being is achieved. Cipriano is the serpent-power, the dark mystery of the blood. He is the serpent (Coatl) and Kate is the bird (Quetzal) and their meeting is to be achieved through the morning star, the dark God. The Quetzalcoatl marriage takes place appropriately outdoors in a downpour of "unceasing rain" symbolic of the union of earth and sky, above and below. It is not the meeting in the rainbow but a union between the dominant male and submissive female. Kate becomes the dark bride of Cipriano, the Dark God by "mystico-blood submission." But she never surrenders herself completely. She feels that she is first and last a woman and there is some part of her which thoroughly mistrusts "all that other stuff" of gods and goddesses in the Quetzalcoatl pantheon.

1. The Forked Flame, op.cit., p.244.
4. Ibid., p.344.
5. Vide, op.cit., p.32.
Hence, "Kate's relationship with Cipriano" as Yudhishtar puts it, "remains equivocal to the end, but it has a significance in that it duplicates on a personal level -- though in a crude manner, and with even less success -- Ramon's effort to effect the fusion of the blood-and-vertebrate with the mental-spiritual consciousness."\(^1\) Kate is always aware of the duality in herself. The old way proves a prison, and she loathes it while the new way denies her very individuality. Thus the novel ends with her decision to stay in Mexico with "conflicting feelings":

"You won't let me go!" she said to him.\(^2\)

In the whole novel the possibility of the two relations has been presented -- first, relation between man to man, between Ramon and Cipriano symbolic of Quetzalcoatl, the god of wind, rain, the above and Huitzilopochtli, the god of earth, fire and the below; secondly, it is the relation between men and women, between Ramon and Teresa and between Cipriano and Kate. But the basis of relation is the morning star, the meeting-ground of two poles one dominant, the other submissive. Cipriano surrenders to Ramon, Teresa submits to Ramon and finally Kate submits to Cipriano. Carlota dies because she does not submit to the belief and the dominant male of Ramon. Ramon and Cipriano are living gods of Quetzalcoatl and Huitzilopochtli respectively. Both are "manifestations of love and hate. Ramon is a more deeply realised Kangaroo and Cipriano complements him with the embodiment of these impulses of hate and murder and mindless sensuality which were necessary in the eyes of Richard Somers, to a complete manifestation

\(^1\) Conflict in the Novels of D.H.L., op.cit., p.262.
\(^2\) The Plumed Serpent, op.cit., p.462. Mc Cormick rightly observes : "Lawrence blundered when he entered in the minds of his female characters. In Kate Leslie's mind ..." (Catastrophe and Imagination, loc.cit.).
of the "dark God". Cipriano embodies the power-mode, the principle of dark, while Ramon embodies the love-mode. Both are the living gods of bright (love) and dark (power, blood, hate) gods of pre-conquest Mexico. Their strange sensual rite is not a friendship pact but an initiation into the pantheon of living gods. It is this "mystic relationship" which they preach among men. Even the symbolism of Quetzalcoatl has the double rhythm. First, it is symbolic of Lawrence's idea of Two-in-One; secondly, it is symbolic of the return to primitivism and the death of Christianity because Lawrence was a shatterer of the traditional churches.

On the whole, the novel is a complex one, for, Lawrence's world is a place of complex despair. Throughout this animistic novel Quetzalcoatl symbolism provides sustained affect. It is "a political myth", "cultural myth" as well as a myth of "religious revelation." As Mircea Eliade says, "the conjunction of the serpent (or another symbol of the Chthonic and unmanifested darkness) and the Eagle (Symbol of the solar and unmanifested light) expresses, in iconography or in myth, the mystery of the totality and the cosmic unity." Again, the metaphoric hymns are used by Ramon as a means to communicate with the peons. Since characters are subordinated to symbolic structure, values in the novel are presented principally through the counters of image, incident and ritual. Colour imagery conspicuously reveals the disparity between white and dark consciousness. In the plaza in Mexico City there is "sparkle of bright air", Kate sits with Rhys and Villiers at the bull fight in "reserved seats in the sun". Kate's movement towards the Quetzalcoatl, this "black, serpent-like fatality", is objectified by the central symbol of the novel, the dark sun.

1. God of Woman, Murry, on cit., p. 310.
2. Desert in Darkness, on cit., p. 239.
3. The Two and the One, on cit., p. 206.
When Kate is divided in herself she is presented as moving towards dark inner sun but the bright outer sun continues playing its light upon her. Cipriano's black colour and red dress symbolise his dark power, "phallic power", and blood deal. As Lawrence's poetic imagination presents shades of meaning through his imaginative work, "his language rises from the page not in words but in a series of images before the eye." Moore rightly says: "although the idea of the novel, and the people in it, may not be satisfactory to the reader, we may find the writing superb ... Though *The Plumed Serpent* may be in some ways a diffused and obscurantist story, it gives its reader Mexico -- all Mexico's vibrant colours ... Here is Lawrence's power ... not merely individuality, but also wonder and vision, and a poetry capable of kindling life on the printed page." Indeed, it is an appropriate symbol, a serpent with its tail in its mouth, of two-in-one, nearer to the Tantric symbol of Kundalini. Even in Mrs. Nuttall's *Fundamental Principles of Old and New World Civilizations* (1901) the divine twin is symbolised in Quetzalcoatl as the life-giving union of the two; this bird-serpent (as it is in *The Plumed Serpent*), twin, indicates duality, the bird standing for the above, the snake for the below, and the twin for their union. He is the god of the fertilizing contact of wind and rain with fire and earth. He is the land of the Morning Star because he stands between the day and night in the creative twilight, time of re-birth. His return is the return of Pan. However, Eric Bentley holds: "A druidism of course a combination of the bird and the serpent, a primordial version of Zarathustra's emblem ... This ... is the emblem not only of ancient

*op. cit.* p. 270.

*op. cit.* p. 1898.
Mexico but of Nietzsche's Zarathustra. And Don Ramon Communities with the sun — another Nietzschean touch.¹

The action of the novel takes place at mythic and symbolic levels. Moore writes: "Admittedly, Lawrence was in The Plumed Serpent often speaking symbolically rather than literally; he was being religiously mystic;"² and Mark Schorer calls it "nearly pure symbolic drama."³ The ritual of blood-shed and human sacrifice seems to many critics as testimony of fascist tendency working in Lawrence's mind. The Chief Characters of these three novels Moynahan observes, "are, overwhelmingly, self-exiles from the European bourgeoisie who fall into positions of political and social extremism from despair at finding anything tenable to cling to. The same formula may cover Lawrence himself during some of those years."⁴ But it is wrong to say that Lawrence has fascist outlook.⁵ For, "Lawrence was probably more of a socialist than a Fascist or the blood-and-soil race-conscious Nazi whom Bertrand Russell saw him as."⁶ Even Lawrence admits: "Fascism, whatever it does, spreads the grand blight of boredom."⁷ Frieda writes in a review of Tindall's D.H.L. and Susan His Cow: "As for his being a Fascist, that is bunk. He was neither a Fascist nor a Communist nor any other. His belief in the blood was a very different affair from the Nazi 'Aryan' theory, for instance. It was the very opposite. It was not a theory, but a living experience with Lawrence, an experience that made him aware of everything."

¹ Bentley, op.cit., p.223.
² Whitic of D.H.L., op.cit., p.35.
⁴ Moore, op.cit., p.65.
⁵ Tires, op.cit., pp.136-138.
⁷ Tires, op.cit., p.35.
around us."¹ She again says, "all he was, was simply pro-
human."² "My Lorenzo (but the fact is he is not my Lorenzo 
but all the world's Lorenzo) is really religious reformer."³ 
The Plumed Serpent is a fine example of Lawrence's cosmic 
imagination where he depicts the "feelings of primitive reli-
gious passion". The myth of Quetzalcoatl helps Lawrence to 
render his feelings and conflicts because "myth is a way of 
making the movement permanent, of celebrating its mystery 
and power, and of releasing conflicts by objectifying them."⁴ 
Lawrence admits that the present practice of "Letting oneself 
go"⁵ in sex involves a man ravishing a woman, or a woman 
ravishing a man. This tendency spreads sin into all human 
relations, for they consist chiefly of people ravishing 
others and offering themselves for ravishment. Hence his 
view of civilization is not far from the novel's emblematic 
opening picture of the horse and bull.

Indeed in the entire novel "there is only ritual 
and symbolic exposition."⁶ Though Lawrence is "true to his 
deepest intuition", in the art of the novel he seems "guilty 
of falsification ... and the book regains conviction only 
at the end, when vacillation and ambiguity are admitted 
again to the central place that rightly belongs to them."⁷ 
The novel seems to be a nightmare as well as a dream of 
wish-fulfillment like Kubla Khan of Coleridge. The Quetz-
alcoatl symbolic unfolds the heart of Lawrence's darkness.
Like Conrad's *The Heart of Darkness* Quetzalcoatl symbolism is the forest of Lawrence which reveals his natural, the primitive and the mind. But its poetic beauty is marred by its leadership theme. Lawrence has invented his own myth to carry his quests and conflicts in consciousness. It successfully depicts Kate's mythic quest for a source of renewal but at the end of the novel she abandons her mythic role. To Kate in spite of all the costumes and liturgies Ramon and Cipriano appear "nothing but men." "Her reaction", as Cavitch points out, "indicates the failure of the symbolic elements of the novel to assert their meaning for us." The attempt to assert a "male" metaphysic in order to justify himself is disastrous which is not the characteristic of The Plumed Serpent alone but the other two novels of the leadership theme Aaron's Rod and Kangaroo these three novels have a disconcerting way of turning on themselves, of suddenly and suspiciously resembling satires of the very persons and ideals that are being held up for admiration. For "these three books represent Lawrence's hapless infatuation with notions of anti-democratic leadership." After *Woman in Love* Lawrence appears to have the male interests in these novels but "there is a distant thinning of the rather dense texture

real external life, the withering of his unified vision though these novels express "his finest psychological and moral insights." Father William Tiverton rightly observes, "it is true that at one time (e.g., in *Women in Love*) he talked about the necessity of a man-to-man relationship necessary to complete the man-to-woman relationship. But the relations of Cyril and George (*The White Peacock*), Birkin and Gerald (*Women in Love*), Lilly and Aaron (*Aaron's Rod*), or Ramon and Cipriano (*The Plumed Serpent*) are emphatically not those of perverts. The 'perverts' chapter in *The Rainbow* is called 'shame.' However, one of his later works shows a recovery from *The Plumed Serpent*. *Lady Chatterley's Lover* is his fourth best novel after *Women in Love*, *The Rainbow* and *Sons and Lovers*.

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Pseudo-bombast is used as political propaganda in support of a war machine, it is hardly surprising that people respond as puppets of the state rather than as free individuals." (D.H.L. *American Journey*, op. cit. pp. 114)

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The brotherhood theme which starts with Aaron's Rod ends with The Plumed Serpent. The search ends with dissatisfaction. Kate Leslie, the heroine of The Plumed Serpent, is convinced of one thing only,

"... that the clue to all thing and to all moving-on into new living lay in the vivid blood-relationship between man and woman ... out of this clue ... the whole of the new life arose. It was the quick of the whole."

The novels of the third phase are based on "reciprocity of power" while the novels of the fourth phase are based on "reciprocity of tenderness" because Lawrence realises that "leader-cum-follower relationship is a bore." The Lost Girl and Lady Chatterley's Lover attempt to generate a new world replacing the ruined world described in Women in Love out of a love affair between man and woman. Moynahan observes: "Alvina Howard (The Lost Girl), Constance Chatterley and Mellors (Lady Chatterley's Lover) continue the search begun by Ursula Brangwen and Birkin at the end of Women in Love."

The Lost Girl is an exceptional work in the sense that it is not a record, for the most part, of his profoundest

1. "We have to know how to go out and meet one another, upon the third ground the holy ground — we need to come forth and meet in the essential physical self, on some third holy ground. It used to be done in the old rituals, in the old dances, in the old fights between men. It could be done again." (Lawrence, The Collected Letters of D.H. Lawrence, op.cit., p.941).
4. The Deed of Life, op.cit., p.91.
experience in the self. To Graham Hough, "The Lost Girl seems fairly obviously an attempt to do the Bennett's sort of thing -- Midland naturalism, without any of the passionate psychological preoccupation that had lifted Lawrence's earlier books out of their setting." Still, it is a significant novel from the points of view of symbolism and story. Keith Sagar writes, "The exploration of darkness continues in The Lost Girl. The darkness of the pit has become part of Lawrence's mythology of an underworld where human contact is by touch and knowledge is intuition"; and Murry observes "The Lost Girl, like The Fox, is pure story, and like The Fox it is a beautiful story. It has life and a delicate flickering humour and a deep seriousness below; and it had little or no success. Those who were offended with Lawrence when he was serious, were offended with him for not being serious ... He was celebrating his escape from the prison of his own deathly conclusions, declaring ... through the lips of Alvina Houghton his 'faith in life'." The novel depicts Alvina's triumphant descent from death to life. Ford is right in saying, "As in Joyce's fiction there are many scenes in Lawrence such as Alvina Houghton's emerging from the coal mine, or Ursula Brangwen's encountering the horses, in which only one character is involved in the transforming experience." It dramatizes the heroine's lost experience found at the end. So far as the unfolding of the story is concerned it is in the tradition of naturalism and its naturalism is ethical but so far as the deeper meaning is concerned it is rooted in the symbolism of darkness, darkness symbolic of instinct. It

1. *The Dark Sun*, op. cit., p. 112.
designates the structure of instinct within the self which is covered by moral, psychological and social conditioning and suppressed by high-mindedness or intellect. Moynahan observes:

"Matching the heroine's slow descent toward instinctual experience is a counter movement in the novel, best described as the empowering of darkness or the freeing of instinct from its cultural prison."

Lawrentian novels are based on the metaphysics of instinct. Joyce's novels unfold the epiphany of intellect, Lawrentian novels, on the other hand, enumerate the epiphany of emotion.

The novel opens with a naturalistic description of "a mining townlet" Woodhouse and of Alan Houghton in this small industrial town in the Midlands. Woodhouse symbolizes industrial life as well as the realm of light devoid of darkness, "a very condition of its own, hated any approach to originality or real taste." The description of the industrial place is not a "piece of drab Midland naturalism" but its symbolic value comes into picture when it is contrasted with the description of Italy. Alvina is an old maid, the daughter of the Woodhouse bourgeoisie. She lives a day reserved life as the heroine of Lawrence's short story The Princess.

"To her father, she was the Princess. To her Boston aunts and uncles she was just Dollie Urquhart poor little thing."

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1. Double Measure, op.cit., p.16.
3. Ibid., p.16.
4. The Dark Sun, op.cit., p.114.
Like the Princess, Alvina* is "an empty vessel in the enormous Warehouse of the world."¹ She lives a complete reserved life in the atmosphere of lifelessness and intellect "like a dignified senseless flower."² She lives under her virtuous and high-minded governess Miss Frost who is representative of the higher self always trying to educate Alvina in "the qualities of her own true nature" and likewise Alvina believes what she is taught conditioning of her inner self. She continues to live like the demure, refined creature of her governess's desire for twenty years. Occasionally her ignored self reveals itself. But Miss Frost ignores the revelation of Alvina's "own true nature." Miss Frost is, thus, symbolic of the coldness of desire, of high-mindedness, of the sense of dignity of the class and of mental consciousness. Her character is in the line of Fielding's characters who represent what their names mean but in spirit she is like Mr. Gradgrind of Dickens's Hard Times, of the life of facts in contrast to the life of instinct represented by Mr. Chulkumchild.*

In the second chapter of the novel ironically entitled "The Rise of Alvina Houghton" we perceive that the dark self is lurking in the heroine and a representative situation is shown in which the hidden impulses of her nature are answered, as it were, by an intruder who appears briefly within the stuffy little world of Woodhouse and then vanishes. At the age of twenty-three Alvina meets Graham, a dark little Australian with "very dark eyes, and a body which seemed to move inside his clothing."³ He is symbolic of darkness and stands as "a direct foreshadowing

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¹ Field, p. 480.
² Field, p. 479.
³ Ancient Girl, op. cit., p. 35.
of Cicio.  

1 But Miss Frost, the representative of mental consciousness declares that Cicio has dark blood in his veins and that he is not a man to be trusted, "never would he make any woman's life happy."  

2 He is an emblem of the blood-consciousness, of the lower self, just as Miss Frost is more or less a representative of the higher self, of mental consciousness. His "dark" nature is in direct contrast with the purity and high-mindedness of Miss Frost. He influences Alvina and creates for her the possibility of experience in opposition to the modes of being and knowing available in Woodhouse. She is rather strongly attracted by "the darkie", the popular name of Graham. This fascination is something more primitive, more sensual than tender love.  

3 She wants to be the wife of "the darkie" but Miss Frost's strong influence compels the postponement of the inevitable. Graham leaves for Australia leaving Alvina behind in Woodhouse with its "terrible army of old maids." But Alvina's story does not end here.  

To Alvina failure "is humiliation, the ultimate humiliation."  

Thus she determines not to waste away her life in a mechanical way and surprises all in Manchester House by her announcement that she is going to Islington for six months to get training as a maternity nurse. Alvina works heart and soul

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1. The Dead of Life, op. cit., p. 128.
2. The Lost Girl, loc. cit.
3. Ibid., p. 38.
4. Ibid., p. 197.
5. Ibid., p. 108.
as a nurse. She adjusts fairly to her new life amid coarse and vulgar companions working in the dreadful lying-in hospital. But deep inside she is profoundly shocked by "the inferno of the human animal, the human organism in its convulsions, the human social beast in its abjection and its degradation."¹ A change occurs in her nature. Formerly she was a pure, high-minded girl under the "beautiful but unbearable tyranny" of Miss Frost, but now she feels far off from Miss Frost's deathly atmosphere: "it was time for that perfected flower to be gathered to immortality. A lovely immortal."² Nevertheless, "the inflexible stiffness of her backbone" does not yet let her do as she desires. She is aware that she does not really care about her virginity, her upbringing is as yet too strong a force for her.

Alvina comes back home and assumes her old quiet, dutiful, affectionate self: "she bounced back into Woodhouse to make her fortune."³ Somewhere at the back of her mind is the fixed idea, the fixed intention of finding love, a man. Woodhouse men are afraid of her as they sense in her a desire for something serious and risky, "not mere marriage" but "a profound and dangerous inter-relationship." Time passes and the old maid spends her time like a housemaid in her father's house, doing the work of shopping, singing in the choir on Sundays and visiting friends occasionally: "the trouble with her ship was that it would not sail. It rode water-logged in the rotting port of home."⁴ In the episode of Arthur Witham's accident while working in the organ left,

1. Ibid., p. 47.
2. Ibid., p. 51.
3. Ibid., p. 55.
4. Ibid., p. 104.
the effect is comic-pathetic. Alvina as she is starving for a man offers her handkerchief as a bandage for his hurt leg. While he presses her hand down over the wound for sometimes she enjoys a swoon "into oblivion." This instinctive action of Arthur establishes a brief mindless communion between him and Alvina, which ceases when the pain lessens. While he comes to consciousness he leaves Alvina to reflect sorrowfully over the bodily touch and manly beauty.

At about the age of twenty-eight she realises that she is withering towards old-maiddom as the Princess does in The Princess:

"Yet that other thing! And she was so cold, so shivering, and her heart could not beat. Oh, would not someone help her heart to beat."

But she is sure that for her any help "would have to come from the extraordinary." Thus, she, too, takes a decisive step in this direction when she goes on to the stage to play the piano for her father's last venture, for financial success, popularly known as "Houghton's Endeavour"; "she became somewhat vulgarised in her bearing. She was declassed, she had lost her class altogether. The other daughters of respectable tradesmen avoided her now... She rather liked it. She liked being declassed. She liked feeling an outsider. At last she seemed to stand on her own ground."

In the Pleasure Palace she gets an opportunity to come into contact with all sorts of artistes of the inferior kind: "It was... different from Woodhouse, where everything was priced and ticketed." These people do not care "who you were or who you weren't." Thus she is delivered from round of Chapel-going and tea-drinking by the intervention of a troupe of strolling players. In the description of the

1. The Princess, op.cit., p.503.
2. The Lost Girl, op.cit., p.146.
tattooed Japanese Vandeville actor Alvina's suppressed self again comes into focus. When dressed he appears to her as a "shabby-looking bit of riff-raff of the East"; when he is almost naked Alvina wishes "she would jump across the space" which separates them. She is much more attracted by "the eagle that flew with terrible spread wings between his shoulders, or the strange mazy pattern that netted the roundness of her buttocks" and by the blue serpent coiling about his flank. When dressed he exudes an air of "taut, fierce Lewdness", but naked he appears quite beautiful to Alvina. Thus the episodes of Graham, Arthur and the Japanese actor serve the purpose of "foreshadowings". Moynahan maintains, "Each of these foreshadowings constitutes a variation on a common theme. They help render concrete the condition of underneathness and undermine the reader's easy assumption that the action performed in the daytime world by tightly waistcoated citizens are more real or more important than the impulses lurking in the sentient flesh beneath." For, Alvina is "very much the sex-starved old maid with impulses scandalously ready to break through her self-restraint."

While the Natcha-Kee-Tawara Troupe of Madame Rochard visits the pleasure Palace, Alvina meets an Italian actor Francesco Marascia, called Cicio. Like Graham he is the embodiment of dark power. Alvina is fascinated by him but she is "caught on the horns of a dilemma, making both responses at once" between his inferiority, his stupidity, his "half-loutist, second-subjectivity of the Italians" and his "great instinctive good-naturedness". Cicio appears to her as the only passionately

1. Ibid., p.148.
2. The Deed of Life, op.cit., p.127.
3. Ibid., p.131.
4. Ibid., p.130.
5. Ibid., p.132.
good-natured man she had ever seen and perceives "a dark, mysterious glamour on his face, passionate and remote." In contrast to Gerald's northern coldness in *Women in Love*, Alvina finds in him a peculiar power, a certain beauty and distinction which is bewitching and which makes her powerless. As the heroine of *The Princess* wants "to see the wild animals move about in their wild unconsciousness" and finds the dark power in Romero, Alvina finds the dark side of Cicio holding herself near to him. She finds herself a lost girl before the dark mystery of Cicio. To the world Alvina appears a lost girl. Miss Pinnegar addresses her, "you're a lost girl! while she brings Cicio with her to stay the night at Manchester House. Miss Pinnegar repeats this again when she finds Alvina in the company of "strange men" drinking and playing cards on a Sunday evening while she is travelling in a cart on her way to Italy with Cicio. She herself feels "quite, quite lost ... lost to Woodhouse, to Lancaster, to England -- all lost." Madame Hochard remarks of Cicio's surname, Marasca, that it has a bad sound: 'It sends life down instead of lifting it up.' Alvina's rejoinder -- 'why should life always go up?' -- is what the novel is all about."

Alvina finds in Cicio "old beauty, formed through civilisation after civilisation; and at the same time she saw his modern vulgarism and his conflict within Alvina caused simultaneously to both Cicio's positive and negative qualities is shown throughout her relationship with him.

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This dilemma continues for nearly two hundred pages. The meeting between Alvina and Cicio presents the thematic contrast of above and below as well as Alvina's gradual change of heart through change of physical position from which she looks at Cicio.

Moynahan writes, "comes when Cicio for the first time displays sexual initiative,"¹ As they embrace, Alvina looks at him "like a victim" and he stretches forward over her. After his departure Alvina runs to her bed room, kneels down, bows her head, experiences physical and emotional sensations which appear like a description of birth pangs. Actually social degradation is salvation in the flesh but for Alvina, maintenance of social decorum means a fate like her mother's. She struggles against his "strange mesmeric power" with which Cicio wants to dominate her and ultimately she finds herself powerless to resist the "unknown dark flood of his will." In the description of their first sexual experience the word "dark" is consciously used. Cicio is the "dark southerner" against whom all her defences fail.

While she realises that she has come down in the world, she runs away from her lover and starts her old occupation of nursing. In this job she enjoys a sense of improved social position and loses her desire to demean herself once again. While Alvina is nursing Mrs. Tukes the young expectant mother, Cicio appears beneath the windows and sings a shody Neapolitan love song. Both Mrs. Tukes and Alvina go to the window and look down into the courtyard from which the song is wafted. Hesitating to go at Mrs. Tukes's request Alvina finally goes to give Cicio a rose. Cicio accepts it and takes his former mistress to carry her down the road towards Italy. In the meantime Mrs. Tukes's labour pain begins. Alvina insists upon returning to the house but only after she has agreed to go with Cicio to Italy. Mrs. Tukes argues with Alvina the value of intelligence verses

¹. The Deed of Life, op cit., p.135,
Mrs. Tukes who is anti-life as she is experiencing intense pain of her birth pangs says: "I hate life. It's nothing but a mass of forces. I am intelligent. Life isn't intelligent." At that moment the figure of Cicio becomes vaguely identified with the mere forces. Mrs. Tukes, as her dilemma ends, advises Mrs. Tukes to submit to life; for, "life is bigger than intelligence."

"After she becomes Cicio's mistress", Moynahan says, "she revalues his commonness and identifies herself with it. It becomes the triumphant symbol of his and her detachment from the moribund world of industrial England." After marriage Alvina and Cicio go to Italy, the home-land of Cicio. "In the dusky, unfamiliar region where Alvina has arrived," as Yudhisthara puts it, "it is Cicio's will which holds sway, while she herself is quite powerless. As she finds out after her marriage to Cicio, in his dark, mesmeric love there is no tenderness or wonderful intimacy of speech which she had always imagined and craved for." The love of Cicio "extinguished her. She had to be a quiescent, obscure woman; she felt as if she were velled." His spell burns herself and she comes to live only "in the dim back-regions of consciousness." It is the death of the old ego and the

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1. The Lost Girl, op.cit., p.334.
2. Ibid., p.335.
3. The Deed of Life, op.cit., p.136.
4. Conflict in the Novels of D.H.L., op.cit., p.308. Graham Hough says, "Alvina's departure assumed to meet all the relief, and all the melancholy, all the fears and all the hopes, of the Lawrence's departure for Italy in 1919, after their long war-time winter of discontent" (The Dark Sun, op.cit., p.114). Moore holds, "... The Italian experience toward the end is pure --- though not top profound --- Lawrence" (The Life and Work of D.H.L., op.cit., p.150). Aldington, too, writes, "he had been expelled from Cornwall under suspicion of espionage to his heart-broken indignation. So when Alvina on the channel boat looks at the 'ash-grey, corpse-grey coffin slowly submerging the heart which broke in outraged love and repudiated Lawrence's'" ('Introduction' to The Lost Girl, Penguin, 1966, p.9).
birth of a new one. The tender sensitive, refined, high-minded Alvina was one side of the medal only but now the medal is turned over and she seems gone to the other extreme. Now she is tempted to remain in her "dark, warm coma." The Italian atmosphere, too, imparts the same sort of captivating effect when she goes with Cicio to his tiny Hamlet in Callfano. She is a lost girl, no doubt, but "in the visionary context venom becomes ambrosia, slavery is freedom, suffocation under a cruelly impersonal weight of sexual passion a few, fresh breath of air. The primary equation is, of course, that down equals up. Alvina falls to rise anew, dies to live, reminding us of the phoenix which Lawrence took as his personal symbol. She is a lost girl but a phoenix.

The description of Italian scene intensifies the atavistic relationship of Alvina with Cicio. She is moving from the light to the dark world of perennial beauty. Cicio inhabits the mysterious world below consciousness, a mindless, savage world into which he summons Alvina. But Alvina denies that Cicio is just an animal. To her Cicio is "something else", the embodiment of "blood-consciousness" as Gipsy is in The Virgin and the Gipsy. She imagines that she has "gone beyond the world into the pre-world" and to "an old eternity"; the "pagan twilight of the valleys" steals her soul away and she feels completely transfigured. Primitive Italy becomes the symbolic place of "sensual" fulfilment in tune with Cicio's sensual secrets and dark powers. The strangeness and the primitiveness of the life around her appeals strongly to the English woman coming from a more conscious and advanced, even if devitalised, civilisation. But very soon she comes to see that she can never become a part of it; it is "impossible for her to
become one with it altogether." Alvina insists that Ciclo must take her to America, or England -- to America preferably. Italy proves to be no more than another part of Europe, and Califano, apart from its oppressive natural beauty, another Woodhouse without certain civilised conveniences. Ford maintains, "The contrast of worlds is essentially evident in The Lost Girls, a novel which Lawrence had originally entitled *Mixed Marriage*. Alvina's relations with Ciclo occur first in the 'pitch dark', and she tries to fight her way back to light."  

In the meantime, Italy enters the war. Ciclo is to join the war and the novel ends in "suspense" with his promise to come back to her and then both of them will go away to America or somewhere else in the same way as *The Man who Died* ends with the promise given to the Priestess of Isis. Moynahan rightly says, "'Darkness' remains but no longer as a glamorous symbol of transformation. At the end it simply and movingly designates the wholly private bond of affection connecting to lovers who face an indefinite separation from each other in a world torn by war." 1

The novel gives no indication of the possibilities in Alvina's future life with Ciclo. It ends with the impression that "she is surely little more than a lost girl." 2 She is lost in the old pagan world of the past. *The Lost Girl* leaves Alvina still lost, though not without hope that one day both she and Ciclo might be able to find a way out, and save themselves.

Though "the fundamental defect of *The Lost Girls* is the lack of a significant human relationship," 3

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2. *The Dead of Life*, *op-cit.*, pp.139-40.
"Lawrence never more perfectly harmonised his symbolism and his realism,"¹ Murry further maintains, "In the last three chapters of The Lost Girl Lawrence's exquisite tenderness comes to a full and delicate flowering ... Background and event. The last chapter ... is a declaration of faith, and for the subtle simplicity of genius.² The novel is of "Italian orientation" and marks a lost way of instinctual life that Lawrence imagined and admired. Virginia Woolf holds "we conceived him to be a writer, with an extraordinary sense of the physical world, of colour and texture and shape of things, for whom the body was alive and the problem of the body insistent and important ... Mr.Lawrence occasionally and momentarily achieves that concentration which Tolstoy preserves sometimes for a chapter or more ... The Lost Girl is a stepping stone in a writer's progress. It is either a postscript or a prelude."³ The novel is firm in drawing light and witty in texture, charmingly fresh in style and in atmosphere. It is indeed the work of a poet who frequently uses the symbolism of darkness and displays that the woman and the man are lost in the dark. In the description of man and woman as well as atmosphere, Lawrence's romanticism does not prevent his poignant grasp of the contrast between primitive and complex natures in this searching work of art.

². ibid.,p.147.  
Lady Chatterley's Lover, the last major achievement of D.H.Lawrence deals with "tenderness, sensitive, between men and men and men and women, and not the one up one down..." Its motto is fully given in The First Lady Chatterley Lover:

"Man need not sacrifice the intellect to the penis, nor the penis to the intellect. But there is an eternal hostility between the two, and life is forever torn across by the conflict between them. Yet man has a holy ghost inside him which partakes of the nature of both. And hence man has a new aim in life, to maintain a truce between the two and some sort of fluctuating harmony. Instead of deliberately, (sic) as science and Socrates, Christianity and Buddha have all done, deliberately setting out to murder the one in order to exalt the other."¹

It is decidedly a novel of phallic consciousness which contrasts "the mental consciousness with the phallic consciousness."² To Lawrence the phallus is a great sacred image which represents "a deep, deep life which has been denied in us;"³ for, "it is the source of all real beauty, and all real gentleness. And these are the two things, tenderness and beauty, which will save us from horrors."⁴ The phallic consciousness is the bringer of male and female principles into harmony on the third ground which is the "holy ground." Thus, Lady Chatterley's Lover is "a religious novel."⁵ "The romantic quest for a life of sensations rather than thoughts reaches its culmination in a religion of sex and power of his own John Thomas and Nietzsche's Dionysos."⁶

The theme of the novel is tenderness in human relationships as Lawrence says in one of his poems:

"Men and women should learn tenderness to each other and to leave one another alone."

³. Ibid., p.967, 4. Ibid., p.1046.
⁴. The Moral and the Story, Ian Gregor & Nicholas Raber.
Its final purpose, thus, is "to bring an adjustment in conscious
sciousness to the basic physical realities." Lawrence tries to
bring a balance and harmony between the consciousness of body's
sensations and experiences and these bodily sensations and
experiences themselves. The same message he attempts to preach
in *The Plumed Serpent* but it is fully and finally given concrete
shape in *Lady Chatterley's Lover* where Lawrence uses "to the
central theme of his work, the love ethic, and carries it to
the final resolution ... there is also further discovery,
further insight, and a basic creative triumph." Here the
symbolism of the serpent, the bird, and the Morning Star is
replaced by the penis; the intellect and the Holy Ghost.
*Lady Chatterley's Lover* marks his successful attempt to resolve
the "penis" and the "intellect" and for this the "Holy
Ghost" serves as the reconciler. In the words of Professor
V.de Seta Pinto the novel "has a double theme: a very broad
one, the condemnation of the mechanization of humanity in an
industrial society; and a mere particular one, the necessity
for human happiness to find adequate sexual relationships based
on tenderness and affection, mutual affection. That is what
Lady Chatterley finds at the end of the book with Mellors." 2
The novel has two themes, first, a study of a profound human
relationship and secondly, the study of the influence of
modern industrial society on the character of human beings.
However, the "two major themes; the relation of man and woman
and the relation of man and machines become one; "the two "are
one, and his most subtle and penetrating perception, the
knowledge that social and psychological conflicts are identi-
tical, is so firmly integrated in the structure of his books
that it is almost feelhardy to speak of his having two themes
when in fact he had one vision." 3 In the entire novel, the
men and machines relationship serves as the background and

the man and woman relationship as the foreground. The second relationship determines the first. Indeed, Lady Chatterley's Lover is a bower of bliss, an affirmation of life values as against the mechanization of human nature. H.T. Moore calls it "exclusively a romance."¹ — our time's most significant romance. Here Lawrence returns to the pure strain with that combination of psychological realism and poetic symbolism which is Lawrence's characteristic style. Graham Hough rightly holds, "Lawrence's deeper satire ... is directed against a society in which all human values are sacrificed to money and the retention of empty, intellectual and social forms."²

The novel was written three times. The earlier version appeared as The First Lady Chatterley in 1924 — though written in 1926 — where Mellors is named Parkin. It is relatively a rough sketch written under the pall of recently experienced English gloom — only an incomplete realisation of the intentions of the first version. It is quite realistic but the characters appear sketchy and only the outcome of social class. Here Connie has the fantasy of keeping two husbands and does not give up this vain hope until fairly late in the story. Connie wants to love Parkin's torso as well as Clifford's brainy head. At the end of the novel Parkin appears as a short, homely man, ill-educated and emotionally identified with the working class. He seems to be a communist and intends to work to infect the working classes with his sexual vitality so that the collapse of the social order will be survived by a few vital men and women able to achieve a way of life based on "togetherness".


The second version though not published, written in 1927, is described as a further step towards the final form. It is written after Lawrence's Etruscan adventure. It is much longer, leans out of the dreariness of the first with a strong infusion of lyric feeling and natural vitality and is testimony of Lawrence's experience of the brilliantly sensuous tomb paintings at Tarquinia and elsewhere. The third version, privately printed in Florence in 1928 and written after a hard and alarming illness of the novelist, is enriched with a sharpening of intellectual issues and a deepening of pathos. The sexual act becomes so explicit that the book remained banned for a long time. Mark Schorer gives justification for this controversial work of art in these words: "the third version is a novel in a solid and sustained social context, with a clear and happily developed plot, in which the characters function fully and the author allows them to speak for themselves; at the same time it is a novel in which everything is symbolic, in which 'every bush burns', and which in itself finally forms one great symbol, so that one can easily remember it as one remembers a picture."  

Rebecca West even claims that,

"... it was culture that had become sterile and unhelpful to man's deepest needs, and he wanted to have the whole of civilization realizing that it was not living fully enough, that it would be exploited in various ways if it did not try to get down to the springs of its being and live more fully and bring its spiritual gifts into play. The baronet and his impotence are a symbol of the impotent culture of his time; and the love affair with the gamekeeper was a calling, a return of the soul to the more intense life that he felt. When people had had a different culture, such as the cultural basis of religious faith."  

1. Modern British Fiction, Mark Schorer, op. cit., p. 298.  
2. The Trial, op. cit., p. 67.
Lady Chatterley's Lover and The Escaped Cock, thus, show how the man who was disillusioned with the world could find his fulfilment in a woman.

The novel presents the story of Constance Chatterley who is "perhaps the most 'lost' of all Lawrence's lost girls. She is also the most modern." Constance Chatterley(Connie), the frustrated wife of an aristocratic mine owner who has been wounded in the war and left paralysed and impotent downward, is drawn to his gamekeeper, becomes pregnant by him, and hopes at the end of the book to divorce her husband and leave her class for a life with the other man. However, this story has been poetically presented through the medium of symbolism in the context of social and psychic drama and its erotic scenes are in tune with the Tantric practices. Keith Sagar, too, maintains, "In Lady Chatterley's Lover Lawrence is determined, for once, to face the problem of creating a resurrection story which is literally phallic, with a real man as the phallus-bearer." For, Lawrence is, of course, three things: he is a man in search of a life; he is a prophet in search of a revelation; and he is an artist in search of a convention.

The novel begins with the evocation of the tragic nature of modern life. Our age is "essentially tragic" because "the grand idealists" like Buddha, Plato and Jesus have destroyed for man his "great relationships" with the circumambiant universe by their teaching that the only happiness lay in abstracting oneself from life; for, they were "all three utter pessimists as regards life." Indeed the pathos of Lawrence's novel arises from the tragedy of modern .

society which we fail to feel. Modern men and women are almost totally abstracted from the world they live in and are reduced to mere separate personalities. Our knowledge is mental, rational scientific, i.e. knowledge in apartness: we lack the knowledge of the world in togetherness with ourselves. The great preachers have cut us off from the rhythmic life of the seasons, birth and death and fruition and have turn us into separate little entities.

The novel introduces us with the three principal characters Connie, Clifford and Mellors, each of them is a separate, isolated individual without having any living relationship with anything or anybody. Clifford, the victim of the modern industrial civilization, lives an isolated life of cerebral consciousness and whose relationships with persons and things are completely dead. But in the barren and isolated lives of Connie and Mellors there is hope; for, they try to find some religious and poetic meaning in their life of togetherness with a changing and developing relationships. From the very beginning of the novel we get the impression that Clifford is a "flat" character while Connie and Mellors are round in the words of E.M. Forster.

Thus, in the words of Rudhishlaiar, "In Lady Chatterley's Lover Lawrence has dramatised the conflict between two modes of consciousness — cerebral and phallic; and between two kinds of relationships — dead and living." 1 Even Helen Gardner maintains:

"I think that Lawrence in the book was attempting to bring home to the imaginations of his readers certain aspects of modern society, the failure of relations between men and men, the degraded condition in which many people live." 2

Constance marries the future baronet, Clifford Chatterley in 1917. When they marry, the sex part does not

1. Conflict in the Novels of D. H. Lawrence, op. cit., p. 70.
2. The Trial, op. cit., p. 60.
mean anything to them. Their intimacy is deep and beyond sex. Sex seems an accident. Their marriage is based on the love affair of mental attraction. After about six months of their marriage he is shipped home from the war, paralysed from the hips down forever. Lawrence gives the following clue to his paralysis:

"I intentionally made Clifford paralysed, if it is symbolic ... As to whether the 'symbolism' is intentional -- I don't know. Certainly not in the beginning ... And when I read the first version, I recognised that the lameness of Clifford was symbolic of the paralysis, of most men of his sort and class today. I realised that it was perhaps taking an unfair advantage of Connie, to paralyse him technically. It made it so much more vulgar of her to leave him. Yet the story came as it did, by itself, so I left it alone. Whether we call it symbolism or not, it is, in the sense of its happening, inevitable."

Clifford is the pure "product of our civilisation, but he is the death of the great humanity of the world." His paralysis is symbolic in the sense in which "all art is au fond symbolic, conscious or unconscious." He is an apt symbol of the over-intellectualised and emotionally paralysed humanity of the day. To Lawrence "the body is, in its spontaneous natural self, dead or paralysed. It has only the secondary life of a circus dog, acting up and showing off: and then collapsing." Lawrence wants a harmony between mental and emotional life for the fulness of being because "It is the Deed of life we have now to learn ... Let us prepare now for the death of our present 'little' life, and the re-emergence in a bigger life, in touch with the moving cosmos." Thus, the symbolism of Clifford is 'intentional'. He is the embodiment of 'cerebral consciousness'. He is one of the modern men of today who is turned

2. Ibid., p.513.
4. 'A Propos of Lady Ch. Lover', Phoenix II, op. cit., p.492.
5. Ibid., p.510.
into half-corpse and seeks pleasure in "the machine-fucking" and ends in paralysis of "the emotional and humanly-individual part." His paralysis is a rich and immediately suggestive symbol of a failure in the functioning of his passional self.

Clifford is a character who has lost all connections with his fellow men and women — kind and polite, no doubt, but the warmth of his heart is entirely gone. His relationships are mechanical, dead and detestable. He is gone and isolated, incapable of any "togetherness". And hence he has developed his mental consciousness at the expense of his emotional consciousness. We, too, are all parts of this civilisation; we are all Cliffs and hence targets of the novel's attack. Lawrence has caricatured as well as criticised Clifford "not just an individual or a social class, nor even a 'type', but an attitude, and an aspect of the civilisation of which he himself was so much a part.

If he shows no 'pity' for Clifford and is unsparing in his condemnation of him, this is because he is castigating a part of himself."^ It is wrong to say that Clifford is the projection of Lawrence's real father, Connie of his mother and Mellers of "the phantasy-father."^ Diana Trilling's argument is rather more convincing:

"Everybody knows Lawrence was representing an image of himself in the gamekeeper Mellers in Lady Chatterley's Lover. But Lawrence was not only Mellers in that novel, he was Clifford Chatterley as well ... This is what licences his quite extreme cruelty to Clifford Chatterley. Chatterley is himself."^3

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2. The Quest for Lover, David Holdbrook, Methuen, London, 1964, pp.205-7. Holdbrook writes, "The infantile mode pervade the whole of the story. In presenting the coition between Connie and Mellers the act seems to be satisfying and unconscious need in Lawrence's phantasy his own unconsciously desired coition between himself in the place of his father with his mother (I called the composite hero-author figure Morelrence)" (Ibid., p.207)
Even Frieda Lawrence supports this statement of Diana Trilling, "The terrible thing about Lady C. is that Lawrence identified himself with both Clifford and Mellors."\(^1\) The main purpose behind Clifford's creation is to show the future of mankind "new race of mankind, ever conscious in the money and social and political side, on the spontaneous, intuitive side ... dead. Half-corpses, all of them: but with a terrible insistent consciousness in the other half."\(^2\)

After paralysis Connie likes Clifford's clever mind only. Clifford starts writing smart, spiteful, pointless stories for the modern magazines. He forms an intellectual circle and becomes absorbed in "the mental life." Even these stories are something new and entirely personal without any organic connection with the thought and expression that had done before. The stories bring him fame and success that Tommy Dukes calls the "hitch-goddess success."\(^3\) Connie, too, gets indulgence in this atmosphere. But she feels it fun, to a certain extent, and calls the intellectual "cold minds." Tommy Dukes, a friend of Clifford, expresses some of Lawrence's own views but he is a mere windbag and believes in "Talk, talk, talk" as Mr. Gradgrind of Dickens's Hard Times believes in "facts, facts, facts". But one thing is praise-worthy in him that he is at least honest in his thinking. "Real knowledge", he says, "comes out of the whole corpus of the consciousness; out of your belly and your penis as much as out of your brain and

It is never "Lawrence's Oedipal myth" (Ibid., p.278).

3. 'A Letter of Introduction to Lawrence', Partisan Review, XXV, i, winter, 1958, 39-40. Diana Trilling says, "Lawrence was not only Mellors in that novel, he was Clifford Chatterley as well. Lawrence is not only the heroes in his fiction but the villains too ..." (Ibid.)

mind. The mind can only analyse and rationalise.1 Virtually he is a "mental-lifer" whose intellectual beliefs are all right but in deeds he is a failure who cannot act upon them. He is, indeed, a Hamlet or a Prufrock of Lady Chatterley's Lover. Clifford, afterwards, becomes preoccupied with the mines which seem to revive his interest in life: "It gave him a sense of power, of power." He succeeds in his work. Wragby Hall and the industrial village Tevershall are realised in themselves but stand for entire industrial, social and mechanical modern life. Indeed, it is the mechanical life which is symbolised by Tevershall and the owner of the mine Clifford firmly believes that the industry comes before the individual. Clifford's use of the beetle image is suggestive of the life of disintegration. The miners are subjected to the "iron men" and have turned like "half-corpuses." Just in a sharp contrast to the mining place of Tevershall, the Wood stands for natural and organic way of life which is the world of Mellors, the gamekeeper. Clifford is a "hurt thing", a "lost thing" whose capacity to be involved in life has been destroyed by war. He is master of egoistic feeling but cannot get in touch with his feeling. His living is a death-in-life and "his great crime is that he draws his wife into his orbit of nonexistence. The abstracted man who cannot live in himself leers with crushing weight on his partner. He slowly draws from her those vital energies which sustain her in being, but can only waste what he absorbs since nothing can restore him to light."2 The only reality, according to Lawrence, is to be alive in the flesh and the only tragedy with Clifford is that he is dead in flesh but alive in the cerebral consciousness. An alive thing seeks satisfaction in the opening of the heart.

1. Lady Chatterley's Lover, p.35, Quotation made available in Conflict in the Novels of D.H.L., on cit., p.274.
2. The Deed of Life, on cit., p.151.
to the other alive things but a dead thing remains shut in its own ruins. Hence, Clifford becomes a parasite to his wife. To the alive universe becomes alive but to the dead the universe seems dead. Therefore, "togetherness" is not only a way of knowing but the fundamental mode of being which Clifford lacks and Connie is compelled not to have. The intimacy of Clifford and Connie is an affair of the mind only without touch. She, too, lacks any real connection with other people of Wragby. Her existence seems to her all a dream. Clifford wishes and suggests to her to have a son from another man as he is incapable of procreation. Connie has some secret love-affairs with Michaelis, a friend of Clifford. She gives herself to him but it means nothing to her. He rouses in her a wild craving for sensual satisfaction which he cannot satisfy: "he was always come and finished so quickly, then shrinking down on her breast, and recovering somewhat his effrontery while she lay dazed, disappointed, lost."¹ She connects the mechanical experience with her past experience as a young girl at Dresden: "she only had to hold herself back in sexual intercourse, and let him finish and expend herself without herself coming to the crisis: and then she could prolong the connection, achieve her orgasm and her crisis while she was merely her tool."² She herself realises that her life with Clifford is a mere rot but when Michaelis suggests to her to leave Clifford, she does not agree. The life of sensation and sex-thrill does not fascinate her and compel her to leave Clifford and "if later on she decides to abandon him, it is in exchange for a whole new life of emotions, warmth and tenderness that her relationship with Mellors brings to her."³ She turns down

¹. Lady Chatterley's Lover, p.27, original ed., Quotation made available by Yudhishtar in Conflict in the Novels of D.H.L., op.cit., p.278.
². Ibid., p.77, Ibid., pp.776-7.
She turns down Michaelis's proposal forever.

Connie's mental life with Clifford begins to tell on her health. She is replaced by Mrs. Bolton, a Parish nurse to look after Clifford. The relationship of Clifford and Mrs. Bolton is an enormously subtle class relations. Like Skrebensky of The Rainbow and Gerald Crich of Women in Love, Clifford is unable to maintain himself -- to find purpose and direction -- outside a woman's orbit. Mrs. Bolton starts mothering him "as if he were a child." The motherly woman serves him "as a partial life-bath." During day Clifford remains a high-priest of Mammon but in the night he sinks his head on Mrs. Bolton's comforting motherly breast and forgets himself. Graham Hough maintains, "In a perverse and cross-grained fashion she provides for Sir Clifford some shadow of what the gamekeeper does for Connie." Connie is left on the other hand, completely isolated from the outside life, even from her husband's mental life.

Once Clifford along with his wife goes to the Wood in his motorchair symbolic of the half human figure of Clifford. The half human nature alive is that of mental life but the other half, the emotional life, is dead and supplemented by the machine. Constance Chatterley's trip into Wragby Wood is, in the symbolic terms, a journey from death into life and from the profoundly unreal into reality. While they are on this visit to the Wood Clifford expresses his belief that industry comes first and the individual scarcely matters. As the chair moves on, it squashes through the flower, the couple comes to a down hill. On the return trip up the slope, the chair balks and chugs to a stop among the same hyacinths.

1. The Deed of Life, op. cit., p. 191.
2. The Dark Sun, op. cit., p. 184.
This symbolic scene suggests the irony of Clifford's belief in industry and reveals that industry does not matter, what matters is something else --- the individual, the emotional life and not the mental life. Clifford tries angrily to start the chair but ultimately calls the gamekeeper for help. Clifford thinks that now the motor must cover the hill by itself but stops, starts and then again stops. Clifford refuses help and the motor begins to slip backwards. Connie and Mellors help in pushing the motor and out of anger and irritation Clifford bursts, "It's obvious I'm at everybody's mercy." This shows his basic weakness as well as the weakness of the mental life. The motor-chair is Clifford's source of moral support. His crippled life-responsibility symbolises a phase of modern life.

While Mellors is pushing Clifford's motor-chair Connie is struck by him. His wife left him while he was away to India as an officer in the war and now he lives a solitary life in the wood as a gamekeeper. While Mellors's hands are just behind Clifford's head at the time of pushing the motor Clifford is quite unaware of any vital connection between the gamekeeper and himself. Clifford is rich in his inhuman coldness. Mellors is merely an instrument to his purpose. But when Mellors caresses Connie's wrist and when she kisses his hand, they are united in an instinctive tenderness. Mellors's hands are touched by Connie and Connie for the first time is struck from her sleep of nothingness. It seems to her healing the deepest wound: "he was silent, and out of reach! And he felt his limbs revive. Shoving with his left hand, he laid his right on her round white wrist, softly enfolding her wrist, with caress. And the flame of strength went down his back and his loins, reviving him. And she bent suddenly and kissed his hand. Meanwhile the back of Clifford's head was held sleek and motionless, just in front of them."  

1. Lady Chatterley's Lover, p.230, original ed., Quotation
observes, "'phallic tenderness' is the force, here, which moves the dead burden of industrial civilization up the hill."1 The virile gamekeeper seems to enter in her life of nothingness "like a sudden rush of threat out of nowhere." He, too, is a "separate fellow", "aloof, apart," "a creature purely alone" but there is a warmth in him, the dark power which captivates her soul. The keeper lives a solitary life in the Wood and resents any contact with a woman again as his wife, Bertha Coutts, cheated him. His recoil from the outer world is complete. The Wood is his last refuge to hide himself from the outer world.

Connie now starts visiting the Wood as a refuse to forget herself as well as to seek relief. One day with a message of Clifford to be delivered to Mellors she goes to the Wood, knocks at his door and while getting no answer goes round the house as she hears some sound where Mellors is bathing:

"He was naked to the hips ... his white slim back was curved over a big bowl of soapy water .... lifting his slender white arms, and pressing the soapy water from his ears, quick, subtle as a weasel playing with water, and utterly alone. Connie backed away round the corner of the house, and hurried away to the Wood. In spite of herself, she had had a shock."

This "was a visionary experience: it had hit her in the middle of the body. Perfect, white, solitary nudity of the creature that lives alone, and inwardly alone. And beyond that, a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, white flame of a single life, revealing itself in


2. Lady Chatterley's Lover, authorised ed., op. cit., p. 79.
contours that one might touch: a body! And by this vision according to the authorised British edition of the text
Connie had received the stock of a vision, and she knew it, it lay inside her" while according to the original edition of the text "Connie had received the shock of vision in her womb, and she knew it." She delivers the message of Clifford to him "looking unconsciously into his eyes again. And now his eyes looked warm and kind, and at ease." Mellors too is attracted towards her. Connie, then, returns home, closer: her room and stands before the mirror naked and for the first time she is aware of her frail body which is wasting itself into nothingness. She recognises her own condition and thinks of her future as Tommy Dukes invokes the democracy of touch: "Give me the resurrection of the body!" Her doctor's advice echoes with choral significance: "you're spending your life without renewing it." She decides that she "must be born again." Thus once Connie wakes to passion she begins to live from the emotional centre and desires to see the full beauty of Mellors' body. Now she is aware of her own female forlornness. Next time she goes to the wood and towards the little clearing with the hut where the pheasants are reared by Mellors. She meets the virile gamekeeper and both of them sit in front of a coop. Connie's sterility is set against the life-symbol of a newly-hatched chick. Ford holds: "the emphasis is on tenderness and understanding as in the best scenes of Lady Chatterley's Lover such as Connie's crying over the new born chick, the kind of scene which justified the title originally chosen for that novel -- Tenderness."
Connie takes a little chick in her hands with an amused face. Suddenly a tear falls on to her wrist. Mellors watches this pitiable scene and ultimately fails to fight against "the old flame shooting and leaping in his body" he curiously watches with a desire to heal her deepest wound:

"She was kneeling and holding her two hands slowly forward, blindly, so that the chicken should run in to the mother-hen again. And there was something so mute and forlorn in her, compassion flamed in his bowels for her.

Without knowing, he came quickly towards her... the chick from her hands, because she was afraid of the hen, and putting it back in the coop. At the back of him the fire suddenly darted stronger.

He glanced apprehensively at her. Her face was averted, and she was crying blindly, in all the anguish of her generation's forlornness. His heart melted suddenly, like a drop of fire, and he put out his hand and laid his fingers on her knee."

Mellors, then, addresses Connie "shall you come to the hut?... Then he cleared aside the chair and table, and took a soldier's brown blanket from the tool-chest, spreading it slowly. She glanced at his face as she stood motionless."

And then "you lie there"; he said softly, "and he shut the door, so that it was dark, quite dark." She submits herself to life, to Mellors, the keener of life and rouses him, in turn to love. This is the first sexual intercourse between Connie and Mellors, the beginning of their relationship but it is not a satisfactory one. This "narcissistic pastoral in the hut" never brings "the two in one." It is like her first experience with Michaelis: "She lay still, in a kind of sleep, always in a kind of sleep. The activity, the orgasm was his, all his: she could strive for herself no

Mallors does experience "pure peace" and feels connected with life again, but he also thinks he has brought "a new cycle of pain and doom" on himself. He regrets for the sake of Connie because he is afraid of the "insentient iron world", the malevolent society "ready to destroy whatever did not conform." He is determined to "protect her with his heart" but he knows that he cannot alone change the world. This relationship brings to Connie a sense of human warmth and tenderness she has not known before. This wakens her to the beauty of life around her. But at the beginning of the sexual intercourse she remains "apart in all the business", and feels "left out, distant", alone in her "separateness". This is simply an expression of the tenderness he feels towards her. Sex is, according to Lawrence, the tenderness of touch. Love grows later on which brings satisfaction too and which is clear in the third intercourse. In her sexual relation with Mellors, Connie has to learn to overcome both her irreverence for the act of sex and her inclination to assert herself in it. Mellors is a re-energizer of the sex-impulse as well as a protector of wild life. He is "an example of cosmic force." He is "Lawrence, only Lawrence satisfied." Both Mellors and Connie had shattering sex experiences in the past, Connie's with German youths and Michaelis and Mellors with Bertha Coutts who wanted to use their sexual partners as mere instruments for enjoyment.

3. The Moral and the Merry, op.cit., p.277.
5. Holdbrook writes, "Mellors has suffered feminine rape. He has been hurt inwardly by women who have exerted their will on him -- sexually, by bringing on his orgasm too quickly and then using the penis after ejaculation as a tool to bring about their own relief." (The Quest for Love, op.cit., p.231).
When Connie has intercourse for the second time, she again lies still: "Even when he had finished, she did not rouse herself to get a grin on her own satisfaction, as she had done with Michaelis; she lay still, and the tears slowly filled and ran from her eyes." The tears of Connie remind us of Ursula's when she annihilated Skrebensky in The Rainbow, the tear which ran with its burden of moonlight, into the darkness, to fall in the sand. But there is a difference between the tears of Ursula and those of Connie. Ursula's tears are symbolic of the vanity of her victory, Connie's tears, on the other hand, are embodiment of her feeling of "left out". Caleski holds that these experiences are not "like a catalogue of their love-making but each meeting is the occasion of a significant development -- the next time, then, she does not cling to her separateness and she discovers the joy of a full reciprocity."¹

To G. Wilson Knight "the 'sensuality' is 'awful' but cathartic ... the words are exactly chosen. The writing has comprehension, density, and precision."² In the first two intercourses Connie clings to herself; she fights against the "full soft heaving adoration of her womb" because she fears "the loss of herself to herself". She wants not to "become a slave". She is divided between two feelings. Nevertheless, the three successive descriptions of sexual intercourse show this resistance is gradually overcome and Connie can wholly give herself to the experience which fills all her consciousness and brings her deep fulfilment. Later on, she decides to give up her heart's bright female power to sink in the new bath of life. In the second intercourse with Mellors,

"She let herself go. She felt his penis risen against her with silent amazing force and assertion, and she let herself go to him. She yielded with a quiver that was like death, she went all open to him. And oh, if he were not tender to her now, how cruel, for she was all open to him and helpless!"

¹ The Forked Flame, op.cit., p.294.
She quivered again at the potent inexorable entry inside her, so strange and terrible. It might come with the thrust of a sword in her softly opened body, and that would be death. She clung in a sudden anguish of terror. But it came with a strange slow thrust of peace, the dark thrust of peace and a ponderous, primordial tenderness, such as made the world in the beginning. And her terror subsided in her breast, her breast dared to be gone in peace, she held nothing. She dared to let go everything, all herself and be gone in the flood.

And it seemed she was like the sea, nothing but dark waves rising and heaving, heaving with a great swell, so that slowly her whole darkness was in motion, and she was ocean rolling its dark, dumb mass. Oh, and far down inside her the deeps parted and rolled asunder, from the centre of soft plunging, as the plunger went deeper and deeper, touching lower, and she was deeper and deeper, disclosed, the heavier the billows of her rolled away to some shore, uncovering her, and closer and closer plunged the palpable unknown and further and further rolled the waves of herself away from herself, leaving her, till suddenly, in a soft, shuddering convulsion, the quick of all her plasm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born, a woman.

... She moaned with a sort of bliss, as a sacrifice, and a newborn thing.

Connie for the first time now experiences a sacrifice of herself and a new birth. "Now Mellors appears to her one of "the sons of God with the daughters of men." But it still remains an experience which she is conscious of. It is only the third intercourse that all consciousness is gone:

"And this time his being within her was all soft and iridescent, purely soft and iridescent, such as no consciousness could seize. Her whole self quivered unconscious and alive, like plasm. She could not know what it was. She could not remember what it had been. Only that it had been more lovely than anything ever could be. Only that. And afterwards she was utterly still, utterly unknowing, she was

not aware for how long. And he was still with her, in an unfathomable silence along with her. And of this they could never speak."

It is the state "where peace like a river flows, saving nothing, no more to be said." As Lawrence himself puts it "It is a moment of joy, of saying 'I am I' ... this glad cry when we know, is the Holy Ghost the comforter." This time both "came off together". Connie feels another self born in her and with this self she adores him. This is the reality of touch, resurrection of the body through tenderness which "phallus alone could explore." The Phallus is the living link between man, woman and life itself. It is "the great old symbol of godly vitality in a man, and of immediate contact." It is the "symbol of the eternal desire." The phallus is the only bridge across the bottomless pit of civilised hullity. It is difficult to say that "the symbolism of the phallus is not realised in the novel and it does not need a particularly insensitive reader to translate 'the bearer and keeper of the bright phallus, into 'my lady's fucker' and to accept Mellors's own valuation of Connie as a 'bit o' cunt'." It is decidedly a phallic and not a sexual novel. Lowenace himself says in one of his letters: "It's a tender phallic novel: now you're married you'll understand it." For, "with the lingam, and belief in the mystery behind it, goes beauty."* 

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1. Ibid., p.161. Quotation made available in Conflict in the Novels of D.H.L., on cit., p.23.  
2. 'She Rejoices in Her New Nakedness', The Complete Poems of D.H.L., on cit., p.771.  
4. 'Study of Thomas Hardy', Phoenix, on cit., p.508.  
5. '... Love was once A Little' (Reflections on the Death of a Porcupine), Phoenix, II, on cit., p.456.  
Chatterley's Lover is, indeed, "a declaration of the phallic reality." As we find the sculptured figures on the temple of Khajuraho, couples in ecstatic union, Connie and Mellors too become unconscious in the third intercourse, submerged in ecstatic experience. Lawrence "considers the divine as essentially erotic in character." Lady Chatterley's Lover gives "a kind of phallic mysticism." Here Lawrence "looks through the eyes of Connie, in order that he may describe male beauty the more passionately." Tenderness is associated with power. It is a human counter to the machine, a restoration, a force that revives. Mellors is like the gipsy of The Virgin and the Gipsy who saves "vette-Cornie from the coldness of flood." The warmth of Mellors revives the life in both. "The two males", Mellors and Clifford are as hostile as fire and water. It is Mellors's radical difference from Clifford that has drawn Connie to him in her repulsion from her husband. This difference is most clearly presented through the crinkled body of Clifford and Mellors's body of "a vital presence". Mellors's body communicates a sense of a living wholeness, an aliveness, a "quickness" such as it is reflected in his movements like that of a weasel playing with water. Again, his vitality like that of the Wood is associated with power as well as a delicate tenderness.

After her third intercourse with Mellors, Connie is overpowered by extreme joy. She does not only find herself, she also awakes to the "living universe" as she runs

home in the twilight, the trees in the wood seem to be "bulging and surging at anchor on a tide and the heave of the slope to the house (is) alive." She establishes a living connection with the universe and hence out of ecstasy she indulges into nude dance in the rain. This experience runs parallel to the Tantric attainment of bliss as a Nirvana.1 Out of ecstasy she runs out into the rain "with a wild little laugh, holding up her breasts to the heavy rain and spreading her arms and running blurred in the rain with the enrhythmic dance movements she had learned so long ago in Dresden." For, "purity lies in pure fulfilment."2 This is a sort of ritual marriage to Cioriano in the rain. It is, indeed, a dance of life. Kazin holds:

"Lady Chatterley's Lover ... is an entirely religious novel, and he worked it over and over again three times in order to convey perfectly that seriousness of purpose."3

Here the word "religion" has been used in a special sense: "by 'religion' I mean specifically a desire to get closer to a greater source of being than is found in society itself. For Lawrence you see, every true deep tenderness of people was in itself a form of communion ... These meetings were not for the purpose of spirituality, but the point that Lawrence made clear was that in the deep love relationship of sex, there is a great spiritual value which is tantamount to the spiritual value people have always sought for from life. Lawrence is hardly alone in this."4 Simone de

1. This novel is about 'tenderness' and tenderness is not a 'male' quality but a female principle.
4. Ibid., p.99. It is to some extent difficult to believe in the scene where John Thomas and Lady Jane (Phallus and Vagina) decorate themselves with flowers. But these love scenes are human. Edmund Wilson holds: 'these scenes in Lady Chatterley's Lover contain the best description of sexual experience that have yet been written in English'
Beauvoir maintains:

"Woman should, like man, abdicate from all pride and self-will; if she incarnates life for the man, so does he for her; Lady Chatterley finds peace and joy only because she recognises this truth ...; then is she summoned to the rapture of bacchantes; blindly obeying her lover, seeking not herself in his arms, she connives with him a harmonious couple, in tune with the rain, the trees, and the flowers of springtime ... Virility is transcended and exalted to the point of divinity."

Lawrence, too, holds:

"The future of religion is in the mystery of touch. The mind is touchless, so is the will, so is the spirit. First comes the death, then the pure aloneness, which is permanent, then resurrection into touch."

H.M. Bayleski, Eliseo Vivas, Andrew Shofield, C. Wilson Knight and John Sparrow all have concluded that the "night of sensual passion" spent by Mellors and Connie is the night of anal intercourse with Connie. For the significance of this experience Connie's information to her sister Hilda is important where she says that it makes a great difference if one knows both "real tenderness" and "real sensuality" with the same person. Both Connie and Mellors "tucked a flame into being. Even the flowers are fucked into

('Signs of Life', The Achievement of D.H.L., op.cit., p.177).

2. 'Future Religion', The Complete Poems of D.H.L., op.cit, p.611. of. Memoirs and Correspondence, ed. Tedlock, op.cit., p.404. T.S. Eliot who saw in Lawrence a culturally ignorant "medicine man" rather than an artist recognises in a later article that his response to the nightmare of the modern waste land was essentially religious: "He wanted a world in which religion would be real, not a world of Church Congresses and religious newspapers, not even a world in which religion could be believed, but a world in which religion would be something deeper than belief, in which life would be a kind of religious behaviour." (Revelation, ed. Baile and Marin, Faber, London 1937, pp.108-9, quoted in D.H.L and Human Existence, Father William Tiverton, Rockliff, London, 1951, p.37).
being between the sun and the earth. But it's a delicate thing and takes patience and the long pause."

Connie and Mellors achieve the right sort of blood relationship earlier symbolised by the rainbow, the "two-in-one". It is not a phantasy but an experience, not the matter of "peering into Lawrence's own bedroom." Mellors describes this relationship in an act symbolism of "the forked flame" in a letter given to Connie towards the end of the novel:

"you can't insure against the future, except by really believing in the best bit of you, and in the never beyond it. So I believe in the little flame between us. For me now, it's the only thing in the world. I've not no friends, not inward friends. Only you. And now the little flame is all I care about in my life. There's the baby, but that is a side issue. It's my Pentecost, the forked flame between me and you."3

It is "religious communion" through "phallic marriage." Snulka maintains, "the act of love itself is the communion-rite in this novel."5 and Lawrence declares: "The Phallus

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1. Lady Chatterley's Lover, p.275-9, original ed. Quotation made available by Yoshishtar in Conflict in the Novels of D.H.L., op.cit., p.286. About Lawrence's use of "four-letter words" Yoshishtar's acumen seems much more convincing: "He was in fact not considering the matter on the level of linguistic convenience: even his insistence on the use of phallic language had a clearly defined purpose. He was simply trying, in his small way, to help restore to mankind a whole range of emotional and personal life which it had lost because of the excessively 'mental-spiritual' attitudes and artificial tohoos that exist in the present civilisation" (Conflict in the Novels of D.H.L., op.cit., p.285). In Lady Chatterley's Lover, "the whole success arises from an intensity of conviction finding expression in an appropriate intensity of language." (The Moral and the Story, op.cit., p.241). The use of these words does not show "verbal bankruptcy" (Ibid., p.247).


3. Lady Chatterley's Lover, p.323, authorised ed. It is incorrect to say "This is a pathetic message, the loneliness of which is not disguised by the religious language, from such a distinguished writer of our century." (The Quest for Love, Holdbrook, op.cit., p.238).
is a column of blood that fills the valley of blood of a woman. The great river of male blood touches to its depths the great river of female blood --- yet neither breaks its bounds. It is the deepest of all communions, as all the religions, in practice, know. At the end of the novel both lovers separate with a hope to meet again after Mellors' divorce from Bertha Cotts and Connie's divorce from Clifford. Thus Lawrence's search for the Holy Ghost is over. The rainbow in this novel is replaced by the Pentecostal forked flame and the novel ends with the new image of the vital quality of tenderness. Like the end of E. M. Forster's Howards End the coming child of Connie by Mellors is termed as "the future." Snlka sums up Lawrence's exploration in these words: "the birth of a man in Sons and Lovers; the birth of a woman in The Rainbow; the marriage of a 'man' and 'woman' in Women in Love; --- and now, in Lady Chatterley's Lover, with the conditions for creative love more firmly established, there is procreative love."? The novel's "fundamental merits are simply those of any novel in which the relations between men and women are patiently and truthfully explored."?

The entire novel is based on a conscious symbolism in characters, scenes as well as in experience. Lawrence revised the novel "to achieve maximum meaning through the amplification of his symbols." Father William Tiverton

5. Ibid., p.194.

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1. 'A Propos of The Lady Chatterley's Lover,' Phoenly II, op cit., p.305.
3. The Dark Sun, op cit., p.190.
holds a very convincing view, "As a story in the 'realist' tradition it is merely dull, apart from such excitement as the pornographic passages may have for this or that reader... But read as a great symbolic drama, with a vast religious theme supported by its own ritual and liturgy, it is very powerful."

Wragby and the Wood are apt symbols for the sort of contrast Lawrence wants to show. Lawrence writes, "The Wood is of course unconscious symbolism... perhaps even mines... even Mrs. Belton." From the very beginning Wragby and the Wood are set in contrast to each other. Within the walls of Wragby there is a "mechanical cleanliness" and a "mechanical order". The life at Wragby, in its mechanicalness is both symptomatic of a wider failure and representative of it. The Wood stands for a nostalgia not only for the old England but for Lawrence's own youth. It is a self-contained world of the solitary Mellors. Like Wragby the Wood is also "old" but it is rather fine. Meynahan maintains: "The Wood symbolises not only a way of life but also the beleaguered and vulnerable status to which the vital career has been reduced. The vastness of the original forest has declined under the steady activities of civilization to a thin growth barely conceals the Tovers from the path and barely provides cover for the pheasants which are its only wild life... From Tevershall comes the obscene Bertha coutts to fill the sensitive glade with domestic uproar, and from Wragby comes Clifford in his motorized chair to ride down the wild flowers while musing on the felicities and responsibilities of being a property owner." The heroine's quest is achieved in this "sacred wood" because it preserves the

1. 'From Death of the Gods', The Achievement of DHL, p.1194.
secret of renewal and its vitality is at once tender and powerful. The Wood has "tenderness of the growing hyacinths". The tenderness and the power of the Wood are associated with the phallic mystery: "Constance sat down with her back to a young pine tree that swayed against her with curious life, elastic, and powerful, rising up. The erect, alive thing, with its top in the sun!" \(^1\) Again, whom Connie realises that Mellors is 'beautiful in the phallic mystery' and feels 'his child in all his veins, like a twilight', she is said to be 'like a forest, like the dark interlacing of the oak wood, humming inaudibly with myriad unfolding buds'.

However, in reconciling the 'male' and 'female' impulses Lawrence has not succeeded much in this novel\(^2\) although in the enactment of the "symbolic drama it is successful. Nevertheless, the organisation of the place-value is so close that "we remember this novel as we remember a picture: in the background black machinery looms cruelly against a dark sky; in the background hemmed in but brilliantly fresh, stands a green wood; in a clearing of the wood two naked human beings dance."\(^3\) The novel possesses the combined forces of Lawrence's "sensuous grasp of reality and his poetic symbolism, with the symbolism he expressed conceptions too subtle to reach the intellect directly."\(^4\) It is "the most inspiring book ... one of his most vigorous and brilliant."\(^5\) W.B. Yeats says:

"Of course Lawrence's is an emphasis directed against modern abstraction. I find the whole book interesting and not merely the sexual parts. They are something that he sets up as against the abstraction of an age that he thinks dead from the waist downward."\(^6\)

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1. Lady Chatterley's Lover, p.88, original ed. made available by Daleski in The Forked Flame, op.cit.,p.269.
2. The Forked Flame, op.cit.,p.310.
Indeed, Lawrence is "the prophet of industrial regeneration"¹ and his Lady Chatterley's Lover is strange and rare, but highly satisfying, work of art. It is, in the words of H.T. Moore "a compelling love story, a warm, phallic song of love."² Undoubtedly, Lady Chatterley's Lover is, in the words of Huxley, "its author's life,"³ "a continuously springing fountain of vitality."⁴


¹. The Love Ethic of DHL, op. cit., p.205.
². The Life and Work of DHL, op. cit., p.209.
⁴. Ibid., p.1266.